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## **Digital media of audiovisual production and exhibition and the expressivity: Contributions to the Interface between Education and Communication**

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More and more, people have been adopting digital media which produces and exhibits audiovisual content. From advanced video cameras to the not-so-advanced mobile phones, it is already possible to record film and, with access to the Internet, spread what has been filmed into a world of potential. A mobile phone and a YouTube account, for example, allow people today to distribute what they have personally filmed more easily than a professional film production, considering the traditional methods of production, execution and distribution of audiovisual content, be it in the world of cinema or conventional television.

However, what is being filmed? What content is being produced by people with cellular phones and YouTube accounts? Is appropriate to say it in terms of production, or rather of reproduction adorned with the contours of the excessive use of technicality? Does to adopt the digital media to the production and distribution of audiovisual content also mean, with a greater level of audiovisual language autonomy, creativity, criticality?

These questions serve as an orientation in envisioning processes of audiovisual realization which transcend the technicality and indicate the possibility of a more critical insertion of audiovisual's production and exhibition digital media in diverse contexts and cultures. For this, we believe that the communication and education disciplinary fields are both and

equally areas of knowledge which can contribute, from a critical perspective, aiming that the audiovisual be incorporated in social processes of the society's transformation towards to an increasingly equally social place.

### **Learning to Do Differently and Teaching the Different Ways of Doing...**

When we seek out a driving school, we shall learn to drive. When we learn to drive and, most of all, when we receive the document that authorizes us to drive, we shall, at that time, be able to drive. And how shall we drive? Basically, we shall respect the traffic signs and drive on the streets... We do not have many options. It is a matter of pragmatism: we learn to drive and we drive as we have learned and there is a legal system that rules this process, as well as impedes he who has learned from being able to teach and enable other people to drive. It is a case of a rigid, closed, standardizing process.

Notwithstanding, we cannot hope to transpose this type of pragmatic learning into disciplinary areas related to education and communication.

Often, I see workshops of audiovisual production whose aims to teach any who wish to learn the correct way to produce audiovisual content. It is as though learning to use of the methods of productions and exhibition of audiovisual content were the same as learning to drive a car or a scooter. Once learned, one only has to continue moving forward... not breaking the rules.

To learn to express oneself through audiovisual creations cannot mean to learn expression in itself. Expression is unique to each individual, each social group and each community. Learn to make use of digital media's audiovisual production and realization does not mean to submit expression to the learned way of doing – on the contrary, it is necessary to search for ways of doing which address the different ways of expression present in the most diverse social and cultural contexts. Technical knowledge is necessary however it must be incorporated into the context in which it would exist – not as a rigid, closed, standardizing agent but as a support that contributes to the strengthening of the expressions of said context.

What we sought to share in this brief text was the dialogic understanding of a process of audiovisual insertion in different contexts that took into account the critical relationship between technical knowledge and the unique expressivity of many different cultures. There is the understanding that this perspective may contribute to a critical appropriation of the audiovisual production and exhibition's methods, enabling a greater autonomy in language, creativity, criticality terms.

This movement has already begun through some initiatives that works with the proposition of popular education and communication. Here, when the word "popular" appears together with the words "education" and "communication", another manner of understanding those

processes is being indicated – a manner which affirms other expressions' perspective, which are facing a homogenizing posture in the conception of education and communication present in the corporative educational and communicational systems.

*The videos bellow were made in workshops coordinated by the author. The workshops aimed to stimulate the creativity and express it through audiovisual means, by setting, thus, educational moments that allow experimentation, experiences and its sharing.*

[http://www.youtube.com/watch?v=tcVyqglcQao&list=UUxI1itKKZ\\_6jIy7CHFstSJw&index=10&feature=plcp](http://www.youtube.com/watch?v=tcVyqglcQao&list=UUxI1itKKZ_6jIy7CHFstSJw&index=10&feature=plcp)

**Video 01:** Jornal da Mosca. Source: Djalmacine2008, 2009.

[http://www.youtube.com/watch?v=nOJj4f8YCbM&feature=BFa&list=UUxI1itKKZ\\_6jIy7CHFstSJw](http://www.youtube.com/watch?v=nOJj4f8YCbM&feature=BFa&list=UUxI1itKKZ_6jIy7CHFstSJw)

**Video 02:** Cine Elite - Part 1. Source: Djalmacine2008, 2009.

[http://www.youtube.com/watch?v=ilKRxbtLgPg&feature=BFa&list=UUxI1itKKZ\\_6jIy7CHFstSJw](http://www.youtube.com/watch?v=ilKRxbtLgPg&feature=BFa&list=UUxI1itKKZ_6jIy7CHFstSJw)

**Video 03:** Cine Elite - Part 2. Source: Djalmacine2008, 2009.

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Djalmacine2008, 2009. *Jornal da Mosca*. [video online] Available at:  
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Djalmacine2008, 2009. *Cine Elite Parte 1*. [video online] Available at:  
<[http://www.youtube.com/watch?v=nOJj4f8YCbM&feature=BFa&list=UUxI1itKKZ\\_6jIy7CHFstSJw](http://www.youtube.com/watch?v=nOJj4f8YCbM&feature=BFa&list=UUxI1itKKZ_6jIy7CHFstSJw)> [Accessed 17 July 2012].

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