Communication and ecosophic environmental education: images as a poetic possibility for community development

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Abstract
When a community university enables the creation of environmental education processes through collaborative educommunication activities (with images) that involve several social groups in order to provide them with access to their right to communication, the question that arises is how can the communicational perspective, which values collective knowledge, point towards a poetic possibility for community development? The objective of this study is to reflect upon the contribution of collaborative communication to development processes. Bibliographical research provides support to the reflections upon the research-intervention that generated the co-creation 28 amateur films. The contributions of Cultural Studies, Community Communication, and Educommunication are used as theoretical references. The processes built collaboratively have enabled community development in the field of Communication, exploring the creative possibilities offered by audiovisual media, which led to new perspectives about the participants themselves and the use of media, about being and acting in groups, and about the environment we inhabit.
Keywords: Communication. Environmental education. Interventions. Images. Collaborative experiences.

Comunicação e educação ambiental ecosófica: as imagens como possibilidade poética para o desenvolvimento comunitário

Resumo
Quando uma universidade de caráter comunitário possibilita a criação de processos de educação ambiental por meio de atividades colaborativas de educomunicação (com uso de imagens), que envolvem diversos grupos sociais, a fim de promover o acesso ao direito à comunicação a grupos sociais, questiona-se como a perspectiva comunicacional, que valoriza os saberes coletivos, pode apontar para uma possibilidade poética para o desenvolvimento comunitário? O objetivo do artigo é refletir sobre a contribuição da comunicação colaborativa

para os processos de desenvolvimento. A pesquisa bibliográfica apoia as reflexões sobre a pesquisa-intervenção que gerou a experiência de co-criação de 28 filmes amadores. Tomam-se como referenciais teóricos as contribuições dos Estudos Culturais, da Comunicação Comunitária e da Educomunicação. Os processos construídos colaborativamente possibilitaram o desenvolvimento comunitário a partir do campo da Comunicação, explorando as possibilidades criativas que os audiovisuais oferecem, os quais refletiram-se em novos olhares sobre si e os usos das mídias, sobre o estar e o fazer em grupo e sobre o ambiente habitado.

Palavras–chave: Comunicação. Educação Ambiental. Intervenções. Imagens. Experiências colaborativas.

Comunicación y educación ambiental ecosófica: las imágenes como posibilidad poética para el desarrollo comunitário

Resumen

Cuando una universidad comunitaria posibilita la creación de procesos de educación ambiental a través de actividades colaborativas de educomunicación (utilizando imágenes), que involucran a diversos grupos sociales, con el fin de promover el acceso al derecho a la comunicación de los grupos sociales, la pregunta es ¿cómo la perspectiva comunicacional, que valora el conocimiento colectivo, puede apuntar a una posibilidad poética para el desarrollo comunitario? El objetivo del artículo es reflexionar sobre la contribución de la comunicación colaborativa a los procesos de desarrollo. La investigación bibliográfica apoya las reflexiones sobre la investigación-intervención que generó la experiencia de co-creación de 28 películas de aficionados. Las referencias teóricas se toman de los aportes de los Estudios Culturales, la Comunicación Comunitaria y la Educomunicación. Los procesos construidos colaborativamente posibilitaron el desarrollo comunitario desde el campo de la Comunicación, explorando las posibilidades creativas que ofrecen los audiovisuales, que se reflejaron en nuevas miradas sobre sí mismos y los usos de los medios, sobre el ser y el hacer en grupo y sobre el entorno habitado.

Palabras clave: Comunicación. Educación ambiental. Intervenciones. Imagenes. Experiencias colaborativas.

1 Introduction[1]

Our study is based on the assumption that communication comprises a resource for building citizenship. Democratizing access to information is essential to democratize discursively the public space, as this democratization affects the processes of personal and social development. This statement converges with the theoretical body of Cultural Studies and with the Community Communication field, as well as with the field of Educommunication. It is through these spaces for theoretical-methodological production that our studies circulate, in their different phases, starting with the initial focus, which was to understand the production of meanings of communication processes by different actors derived from several social fields, until now, when our interest is to investigate these processes that were collaboratively built among researchers and social groups, when the latter were invited to build their own narrative about environmental topics, mediated by a free,

creative, experimental practice that exploits both political and aesthetic aspects. This is the perspective that has been more deeply addressed by the research group of this study.

Therefore, the research group proposes to be a space for building knowledge based on social intervention, by appropriating media for information production to generate community environmental communication processes of an educommunicative nature, thus articulating with social changes and contemporary paradigms, particularly by bringing closer the field of Communication with that of Environmental Education, thus seeking for a libertarian inspiration to evade studies that centralize media.

When the creation of community environmental education processes is enabled through collaborative activities that are characterized as educommunication practices (using images), providing social groups with access to the right to communication, a question that arises is how this type of theoretical methodological experience can bring more poetic elements to the fields of Communication and Environmental Education. Similarly, how can the communicational perspective that values collective knowledges indicate a poetic possibility for community development? The objective of the present study is to tackle how collaborative communication contribute with development processes. Bibliographic research provides support to the reflections upon the research-intervention that has generated the experience of co-creating 28 amateur films.

The research group, "Ecosophies, Inventive Landscapes" - previously called "Communication, Environmental Education, and Intervention (Ceami)" – first appeared in 2007 at Universidade do Vale do Taquari (Taquari River Valley University) - Univates. After we moved through environmental communication in community and medialized informal networks, through interpersonal relationships, through formal and medialized education via traditional news media, we continue to seek for evidence that is not recurrent in the state of the art of environmental communication through new studies, now tackling governmental and non-governmental organizations and their manifestations in the online setting, as well as of informal groups established in the space open by social media.

As a progression of the research group, we proposed to be a space for building knowledge and for social intervention by appropriating Information and Communication Technologies (ICTs) and social technologies. At this phase of the research group, we invested in interventions to produce images via audiovisual media in a collaborative manner, considering the contributions provided by educommunication in order to inspire new ways of being a citizen: considering ourselves as part of an environment that we begin to know in a collective, investigative, fun, and dialogical manner.

2 For a poetic-political ecosophic communication

When hegemonic assumptions in environmental education are analyzed based on official Brazilian documents and on the proposals of authors in the area, we identify that nowadays the social construction of environmental education is hegemonic considering the political-emancipatory paradigm, which stems from Marxist contributions. We refer to the analysis of the Política Nacional de Educação

Ambiental (National Policy for Environmental Education – PNEA) (BRASIL, 1999); the Parâmetros Curriculares Nacionais (National Curricular Parameters – PCNs) (BRASIL, 1997); the Treaty on Environmental Education for Sustainable Societies and Global Responsibilities (2014), and to contributions by Lima (2002) and Loureiro (2002). We conducted a discourse analysis on these frameworks, and it revealed the strength of meanings such as conflict, appropriation, democracy, participation, dialogism, critical awareness, problem solving, actions towards social-economic-cultural-political change, accountability, integration among organizations, intervention, "acting through history", social commitment, continuity, articulation between citizenship-justice, social-sustainability, articulation between citizenship-democracy-participation, formation of conscientious citizens, rights and duties of the student, environment as a public asset, achieving citizenship, developing skills and competencies through practices and projects that focus on needs-problems-interests, empowerment, prominence, use of diagnostics and indicators in strategic planning, institutionalization of environmental education, inter-sector activities, education, qualification, partnerships, databases, use of media and technologies as instruments.

Alongside these elements considered to be "more hardline" politically, discourses emerge on the fringe that insert as environmental education elements intensities that are related to contacts between humans and nature, and that are made of a 'softer' fabric, focused on what is intimate and sensitive, breaking new ground for a subjective and individual action. Therefore, using the same documents and the work by other authors[2], discourse analysis also indicated another trend, called poetic, which makes us encounter words such as experience, energy, affects, subjectivity, imaginary, bond, sensitivity, emotion, art, sensations, body, the will to be, express, share, life, poetic listening, chance, non-linear human temporalities, drifts, smaller ecologies, frailty, intuition, taking a risk, moving without a map, listening to desires, wills, silences, conversation, a solidary and loving life, diving into nature, direct contact, no shields, opening up to perception, exercising speaking, seeking the uncertain and the curious, reunion with the sensitive dimension, surfacing of dormant dimensions, recognition of the place inhabited, re-positioning the human being in the world, rethinking relationships, going from speech to the sensitive experience, re-igniting the senses, re-discovering the creative potential.

This proposal intends to appropriate and go beyond the hegemonic face of environmental education, established over the last four or five decades, promoting a political-poetic articulation, consistent with presuppositions of Latin American cultural studies, to whom communication and its mediations help think society by recognizing collective experiences. Maturana (1998) contributes with our conception of communication through his statement that the experience of words such as solidarity, care, cooperation, equality, and love are part of the poetic-political future. As they are values, they cannot be taught, yet they do comprise learning processes, according to the author. Guattari (1990), on the other hand, advocates for an ethical-political articulation between three ecologies - environment, social relationships, and

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[2] Barcelos (2003), Barcelos & Schlichting (2008), Duarte (2004), Maturana (1998), Silveira (2009), Mendonça (2012).

subjectivity -, which comprise the concept of ecosophy to him. In an ecosophic proposal, people tend to become more solidary and singular, believes the author.

These ideas pervade our rapprochement with Communication studies, which, in our case, have delved into the environmental and community perspectives, liaising with a few public policies, among which is the Política Nacional de Educação Ambiental (National Environmental Education Policy - PNEA) and the Programa de Educomunicação Socioambiental (Socio-environmental Educommunication Program).

3 Intersections of socio-environmental educommunication with community development

The articulation between the Communication and Education fields for reflection and actions intended for community development is an exercise that has marked the trajectory of thinkers more prominently around the last five decades; and of these authors, the most prominent are characterized by critical thinking. These references influence the construction of guiding documents of Environmental Education, among which the relevance of communicational aspects and technology appropriation stands out.

The Política Nacional de Educação Ambiental (National Policy for Environmental Education - PNEA), Law 9.795 of 1999 (BRASIL, 1999) and the Programa Nacional de Educação Ambiental (National Program of Environmental Education - ProNEA) (PRONEA, 2014) are still essential national documents that contemplate these educommunication aspects. ProNEA contemplates educommunication actions linked to socio-environmental issues, such as ways to disseminate information and lessons in the environmental education field. Internationally, the Treaty on Environmental Education for Sustainable Societies and Global Responsibility, the Earth Charter, and Agenda 21 are the most relevant references.

The liaison between communication and environmental education is established in several events and documents, which address this relationship focused on socio-environmental citizenship. Arising from Rio-92, Agenda 21[3] addresses the promotion of education, of awareness, and training in chapter 36; and in chapter 40, it focuses on information for decision-making; it directly mentions environmental education and communication policies (BRASIL, 2008, p.17).

Parallel to Rio-92, the Conference of Civil Society on Environment and Development, also called Global Forum, proposed the engagement of communication media with the environmental topic. Also in Rio-92 emerges the Treaty on Environmental Education for Sustainable Societies and Global Responsibility, which provides for the educational use and democratization of means of communication in Principle 14 and Action 15 (BRASIL, 2008).

In 1999, the PNEA was established by Law 9.795 in Brazil inside the EA field, directly addressing communication in the educational process with two papers, in which everybody is considered to have the right to Environmental Education, and it

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[3] This document was named at Rio-92. Available at: http://www.onu.org.br/rio20/img/2012/01/agenda21.pdf

is up to mass communication media to disseminate information and environmental educational practices. Similarly, the Earth Charter, which was approved at the UNESCO headquarters in 2000, brings in its construct the proposal to intensify the role of communication media in increasing awareness in face of ecological and social challenges (BRASIL, 2020).

The interface between environmental education and communication is repeatedly mentioned both in legal documents and in those of the Brazilian civil society, and consequently, in states and municipalities, as well as in the international scope. However, Soares (2011) states that theory falls short if there are no concrete actions based on its driving principles, related to dialogy, inclusion, valuing different knowledges, commitment with interactivity and participatory production, transparency, transversality, multiple media, democratization of communication, and accessibility to socio-environmental information, thus emphasizing the understanding that communication is an essential human right (BRASIL, 2008).

National guiding documents in this area predict six educommunication dimensions: knowledge field, for a critical reception of mass communication contents; educational space that irradiates educommunication processes; participatory management of media; formative processes for communicative skills; and the dimension of education regarding mass communication media (BRASIL, 2005 and 2008). In addition, six educommunicative intervention areas are identified: education for communication (both understood from the perspective of social interaction); technological mediation (linked to the presence of technologies in the process); management of communication in the educational setting (involves planning, executing, and evaluating the process); epistemological reflection (studies, particularly academic ones, in the area), communicative expression through the arts (creative ability, imagery exploitation), and communication pedagogy (intervention, didactics) (BRASIL, 2005 and 2008).

The principles, dimensions, and the areas coalesce, sometimes in a repetitive manner, and at other times, in an incomplete manner, comprising the essential premises of the area. They indicate a critical, participatory, and libertarian perspective for communication that is directed towards community development. These premises are adopted by the research group conducting the interventions, which are characterized as education for communication, because the process of social interaction is inherent, including groups and groups and researchers; and this occurs through technological mediation, which is considered a form of communicative expression through visual narratives. The interventions were planned so as to allow the investigation of pedagogical powers that emerge from the methodological designs of the intervention, about which epistemological reflection is exercised.

These aspects, which guide our interventions and are established in the Socio-environmental Educommunication Program, are emphasized in several papers by authors who contributed with the area. This is the case of Martín-Barbero (2011, p.123), according to whom we live in a society where knowledge and information play an essential role in development processes. In this regard, the democratization of media production plays a relevant role not only for its political nature, but also due to its aesthetic aspect, since educommunication enables experimentation, self-challenge, cooperation, expression, increased self-esteem, space for sociability, exercising critical spirit, rethinking oneself and the world one inhabits,

democratization of knowledge, encouraging the sharing of ideas, and paving the way for a collaborative ecosystem (SOARES, 2011; LEAL, 2012).

4 Audiovisual materials as a dissemination strategy

It is necessary to recognize that communication technologies remain among us, are part of contemporary culture, and are hybridized infinitively, opening new potential worlds for social use. Among the technologies, the research group chose audiovisual production as an intervention strategy. According to Orofino (2014), technologies are ever-present in our lives, taking part of our daily routine and mediating how we communicate contemporarily at a large scale. We live in a medialized society, which is interconnected and computerized. Therefore, beyond possessing and accessing technological media and its products, it is relevant to create networks between different agents, times, and spaces, thus increasing the uses of Information and Communication Technologies (ICTs) as a way of expression (CANCLINI, 1999; MARTÍN-BARBERO, 1997).

Audiovisual language gains prominence among ICTs, as it is increasingly present in different settings through which we circulate and communicate. This factor generates readings of the world mediated by screen and sounds, which when engendered in networks, allow for multiple ways of sharing by building narratives, revealing viewpoints and comprehension of what is shared (MARQUES; MAZZARINO, 2018; FLUSSER, 2007).

There is a fascination with audiovisual media. Consuming them is ordinary; however, producing them with pedagogical purposes is not as common. This consumption and even the production of audiovisual materials (of different formats, languages, and sizes) pose challenges and create uncertainties, especially in the educational area, which paradoxically is increasingly more affected by this language (CITELLI, 2011; CANCLINI, 1998; FLUSSER, 2007).

When we address and think about the production of audiovisual materials in education, we come closer to the education-cinema, which according to Fresquet & Migliorin (2015), is powerful because it brings together in a joint action cinema, cinematographer, and the written movement, composing processes for building oneself and the community. Cinema-education and the production of audiovisual material with pedagogical purposes might exploit poetic and political elements, interconnecting actors and agents in the construction of new perceptions of oneself and of the world (FRESQUET, 2007).

Through the production of local and amateur audiovisual media, cinema-education can render the world thinkable by always placing it in relation to objects, discourses, narratives, and subjects. The production of audiovisual media is a political act, based on appropriation of ICTs and networks to take action in the world, which makes conscious and sensitive agents out of those who produce films. Beyond telling stories, we can actually create them and change them using audiovisual media (CANCLINI, 1998; MARQUES, 2019).

The production of audiovisual media provokes and encourages the creation of spaces for (re)inventions, which have much to gain if they are founded on educommunication, enabling even reflections about the field itself. One might say that educommunicative audiovisual media produces stories and redefines them,

allowing exercises in criticism, perception, reproduction, and imagination, as well as expressing desires to build other territories for dissemination and medialized debate about what pervades the being (CASTELLS, 2006; MARQUES; MAZZARINO, 2018; MARQUES, 2019; FRESQUET e MIGLIORIN, 2015).

The production of audiovisual media enhances thought and action, and is capable of interweaving people, spaces, images, and sounds when building stories that question and raise awareness to socio-environmental issues. When entering the field of intensities and meanings, audiovisual media are offered as spaces for citizen practices capable of interconnecting people, settings, and technologies. Therefore, educommunication opens possibilities for aesthetic and political experimentations when it uses audiovisual media (MARQUES, 2019; CITELLI, 2011; FLUSSER, 2007).

Regardless of these productions' genre (documentary, tele journalism etc.), size, or dissemination form, what matters is that the focus on educommunication – synthesized by its principles – is not lost in the process of building audiovisual media when working with socio-environmental topics. Social media, in this sense, provide a strategic space to deviate from the attempt at control and domination imposed by traditional media. In the case of the authors' research group, establishing a channel with videos in the YouTube platform allows for the democratization of access to audiovisual media, which totaled 28 experiences in August 2020.

These nearly thirty audiovisual media produced in a collaborative manner with social groups, using intervention-research activities, articulations, and extension and education activities (in Workshops of Journalism in Communities and Educommunication, and in the courses of Journalism and Marketing and Publicity of Univates) reveal cultural marks of this historical time-space, regarding mediations and ways of acting. On the other hand, as a means to elaborate institutional media in a university setting, they are consistent with Univates' identity, which is a community university.

Martín-Barbero (1997) proposes to investigate cultural processes through mediation and subjects, through communication practices and social movements, in which cultural matrices intervene, which in his opinion are not related to the archaic; rather, they refer to the "residual", the "substrate for constituting subjects", "veins of entry into other matrices that are dominated yet active".

> We understand cultural matrices as brands embedded in the social experience of subjects, which are activated in social interactions, are scrambled with new experiences and new movements. They are actions in the life of a subject, whether individual or collective. These cultural matrices are updated in the cultural (dis)connection of social interaction – communicative and/or medialized – and that is when they change, de-territorializing to re-territorialize. The cultural matrices are established through social mediations, and at the same time, they are mediation for social action and for building new identities (MAZZARINO, 2013, p. 96 e 97).

According to Martín-Barbero (1997), communication has become a strategic space to reflect upon contemporary society, characterized by transnationalization and the emergence of new social subjects and cultural identities, by re-discovering popular and re-valuing articulations and mediations of civil society, and through the recognition of collective experiences that go beyond the partisan politics. According to the author, the conception of political subject changes through battles fought in

the economic field and in a symbolic terrain, as this is the terrain through which collective subjects and identities are challenged and established. This conception of the political, which emerges with Latin-American Cultural Studies, values cultural aspects and is based on communication processes, which produce meanings, as is the case of experiences of cultural media appropriation performed through educommunication initiatives. It is through these experiences that different social uses of communication as a political practice surface. Consumerism is thus seen as a production of meanings, of ways of being that derive from cultural competencies and not as a passive or reproductive practice. Therefore, "[...] conceiving the popular as coming from the massive does not mean, at least not automatically, alienation and manipulation; rather, it means new conditions for existing and fighting, and a new way for hegemony to function" (MARTÍN-BARBERO, 1997, p. 310).

According to Canclini (1999), audiovisual media are a means of communication that boosts the exercise of citizenship and the development of public action, because the public who is disappointed with the State structure, its institutions and bureaucracies, resorts to television to seek services, justice, reparations, or just plain attention. What the author was referring to was traditional media. Today this contribution might help rethink the production of amateur videos that provide an increasingly larger space for participation and visibility. It is not uncommon to find, in any social media, criticism of public administrations, complaints, and rantings about personal and social problems.

Considering their diversity, ICTs allow cultural encounters that overcome historical paradoxes, according to Canclini. Canclini (1998) already stated a long time ago that subordinate and hegemonic cultures do not oppose each other but rather hybridize. The former necessarily does not tend to be passively dominated by the latter. In his opinion, not every assimilation of the hegemonic by the subordinate is submission, and not every refusal is resistance. Cultural contaminations are mutual. Hegemonic culture increasingly shows signs of assimilating the popular, which is becoming mass culture. The spaces for citizenship, enhanced by ICTs, open possibilities for several groups to participate and for leveraging different agendas, weaving inter-institutional interceptions between an institutionally organized civil society on the one hand, and a disorganized one on the other, with public topics giving visibility to different media (CANCLINI, 1999). This is a "narrow and contradictory plot in mass culture", as stated by Martín-Barbero (1997, p. 107), who refers to the establishment of the social-cultural Latin American history, to the need for acknowledging new ways to understand the political, to everyday life, to subjectivity, to solidarities. The ways of being, doing, using, acting, reading, and saying reveal cultural miscegenations that find in the products of the intervention-research of the research group a place to have visibility.

5 The creations

The aim of the research group was to build knowledges along with the community through audiovisual appropriation, in order to generate environmental communication processes of an educommunicative character, which would cause social changes by appropriating the means of media discourse production. The 28

amateur films involved several actors and different study and intervention settings, as shown in charts 1 and 2[4].

These intervention processes emerged from the University - in research, extension, and teaching activities - to the community, based on the principle of valuing both scientific and popular knowledges, thus performing the exchange of knowledges advocated by the interdisciplinary perspective.

The social groups that were invited to appropriate the filming machinery were comprised of students and teachers of Elementary, Middle, and High Public Schools, a group of agroecologist women, young rural people who included the elderly in their community, jugglers, migrants, children from social projects, women victims of domestic violence, university students of courses at Univates, and the surrounding community at public spaces.

The interventions took place in the Taquari River Valley, which is within the scope of action of Univates. The social groups that participated were from Lajeado, Arroio do Meio, Cruzeiro do Sul, Estrela, and Bom Retiro do Sul. Overall, approximately 120 people, including different social groups and facilitators, were involved. These participants interacted with dozens of other people in their communities as interviewees for the audiovisual productions, generating reflections on the topics chosen in the settings where they circulate.

The interventions were facilitated by Journalism, Publicity, Marketing, and History students, as well as master and doctor's degree students of the Programa de Pós-graduação Ambiente e Desenvolvimento (Post-graduation Program of Environment and Development – PPGAD) of Univates, who are part of the research group Ecosophies, Inventive Landscapes. We also had the contribution of the extension projects Interfaces and the Pedagogical Residency Program of the University.

The interventions started with the facilitators inviting the social groups to participate in a film production about a topic of their interest. After the topic was collectively defined, there was a basic training on how to use the cameras and about the scrip, which started the filming process. The editing was made by the facilitators, using the definitions provided by the social groups.

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4   They   are   available   in   the   Youtube   channel   Ceami   Univates https://www.youtube.com/channel/UCUFYrhuRkA-rdRUkc02Uulg/videos

1 - Films produced by the research group - 2008 to 2017.

Audiovisual title	Factor that triggered the collaborative process	Intent of creation	Year
Lixo, a origem em cada um de nós (Waste, the origin in each one of us)	Research group	Audiovisual material with the objective to conduct community environmental education	2008
Castelinho: memórias e desejos (Castelinho: memories and desires) Bairro Santo Antônio, a realidade é outra (Neighborhood Santo Antônio, it is another reality)	Marcus V. Staudt, investigator of the research group	Intervention-research in High School, with public school students, linked to the master's degree dissertation defended at the Programa de Pós-graduação Ambiente e Desenvolvimento (Post-Graduation Program of Environment and Development - PPGAD) of Univates Supervision: Jane Mazzarino	2015
Palmas, meu lugar (Palmas, my place)	Investigators of the research group	Intervention research with a group of agroecologist women and with rural young people who included the elderly of a rural community.	2015
Agricultura: do manual ao automático (Agriculture: from the manual to the automatic)	Rodrigo M. Marques, investigator of the research group	Intervention research with High School students, public schools, linked to a Course Completion Paper in the History Course of Univates. Supervision: Jane Mazzarino	2016
Sons que falam (Sounds that speak)	Natasha Bouvier Erthal	Intervention research with the community linked to a Course Completion Paper in the Journalism Course of Univates. Supervision: Jane Mazzarino	2016
O fogo (The fire) Tramblemantè de lá pra cá (Tramblemantè from there to here) Gotas de vida (Life droplets) Malab-ar (Juggle-air)	Students studying the subject of Educommunication	Interventions with jugglers, migrants, children in social projects, and Elementary and Middle School at the Taquari River Valley, linked to the Journalism and Marketing and Publicity course of Univates. Professor: Jane Mazzarino	2017
Somos migrantes? (Are we migrants?) Quantas Marias existem? (How many Marias are there?) A força das águas (The strength of the waters) Nômade (Nomad)	Students from the graduation course at Univates	Interventions with migrants, women victims of domestic violence, community, and at public spaces in Taquari River Valley, linked to the extension project Interfaces of Univates.	2017
Conexões (Connections) Entre ciclos (Between cycles) Experiências de não ver (Experiences of not seeing) Solitude Sentidos (Meanings) Experiências naturais (Natural experiences) Espelhamento (Mirroring)	Investigators of the research group	Audiovisual materials produced from ethnographic reports of participants of ecosophic environmental communication experiences that exploit the direct contact with nature and the sensitization of the senses.	2017

Source: The authors (2021)

Chart 2 - Films produced by the research group - 2018 and 2019.

Audiovisual title	Trigger factor of the collaborative process	Intent of creation	Year
Eu, cidadão? (Me, citizen?) Preconceito (Prejudice) Planejar o futuro com um pouco do passado (Plan the future with little bits from the past) #expectativas (#expectations)	Students of the Workshop Journalism in Communities	Interventions with High School students from the Taquari River Valley, linked to the Journalism course of Univates. Professor: Jane Mazzarino	2018
É tempo de experimentar-se (It is time to experiment) Diferentes olhares voltados à natureza (Different ways to look at nature)	Rodrigo M. Marques, investigator of the research group	Intervention-research with training of Elementary and High School teachers who adopted the Pedagogical Residency Program, linked to the master's degree dissertation defended at the Programa de Pós-graduação Ambiente e Desenvolvimento (Post-Graduation Program of Environment and Development - PPGAD) of Univates Supervision: Jane Mazzarino	2019
Sementes de Vida (Seeds of Life)	Investigators of the research group	Intervention research with a group of agroecologist women and with rural young people that included the elderly of a rural community.	2019

Source: The authors (2021)

These intervention experiences in the interface between the fields of communication and environmental education emphasized a variety of social transformation processes, which are enabled by appropriating the media, and which exposed an innovative method of research, of being researched, of being subject and social group, as well as providing another possibility for interaction between university and community.

Working audiovisual production with the community, valuing the exchange of knowledges made us aware that the process produces emotion and sensitivity, touching us in a wide variety of ways. By making amateur films such as these, we faced the aesthetics of what we usually see on screen. An amateur film brings the spectators closer, makes them put themselves in the position of producers.

Therefore, when they watch a film made from the point of view of someone that did not have any experience in image production, which is the case here, they felt they were invited to express themselves through art. According to Leandro (2013, p. 50): "Filming is constantly adapting your point of view to the mutations of the real. Unique or multiple, fixed or mobile, internal or external, the point of view refers to the founding gesture of the cinematographic art, to its ontology." Thus, the action of zooming in on a topic is an inspiration for making and telling stories.

In these visual encounters, generated through the interventions of the research group, we collectively exploited the meanings of the experiences. We

observed that when cinema touches the other, it might sometimes exploit layers that not even the person experiencing the event being filmed would expect.

The proposal of placing the production of images in the hands of subjects with no experience, thus making them active beings in the process of capture requires that we transpose our view to something that will be immortalized in an image, and this image will be exposed. Fresquet et al. (2013) argues that the camera creates a relationship between the other and me that works as a spring that leverages the tension between two states. In the author's opinion, the pedagogical power of the cinema underlies the skill of "believing and doubting".

To be able to immortalize an image might be nothing for someone who is used to dealing with technologies and makes a living out of that, someone who works with it, who spends every moment doing that. As for those who are not professionals, this is a challenge. It is necessary to let the other see and speak, show that it is possible to tell stories anyway they can, and experiment being amateur filmmakers. Fresquet et al. (2013), supported by Bergala (2008), argues that "art cannot be taught, but experienced" and that when knowledge is exchanged with students, it is necessary that all those involved experiment. Thus, a link can be formed by the intensity that will be pervading the experience.

The possibility of telling stories using images is what motivated the experiences of the research group in the present study. Having access to stories recounted by those who experienced them through images is what we seek. Bergala (2008) states that when someone holds a camera for the first time, it is as if they were experiencing exactly what the Lumiére brothers felt when they produced their first one-minute films. One feels as if they are a child experiencing a game hitherto unknown. In Brazil (2011), we have:

> (...) the image seems to harbor experience. In other words, this is a place not only for representation, but also for performance; a place where the processes of subjectivation are not only present but also performed. The moment shall be responsible for also capturing the meaning through image (BRASIL, 2011, digital text).

The research group has built a method for acting and working with the subjects over the years. They experienced the production of images by exploiting spaces through experiences with and within nature to access the participants' emotions. According to Omelczuk, Fresquet, and Santi (2015, p.388) "images produce emotions and the emotional activity also produces images." Similarly, Maturana (1998) says we are an entwinement between reason and emotion, where one does not live without the other. When we record what our eyes see, a part of what we feel ends up transferred into the image.

Each image captured for the first time is a first encounter that changed into a driving part of the audiovisual process and that made the activity trigger numerous sensations and emotions. Becoming a playwright, filmmaker, and editor of something that hitherto one did not know how to perform, caused the experience to be brimmed with affects. According to Fresquet et al. (2013, p.15), "cinema asks for nothing, it only snuggles up to the sensitive skills of the regular subject."

Each participant can at the same time seek inspiration and express themselves to compose stories as dreams or as scriptures of the real. According to Migliorin

(2013, p. 13), "Cinema is a scripting operation with images affected by the real. In other words, on one hand, it is world, and on the other, it is change. In essence, cinema is a continuous change in what already exists." In one way or another, "(...) images are a concrete space for intervention in the world that is experienced: intervening with the image means to intervene - even if circumstantially - with a collective in its forms of community" (BRASIL, 2011, p.4).

6 The experience as practice for rapprochement

When the studies of the research group suggest a new view on communication based on the interface with environmental education, they leave behind the hegemonic standpoint. We seek to understand how community can create new ways of inserting and becoming a part of the place where they live based on a collaborative process. The exchange between the scholarly and the community was encouraged by valuing popular knowledges and its joining with scientific knowledges, and artistic production through co-created documentaries was the strategy.

Socio-environmental educommunication is a line of environmental education that aims at disseminating knowledge through environmental communication focused on sustainability (BRASIL, 2008). The Política Nacional de Educação Ambiental (National Policy for Environmental Education - PNEA) and Programa Nacional de Educação Ambiental (National Program of Environmental Education - ProNEA) are documents that legitimize the research in the area of Socio-environmental educommunication nationwide.

Communication is "part" of being human and it spreads through media technologies. Using it is a way to get closer to society right where it circulates and interacts (BARROS, 2012). Therefore, it seems to be a mechanism to understand this society, its groups, who they are and how they live, which is inherent to the environmental dimension.

> Today, more than ever, images make us interact with their representational dimension, a performative dimension: it is where those life forms perform. Whether it is in the media, in visual arts, or in the cinema, there are many experiences in which the images seem not only to represent or display - not only being the key words here - but invent, produce new life forms, which maintain a relationship of continuity (in certain aspects) and discontinuity (in other aspects) with the work (BRASIL, 2011, p. 5).

According to Martín-Barbero (2011), development processes are also characterized by the forms of access and by participating in communication dynamics. Information is important for citizens to understand the issues that occur and are reported throughout the world, but they cannot remain as mere receptors. What the research group proposes is the rapprochement between participants and the media, so that they can talk about the community they inhabit, their life territory, based on their own perspective, and being authors of their own narratives.

Working with films enables this communication encounter through art, which has the power to change ways of doing and living. According to Ernest Fischer (1987),

human beings have a need for art, as it helps to understand reality, allowing the former to change the latter.

7 Ecosophy as a communicational perspective

It is not difficult to find evidence nowadays of an increasing depletion, not only of nature and its natural resources, but also of social relations, emphasized by the exponential increase in individuals adhering to the discourse of xenophobic, homophobic ideologies, or ideologies focused on a nearly morbid individualism, as well as the growing institutionalization of an out-of-control consumerism. Aside from the degradations mentioned, it is important to also pay attention to mental diseases, e.g. the alarming increase in diagnoses of Attention Deficit and Hyperactivity disorder (ADHD) in children, when the problem is more of a social and institutional order than neurological or chemical (JERUSALINSKY, 2011). Of course, this is also due to the increasing interference of medicine, particularly Psychiatry, in several areas that pervade the daily lives of individuals, not only working individual cases, but this interference is getting to a point where it has become institutionalized, expected, and many times, even required by other knowledge areas (FOUCAULT, 2000).

Therefore, it is noteworthy that environmental, social, and subjective degradations are interchangeable. The evident environmental degradation is followed by increasing cases of mental disorders and social violence. These are certainly connected aspects. In this regard, Guattari (1990) asks: how can we understand, and consequently, work with such concerning degradations? The author adopts a transdisciplinary perspective to understand these three fields (environment, social relations, and subjectivity) as interdependent systems, which he calls three ecologies, three intimately connected ecosystems, which both affect and are affected by each other in an indissoluble interdependence relationship that evidently refers to three communication dimensions.

Guattari proposes an ethical-political articulation between the three ecologies, which he calls ecosophy. Neither political backgrounds nor executive instances provide effective or convincing solutions for the crisis of the three ecologies. Therefore, it is important not only to understand that these fields are undergoing a crisis, but also to change numerous factors in the hegemonic life style, beginning with a change in values. This change in values does not aim at a recovery of ancient ideas and values, because, according to the author: "[...] it would be inconceivable to try and go back the old formulas, which relate to periods when the planet was far less densely populated and when social relations were much stronger than today" (GUATTARI, 1990, p. 16).

What ecosophy shows us is that we have much work ahead of us, as we need to rethink ways of being and of existing in the family, at school, among friends, in the environment, with ourselves. If changes in thought and values do not occur, we might be walking towards the most profound crisis in the three ecologies. It is also important that science reinvents itself in its totality, a proposal by Guattari that has been accepted by our research group. We need to break free from methodological restraints and scientific metaphors to accept a new articulation, this time ethical-aesthetic, which allows art to be seen as an important mechanism in science, as stated by Guattari.

> [...] are not the best cartographies of the psyche, or if you like, the best psychoanalyses, those of Goethe, Proust, Joyce, Artaud, and Becket, rather than Freud, Jung, Lacan? In fact, it is the literary part in the works of the latter that best survives (GUATTARI, 1990, p. 18).

Therefore, using an educommunicative aesthetic, which has its matrix in cultural studies, the research group seeks to adopt an ecosophic perspective, in order to shape new paradigms of ethical-aesthetic-political inspiration, break free from the lethal repetition and reinvent ways of being and of existing within a group, of having a relationship with the body and with time that elapses, as proposed by Guattari (1990). The author believes it is necessary to adopt the ecological path, which does not seek to solve opposites, but to value new drifts, the creative incident, allowing the subject to regain their humanity, taking on the universes of values once again, regaining creative autonomy, finding consistencies through continued processes of singularization based on Heterogenesis (regarding differences), which might oppose the lack of grace and the passiveness. It is following this line of thought that Mazzarino proposes NAT Ecosophy.

> We propose an intervention methodology in environmental communication that coalesces media technologies, collaborative social technologies, experiential methodologies of being in contact with nature, and artistic experiences. This is an inventive and sensitive praxis that takes place through the triad nature, art, and technology, to create experiences in ecosophic communication. We might call it NAT Ecosophy temporarily (MAZZARINO, 2021, p. 43).

NAT Ecosophy provokes us to listen to smaller ecologies by inviting the participants of the interventions to open up to re-encountering some of their dormant dimensions, to recognize the place they inhabit through their reassignment in the world, rethinking relations and meanings, which might lead to the re-discovery of their creative potential. For that purpose, the production of images is exploited, whether in the form of audiovisual media, photographies, or drawings, among other possibilities for expressing the narration of oneself in the space-time lived here and now.

According to Mazzarino (2021, p. 78), "combinations between Nature, Art, and Technologies are creators of "body-graphies" that integrate the self into the world through the creation of a bio-psycho-socio-environmental-spiritual landscape of this very self, which enables it to overflow in order to live together with." As the interventions of NAT ecosophy exploit the three dimensions of ecosophy (subjective/social/environmental), its proposal refers to a design in environmental communication that goes beyond the ecological perspective.

8 Final considerations

The radicalization of socio-environmental educommunication processes exploiting the interface with environmental education through an audiovisual language (via documentaries) is still something that can be further studied in the scientific field. Each process recounted enhances the ways of dealing with the

subjects, with technologies, with the research group, with our personal dreams. Each researcher contributed with his or her story, which intermingled with that of the research group. We can say that audiovisual productions were shared experimentations.

There is still much to be done, but evermore the work of researching is observed to make a difference when researchers leave their rooms behind and allow themselves to be intersected by the experience of making something together with others.

Being able to inspire people to tell their stories showed us that producing a film can integrate the three ecologies proposed by Guattari. Recounting what I do or have already lived using a lens is inspirational. Films carry the power of expression through the lenses and cause the person who captures the image to see him or herself under a new light. At the end of the filming process, we are no longer the same: neither community producers nor researchers, not even recipients when they get to know the process.

In our experience, the amateur films and documentaries produced were able to pierce life in a more authentic way than the view mediated by the camera manages to do. By using media, it was and is still possible to touch people in what is singular about each one. They tell their stories and produce memories about the world with others. The ecosophic triad genuinely acts in an interdependent manner. Moreover, the audiovisual material works as a pretext for the experience of encountering with others, capable of allowing the reflection about the world inside us. Finally, our conclusion is that the processes built in a collaborative manner enable community development based on Communication, when creative possibilities that stem from using a camera are exploited.

Valuing collective knowledges, exploiting poetic possibilities that amateur audiovisual producers enabled has created in the participants and drivers of the process new views about themselves and about the autonomous uses of media, about being and working in group, and about the setting inhabited, thus helping community development under an ecosophic perspective. The collaborative dimension exploited in the intervention research created a break to reflect upon the topic chosen and what is its relation with the life of each person. This social involvement based on a proposal that was collectively chosen allows to decide on what topic to get involved with, what to talk about, both of which are aspects that have been increasingly stimulated from the outside, by the media and other institutionalized instances of discourse. Having the opportunity to choose leads to human development. Without that, there is no regional development. It is not possible to measure impacts, yet we can report that generating communication encounters through an invitation to create something together does cause new and more in-depth observations on life in communities. This might not seem to be much, but is sometimes extraordinary.

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