

“OFF-AXIS” AUDIOVISUAL PRODUCTION AND EDUCATION IN BRAZIL: THE CASE OF THE FEDERAL INSTITUTE OF GOIÁS

Renato Prado

ABSTRACT

Cinema's and audiovisual's production, like the major groups of media, has been historically concentrated in the hands of a few agents if compared to the whole population. This kind of concentration favors hegemonic speeches and alienated representations of cultures that does not produce its own content. Brazilian's public politics for the decentralization of audiovisual's production on the 21st century are playing an important and successful role on the growth of the production outside the axis of Rio-São Paulo, principal economic and media center Brazil. The audiovisual education institutions placed “outside de axis” must be attentive of this situation, preparing students for technical, social and cultural challenges of the decentralization of the production and the speeches. The Federal Institute of Goiás (IFG) offers since 2015 the bachelor's degree in Cinema an Audiovisual in Goiás, a small city of Brazilian's center-west. The course has had important results from its pedagogic proposal as it tries to consolidate as a new institution and stablish cooperation actions with other institutions outside the major centers of media productions in its country and worldwide.

KEYWORDS

Audiovisual production; public policy; education; counter-hegemony; Instituto Federal de Goiás; Brazil

PRODUÇÃO E FORMAÇÃO AUDIOVISUAL “FORA DO EIXO” NO BRASIL: O CASO DO INSTITUTO FEDERAL DE GOIÁS

RESUMO

A produção cinematográfica e audiovisual, a exemplo dos grandes grupos de mídia, esteve historicamente concentrada nas mãos de poucos agentes em relação ao todo populacional. Este tipo de concentração favorece discursos hegemônicos e representações alienadas de culturas que não produzem seu próprio conteúdo. As políticas públicas de descentralização da produção audiovisual brasileira no século XXI estão a desempenhar um papel importante e bem-sucedido de aumento da produção em regiões fora do eixo Rio-São Paulo, principal centro econômico e de produção dos mídia do Brasil. As instituições de formação audiovisual que estão “fora do eixo” devem estar atentas a esta organização, preparando os estudantes para os desafios técnicos, sociais e culturais da descentralização da produção e do discurso. O Instituto Federal de Goiás (IFG) oferece desde 2015 o Bacharelado em Cinema e Audiovisual em Goiás, uma pequena cidade da região centro-oeste do Brasil. O curso tem obtido resultados importantes advindos de sua proposta pedagógica ao mesmo tempo em que tenta se consolidar e estabelecer ações de cooperação com outras instituições fora dos principais centros de mídia de seu país e do mundo.

PALAVRAS-CHAVE

Produção audiovisual; políticas públicas; educação; contra-hegemonia; Instituto Federal de Goiás; Brasil

INTRODUCTION

The motivation for this article came from an invitation that I received to make a speech on a panel about "Audio-visual's formation Off-Axis: challenges and approximations", promoted by the Universidade Estadual de Goiás (UEG) during its Audio-visual's Week. I was invited to represent the Instituto Federal de Goiás (IFG) as the coordinator of the Bachelor in Cinema and Audio-Visual. Both institutions offer the only two-degree courses in Cinema and Audio-visual on the State of Goiás.

The term "Rio-São Paulo Axis" is used in Brazil to designate a specific part of the country that concentrates majors' televisions companies, cinema's producers, media groups, financial centers and, therefore, certain national's dominant culture. People who knows a few about Brazil, mostly thought audio-visual content, probably know what was produced *in ou by* the "Rio-São Paulo Axis". In other regions of Brazil, it is known (what will make writing this article easier) simply as "Axis".

The cities of São Paulo and Rio de Janeiro are the homonyms capitals of their own states. Brazilian's territory, however, has 26 states and one Federal District, where is located its federal capital, Brasília. Axis's economic and cultural dominance can be ascertained in many social sectors, but this article will concentrate in the media's production, more specifically in the cinema and audio-visual's production.

In order to understand properly the fact of being "off-axis" in Brazil is necessary to keep in mind the geographical dimensions that it implicates. Many of Brazilian's states are equivalent or larger than most European nations in territorial dimensions, but, in average, with smaller demographic density and less local resources (meaning in a simplistic way, less infrastructure). For a better comprehension, Rio de Janeiro is the fourth smaller state in territorial extension in Brazil (with a similar size to Estonia), while the state of São Paulo (with similar size to the UK) is the sixteenth smaller. If we imagine the possible cultural diversity in Brazil it is possible, even more for communication researches, to imagine how a centralized media production can under considerate countless nuances of local realities.

This article, in a brief way, will talk about the public politics of audio-visual's decentralization in Brazil and the Instituto Federal de Goiás's case, that offers since 2014 a pioneer audio-visual formation in the country, establishing connections, along the way, between audio-visual and education. The objective it is not to grind all the public politics of decentralization neither represent all educational formations offered out of the axis, but it is to present the particularity of a case to evidence the potential of different formations, productive arrangements and visions to the cinema and audio-visual's sector.

The article will follow the economic bases that favors the decentralization audio-visual's production and the possibilities created by the new and abundant exchanges that occurs thought audio-visual. By differentiating audio-visual education of education for the audio-visual, I hope to make clear the importance of diversified offers of courses that not only are conscientiousness of its own particularities, but that uses these same particularities to discuss and to think the world and its own communities.

DECENTRALIZATION POLICIES OF AUDIO-VISUAL'S PRODUCTION IN BRAZIL AND IN GOIÁS

Brazilian's federal government has implanted new policy for the cultural sector in the 2000s-decade, which became a model to be replicated by state's and city's public administrations. It's necessary to say that the government's actions were developed to a range of cultural and artistic activities, but for the purpose of this article only some audio-visual's politics will be highlighted. It is possible, with some tranquility, to affirm that the actions managed by the Ministry of Culture (MINC) through the Audio-visual's Secretary (SAv), based in Brasília, and the Cinema's National Agency (ANCINE), based in Rio de Janeiro, are most responsible to the actual scenario of Brazilian's audio-visual production.

The Audio-visual's Sectoral Fund (FSA) creation, which is operated by ANCINE since 2008, it's a mark for the audio-visual's production in Brazil. Initially with R\$ 90 million, the fund operated in 2018 more than R\$ 700 million in investments on the audio-visual's sector. Despite of not being one of the first action implemented, the fund is particularly import to this context for its investment's volume and because it applies the decentralization of audio-visual's production concept as a part of government's fomentation public politics. The FSA's decentralization happens trough a 30% reserved quote of all resources that must, necessarily, be apply in North, Northeast and Midwest (where is located Goiás's State) regions.

The Law nº 12.485/2011 established a quote for national content on payed television that highly increased the demand for new productions. ANCINE's 2016 report¹ reveals that the insertion of national content was above the quotes, what shows that this content succeeds on building an audience that expects more of it.

It's necessary to highlight, especially for IFG's context, the creation, by SAv, of the Digital Production's Nucleus (NPD). The nucleus works as places that counts on some technological structures focused on promoting audio-visual education, diffusion and productions. The goals of NPD's politics it's to stimulates the decentralization of the production by supporting local independent producers by lending equipment, forming works through workshops, mini-courses and regular courses (normally free of charge) and stimulating the public to know films, that in many cases don't make their way into the movie theaters, trough small projects like cineclubs and exhibitions and public squares or alike.

The cinematographic symbolic mark that precedes cinema's activity developed by Goiás's State on the 21st century was the creation of the Festival Internacional de Cinema e Vídeo Ambiental (FICA) in 1999 by the State's government, with considerable money awards and, within today, relevance in its thematic among Latin America. Other festivals were created in Goiás, mostly in Goiânia, its capital, from the early 2000's, what allowed some kind of exhibition's circuit and influence among local cinema makers, once independent cinema happened to be more present and tangible.

The law called "Lei Goyazes" (Law nº 13.613/2000), regulated since 2001, was the first fomentation public mechanism of the State to artistic activities of cultural sector,

¹ Retrieved from <http://agenciabrasil.ebc.com.br/geral/noticia/2017-08/ancine-tv-paga-superou-cota-de-exibicao-de-conteudo-nacional-em-2016>

including audio-visuals. Ruled by the tax renounce model to investor companies, like the "Rouanet" law" in national level, the "Lei Goyazes" became more used in the late 2000's, when its model changed to increase tax renouncement's on donations.

The Art and Culture Fund of Goiás (FAC) launched its first fomentation's public notice in 2013. Since then it is the main promotion action to art in the state, with R\$ 33 million in 2017, of which audio-visual has highlighted budget for being an expensive activity that employs artists and technical workers of different areas. It's important to say that, just like FSA, the FAC has its quotes destined to the decentralization, in this case intended to the cities inside the state.

The creation of cinema's festival (mostly in Goiânia), the regular and short term courses, the payed television, the new exhibition's windows and the public politics of audio-visual's production decentralization are the components that allowed the current scenario in Goiás, who was able to experiment a constant cultural offer and a growth in the number of producers and productions.

The study called "Cinema and TV in Goiás: catalog of 2017's Goiás production"², released by GOFilmes (Cinema and TV Producers' Association of Goiás) and supported by Goiás State's government, counted that were 57 audio-visual projects in progress in the state by 18 companies, in different production's stages, at that year. Twenty-eight of those were feature films, three of than were tv movies and 26 were television series.

It's interesting to mention that in order to access FSA's decentralization resources previously mentioned a series of counterparts are required, among which a two-year minimum experience of production companies and an ANCINE's registration. Differently from FSA, state's and municipal's (in Goiânia's case) foment are not restricted to professional producers or activities with financial return, being the access possible to any kind of person (non-legal) and having a facilitated accountability, despite of its rigidity. Under this logic, it is possible to expect a growth of the access to FSA's politics by producers from Goiás, having in mind the number of new producers that, for now, operates only on state's foment, many of winch, composed by former students of state's Cinema and Audio-Visual courses.

The Bachelor in Cinema and Audio-visual (BACINE) from IFG and UEG have, therefore, a work's world the allows to keep students motivated with possibility to experiment professional gigs through their formation. The UEG's course became a Bachelor in Cinema and Audiovisual in 2014, but it already existed since late 2000's with the title of Social Communication – Audiovisual. The IFG's course started in 2015 (in 2014 started the Integrated to High school Technical in Audiovisual Production course, that will be explained further). Goiás' audio-visuals' sector, before that, have only had the now extinct Radio and Television bachelor and the Photography and Image technologist⁴ course, offered since 2004, all of it in Goiânia.

The IFG's BACINE counts, since its genesis, with a Digital Production Nucleus from SAV. Goiás' Digital Production Nucleus (NPD Goiás) has it headquarter on IFG City

² The study was published without ISSN and it's available at https://drive.google.com/file/d/1ER4RhZKOTGpoTzp3zWLeRSuqTRcxo2_/view

of Goiás' Campus and is coordinated by the specific professors of its area. In 2017 IFG hosted a seminar that brought together 16 NPD from all over the country, the Technical Center of Audiovisual (CTAv), some Federal Institutes of other states that has audiovisual projects – formal or as an extension – and other guests to an experience exchange, like Cataguases' Zone representatives (from Minas Gerais' State) and the Querô Institute (from Santo's city). It was discussed a management model to NPD and the potentialities of a network composed by nucleus and federal institutes to develop decentralization of audio-visual's productions actions. Therefore, there are a disposition to consolidate a network of audiovisual starting from the off-axis agents.

The IFG in association with NPD Goiás has produced a feature film and more than 50 short films since 2015. NPD Goiás is the main local place for audio-visual's trainee in Goiás city and the foundation of extension projects that vary between exhibitions, cinema and education, expanded cinema, critics and audiovisual production. The results of IFG would probably be way different from what it is today if weren't for the support of this public politic, just like it happens in Barra do Garças (next to Goiás' city, but in the neighbor state, Mato Grosso), were exists the NPD Araguaia in partnership with Mato Grosso's Federal University (UFMT); in the Federal District were the NPD Recanto das Emas is linked to the Federal Institute of Brasilia (IFB); and it tends to happens in the Federal Institute of Mato Grosso do Sul (IFMT), in Campo Grande's city, with the installation of one more NPD. Goiás, Mato Grosso, Mato Grosso do Sul and Federal District are Brazilian's Mid-West federation units.

The unroll of this scenarios evidence that, in parallel to production decentralization's actions, it is necessary that exists, proportionately, a formative option to professionals. During the discuss raised by the round table that motivated this article, we spoke a lot about the difference of getting a degree "off-axis" and what ii could means. The material resources are not the same, obviously, with small studios and a minor presence of renowned artists to feed the "Star System"³. Question about the types of content came up, not with the intention to condition or force local film makers to a filming style or a restriction on themes, but it's a fact that it's necessary to considerate with another eyes the local of speech, where productions stars and with whom it tries to establish a communication starting from local productions.

What is on, in summary, it's the necessity to produce audiovisual not only for economic reasons, but for the necessity to think, value and fortify the specialties from different cultures so we can see – and be seen – trough histories by more producers that a few dozens of big companies. As expressed in the desire of the German cinema director Wim Wenders (2010, pp. 400-401):

I wish politicians, in Europe, in Asia or South America, understood how our cultures in the future will depend of this sense of place and to see it reflected on our own stories, told within our borders, in our own language. Only

³ Explained in several books on film history, Star System was the name given to the marketing strategy adopted by Hollywood studios from the 1920s, when they began investing in the personality of actors and actresses to promote the films in a more efficient way.

our own sounds and our own images can keep our identities alive and the sense of place and belonging. I hope, therefore, that the rulers support local filmmakers, its local cinema cultures. The documentaries. Support all that is small. What is big just wants to be even bigger at the expense of the small.

AUDIOVISUAL, TEACHING AND EDUCATION

When, somewhere, public sectors of population begin to find new ways to fight and resist, they also re-find new ways to "update" their knowledge, to make it organic. (...) I have no doubt to affirm that it is among the new forms of popular participation, in the breaches of political fight, that, nowadays, emerge the most innovative experiences of education in Brazil. (Brandão, 2013, p. 112)

As we advance in this society dominated by screens, it is increasingly necessary an education that consider the specificities of audiovisual language. Some kind of literacy to deal with the its routines consciously, even before the most varied emotions that we experience in front of the screen. In Thompson's (2009, p. 46) words, "we should not lose sight of the fact that, in world more and more bombed out by media's industry products, a new and bigger arena was created to the process of self-formation".

Being in position to teach basics of audiovisual it's not that absurd. If there are fundamental school and higher degrees dedicated to written, sonorous and visual languages, these basic tools of human's condition, there must also be schools dedicated to audiovisual. Our scope here, however, will be limited to professional and degree levels of education and the role that institutions can play in the construction of a more diversified audiovisual scenario.

It is hard to imagine that the role of audiovisual schools will sustain for much longer with emphasis in technical training – even though students enter the courses avid for that. Audio-visual's production today does not require various skills that were essential 30 years ago, as was the case with the use of the photometer to record on film. It is worth remember that until early 2000's most part of movies on commercial theaters were shot on film. The film is a photosensitive support that does not allow immediate visualization of final result, so the photographer in charge had necessarily to predict the result of photograph exposure in their minds, and for that the photometer was their greatest ally.

Of course, that are many abilities, techniques and digital monitoring to be learned, even though the industry seems to struggle for automate the maximum as possible. This information, however, are no secret. The sources of technical information, instead, abound and are available in several languages through free online contents or books that are relatively easy to access. Many people can buy a camera and learn techniques on YouTube in no time. The same happens to the others technical areas of audiovisual chain.

The situation that I try to present here is not the extinction of teachers or formal education institutions. Even technically speaking, a well-organized course with experienced

teachers can save a lot of time on self-teaching and beginners experimentations. The hypotheses that i glimpse is that the technical facilities – it's harder to buy an equipment than to learn how to use it – will leave more space to talk about the work in its psychological, aesthetic and social aspects.

Not long ago I taught a workshop, on Goiás' city, on how to edit videos using free software on smartphones. There were students from the fifth year of basic education (10 to 11 years) to the second year of high school (15 to 17 years), followed by their teachers. The students came from various city schools, from its rural districts and from neighboring cities. During the course, taught on a "step by step" way, the monitors – teenagers from IFG's Technical Integrated to High School on Audiovisual Production course – practically only interventions were to "save" teachers that got lost. Whenever I finished a step, most students questions were about the possibilities unlocked by that step or about advanced steps that they wanted to move forward. In the end many came to talk with me about other software that they already used to make their lives easier. The software was really better, but they were payed and i couldn't use them on the course. They did not pay as well for the applications. Despite of admiring, in some cases, the ability to hack applications – and life itself –, I couldn't encourage the practice. It was a good moment to talk about ethics.

The biggest contribution of a robust course would be, therefore, introducing the students to the routines of professional work. The minimum expected from a professional it's that he/her comprehends the language, the aesthetic, has realization capability and ethical commitment to execute the jobs in the standards expected from by society – and even to conscientiously transgress then when necessary.

In a less professionalized environment, more self-taught, it is common to not pay properly attention to ethical standards, like misusing third party images or copyrights violations, especially for beginners avid to getting on the market by making themselves noticed at any cost. When the use of audiovisual skills stops being amateur, the levels of requirement and responsibility for production and reproduction of images and sounds substantively increase. The experience that allows the comprehension of specific parameters that give a north to the profession its normally learned from consolidated professionals of the market or on a formal academic environment, without disregarding, obviously, everyday social interactions.

Here is interesting to differentiate the audiovisual education from the education for audiovisual. The first one would be teaching a set of techniques that uses audiovisual resources without problematize then. The biggest part of online free courses today does that. The second part, in counterpart, is the one that embraces sensibility and empathy questions about the representation of another: who speaks, from where he speaks, his aesthetics, ethical, symbolic and signification choices that sustain the discourse.

The biggest contribution of a robust course would be, therefore, introducing the students to the routines of professional work. The minimum expected from a professional is that he/her comprehends the language, the aesthetic, has realization capability and ethical commitment to execute the jobs in the standards expected from by society – and even to conscientiously transgress then when necessary.

In a less professionalized environment, more self-taught, it is common to not pay properly attention to ethical standards, like misusing third party images or copyrights violations, especially for beginners avid to getting on the market by making themselves noticed at any cost. When the use of audiovisual skills stops being amateur, the levels of requirement and responsibility for production and reproduction of images and sounds substantively increase. The experience that allows the comprehension of specific parameters that give a north to the profession its normally learned from consolidated professionals of the market or on a formal academic environment, without disconcert, obviously, everyday social interactions.

Here is interesting to differentiate the audiovisual education from the education for audiovisual. The first one would be teaching a set of techniques that uses audiovisual resources without problematize then. The biggest part of online free courses today does that. The second part, in counterpart, is the one that embraces sensibility and empathy questions about the representation of another: who speaks, from where he speaks, his aesthetics, ethical, symbolic and signification choices that sustain the discourse.

The question asked by Medeiros (2016, p. 192) it's very pertinent: "but, (...) for the movie to stop being appropriated as a mere association of images and make it possible the immanence wouldn't be necessary to think the construction of an education for the sensitivity of the look?". An education for audiovisual it's a fomentation action to cultural plurality.

The audiovisual mass media, until the beginning of 21st century, were almost inaccessible to those who wished being content emitters. There were few agents in charge of representing the broad spectrum of cultural diversity in the world and they got to choose what would be produced. The propagation platforms today allow an audiovisual interaction as impressive as unthinkable 20 years ago.

It is known that self-identification is a key factor to traditional audiovisual production and that the big production agents use that to target specific crowds for their production. The Brazilian filmmaker and writer Fernando Coni Campos (2003, p. 29) was definitive: "there is no good story, in cinema, if there is no identification between what happens on screen and the viewer; without the viewer felling not like a passive looker trough thing, but instead, he too, projects himself".

It is possible to verify the potential of juvenile public, normally with more available time to dedicate to audiovisual fruition, since the 1980's. On the 2010 decade, according to ANCINES's⁴ reports, at least 7 of the 10 majors box offices of each year were on juvenile segment. It's clear, for example, how several Marvel's movies from *The avengers* are stuffed with a young sense of humor even on situations that the super heroes are dealing with a probable world's catastrophe. On the movie *The avengers: Ultron's age* (Joss Whedon, 2015), during a mission, Captain American says to Iron Man mind the "language" after he said a curse word, and what comes next is that the team begins to do some kind of bullying to the Captain while they're still in the mission, among explosions and fights.

⁴ ANCINE publishes several reports and analyses about Brazilians audiovisual market, available at <https://www.ancine.gov.br/>

In Brazil, audiovisual production of the axis, with dominance of the TV shows, but also verifiable on cinema, has always been responsible for representing various peculiarities, with auditory highlight to the accents, of the most diverse regions of the country. It is possible to say that axis's production is to Brazil what the United States of America's (USA) production is to the rest of the world. For the natives that have their regions represented by the hegemonic discourse (in Brazil or in the world) it's extremely difficult to identify themselves with a caricature and superficial representation of they own culture.

Alienated representation episodes aren't uncommon. The historical motion pictures produced on USA are spoken in English, even though they are trying hard to reconstruct the Athene's and Troy's atmosphere, or the Roman empire, or the vikings.

Evolution and diversification of hegemonic discourse are no news as well. The communication major producers always needed to find some balance between their wishes and the crowd's, the ones that guaranties the financing of new productions. The new dynamics of production and distribution, however, has allowed some big players of USA's scenario to invest on decentralized productions, at least in relation to USA itself, to promote narratives less self-centered on American's culture, such as some Netflix Originals, like the series *La casa de papel* and, the Brazilian, 3%.

The Netflix example isn't itself a redemption situation in relation to major's production and the counter-hegemonic production. The distribution and consumption style that established Netflix, and that already won some heavyweight competitors, is the one that can promote deep changes on audiovisual production's possibilities as it increases the chance of audiovisual products, among then the independent production, being watched, spread, commented, at the long last, known.

The education for audiovisual can play the role of preparing new professionals, who will be the filmmakers of the next decades, to the decentralized and counter-hegemonic production and cultural fruition, where societies can represent themselves and dialog with others starting from their own speeches, without the interference of big mediators, making audiovisual be to societies, more and more, the way craved by Wenders (2010, p. 400): "the cinema has, therefore, a huge job. The local cinema. The regional cinema. The national cinema. The "specific" cinema. Only this kind of cinema really communicates. Teaches how to have respect for the other, for the unknown, the different".

THE IFG'S AUDIOVISUAL EDUCATION PROPOSAL

The law that created the Federal Institutes of Education, Science and Technologies is from 2008. The so-called Federal Centers of Technological Education (CEFET), became the Federal Institutes (with a few exceptions). Since than the principal offer of the network – today with more than 600 *campi* – are the Technical Integrated to High School courses⁵ and the degree courses, even though it offers initial and continued (FIC), subsequent and post-graduation courses. Goiás's state has the Federal Institute of Goiás (IFG), with 14 *campi*, and the Goiano Federal Institute (IFGoiano), with 12 *campi*.

⁵ Equivalent to secondary education in Portugal.

The IFG offers regular audiovisual education in only one of its *campi*, the Goiás's city *campus* – the smaller one, by the way. Ancient capital of the state, the city of Goiás it's a 22.000 people⁶ county, according to the last Census of Brazilians Institute of Geography and Statistics (IBGE), whose one third of the population lives on rural and districts areas in range of 50 km from the city. Goiás is 136 km away from the current state's capital, Goiânia, that has 1,4 million people⁷. The campus offers also other tree technical integrated to high school courses on Edification; Agroecology; and Craftwork, besides the Licentiate⁸ degree in Visual Arts.

The audiovisual education offered by IFG is constituted by the Technical Integrated to High School on Audiovisual Production, a three years course, and the Bachelor in Cinema and Audiovisual, a four years course. It's a seven years verticalized offer of formal education, the same happens in many Federal Institutes across the country, but in other study areas. It is necessary to say that this was the first offer with this parameter, on audiovisual area, in Brazil. We are, currently, 10 audiovisual professors that teaches on the two courses. The tendency is that the Federal Institute of Brasília (IFB) offer soon a similar formation, but with a with a Licentiate in Cinema and Audiovisual as a degree option.

Offering a robust formation on a place considered as a small place with a local audiovisual market almost entirely amateur, devoid of producers, publicity and journalistic production, with just a few seasonal cultural productions it's the first challenge of being out of the axis. In IFG's case, the courses are in the heartland of a state which is out of axis – the UEG's course is offered in Goiânia. The job scenario, at first, with few opportunities to students, demands a lot more from government's politics that support student's permanence and success, what does not happen on the ideal proportion yet.

Increased investments on the education proposal of Federal Institutes it's the network's spread across Brazil wish. The budget of IFG is five time less than the Federal Univesity of Goiás (UFG) – to mention as a parameter a public institution from the same state. The students on graduation do not have a politic that facilitate feeding on school time, such as the technical high school courses where doesn't have to pay to lunch on the institution's refectory or get a financial assistance in those *campi* that has no refectory. In addition to investment increase (something that large private education groups and those who are in favor of privatizing all sectors strive to prevent), cooperative structural actions between public institutions of high education in all areas could be way more useful to society than a scenario where they behave like competitors, sometimes redundant on courses offers and building expansions.

The socioeconomic conjuncture of the region, however, did not surprised the institution. The study that preceded the opening in 2014 of the technical courses and in 2015 the bachelor already pointed the mentioned factors. The fact, it self, of Goiás' city being the host of the International Festival of Environmental Cinema and Video (FICA) – the

⁶ Retrieved from <https://www.ibge.gov.br/cidades-e-estados/go/goias.html>

⁷ Retrieved from <https://www.ibge.gov.br/cidades-e-estados/go/goiania.html?>

⁸ Licentiate degrees in Brazil are courses with emphasis on forming teachers.

biggest cinema festival of the state – was not enough to base the offer of a course that depends on a structure considered to be a high cost.

The advantages, however, to a certain point, are characteristics that also can be usable by the educational project. The little town comes with a less expensive life cost, less time spent on every sort of urban traffics, more contact with colleges, more time to life itself – where the creations come from.

The productions are executed in a different logic from the traditional. Despite of the industrial hyper hierarchical ways of the bigger audiovisual markets being approached in classrooms, the practical ambient always have a much smaller scale than axis's productions. The "guerrilla" spirit it's always present and crew member hardly does just one function.

It is obvious that this situation does not flatters everyone. There are professors and students that struggles with the monotony, with the lack of a cinematographic theater diversify offer and with the friction with the more conservative share of the city – who has a certain appreciation for military schools. There are those who asks to be transfer or resign.

The bucolic scenario, by the feet of the Golden Saw, in a county recognized by the Unesco as a World Heritage Site, it's not a romantic place. The difficulties are real and, sometimes, harsh. The achievements, the finished productions and the insertion of students in the labor's world are rewarding. They, fortunately, have arrived on the final semesters of the bachelor degree with a full professional agenda to accomplish.

The verticalized formation is an important aspect that we'll be able to analyze with greater precision on a few years. The Cinema and Audiovisual Bachelor has, at the moment, about seven former students from the Technical Integrated to High School Audiovisual Production course that will be able to graduate with 21 or 22 years having experienced a seven-year formative course in the institution.

Students from North and Northeast regions have chosen the IFG to graduate on audiovisual. A diversified cultural presence enriches the experience of the course and make it evident that there are people making the option to have a formation different from the traditional.

The IFG's audiovisual community has, in 2018, about 150 people among students and teachers. The BACINE graduated its first class on December 2018. The course is structured in realization's cycle of documentary, fiction and animation/experimental. This operating dynamic has guaranteed a production of 8 short films per year. The NPD Goiás supports the production of IFG and local community. Most films from students and professors have received awards and honorable mentions in Brazilian's cinema festivals. The bigger case of international spotlight was the film *Terra e luz* (2017) [Earth and light], written and directed by the IFG's professor Renné França, with a crew of professors and students and a 7.000 *reais* budget (2.000 €) the film was awarded in thematic festivals in Brazil, Mexico and France, assigned a distribution contract with O2 Filmes, an axis'-based company, and is now available in some on-demand platforms.

It's obvious that cinema approached in IFG does not ignore the history of American cinema neither the big authors from other continents. The idea it's not to encourage

a self-centered production, self-absorbed, that impose a forced regionalism. What we believe that makes the difference is, among cinemas' world examples, sometimes with an intangible budget, discuss the local cinemas, with diversified narratives, with smaller means of production, that allows an education closer to the methodologies developed by Paulo Freire (2001), using the everyday life of the students to build free thoughts, that is, considering they own experience of life as the starting point to think the world.

We need the world to make our community better, but we cannot let ourselves stop being contaminated by it, and if, as Maffesoli (2000, p.27) believes, "communitarian ideal of neighborhood or village, acts more by contamination of the collective imaginary than trough persuasion of a social reason", the presence of audiovisual must be an important dimension of local's culture fortification.

The education offered by IFG is turned to a professional who is conscious of the hegemonic discourse and the real perspective of working with cinema and audiovisual from Brazilian's Midwest or his region of origin. Moving to the axis is not something rejected, discouraged or even criticized within the course. The question it's more to build a professional environment in what a city changes, if it may occur, be motivated by personal reasons and not by a lack of options and work perspectives on his region of origin.

The literature shows that is possible to talk about a globalized world, at least for those who have the possibility to acquire cultural goods (Morin, 2010, p. 37). The relevance, the reach and the influence power of small agents of audiovisual production cannot be underestimated in none of its possibilities. The formation institutions are an important arm not only of the technical professionalization, which is essential to audiovisual production decentralization, but also to promote a not-alienated discourse, that represents itself, understand its origins, and communicate with other cultures in a conscious way. In a scenario like that, cultural habit exchanges happen more by admiration and respect to the other than through a huge amount of massive contents from urban centers that dominate the means of production and, therefore, the narratives of history.

To imagine the scale of information exchanges through audiovisual ways that occurs at this very moment in the world can be something stimulating or desperate, depending on the point of view. The concept of world-culture developed by Lipovetsky and Serroy (2010) comes to mind, more specifically the necessity of civilizing the world-culture. It is interesting that the authors say civilize and not domesticate, like it is proposed by some more conservative education currents. The author attribute to artists a large portion of responsibility on civilizing the world-culture, locating the art as a column of society that, promoting a sensitive experience, would serve to reduce the individual's disorientation and to promote their inner development, self-esteem and autonomous capacity. It is right that the schools that prepares the artists must also keep that in mind.

FINAL CONSIDERATIONS

The decentralization of audiovisual production and the progressive facilitation of these content circulation opens important cultural perspectives worldwide. It is obvious

that all big scale changes can be an optimism or negativism crevice, but above that, what we can say is that we are experiencing an increasingly pulverization of emitters that can be saw in platforms of massive reproduction.

The audiovisual flux powered the internet it's not restricted to major producers neither to a professional production in terms of its parameters of ethics and rights. What I call "Savage Audiovisual", that is, then by nonprofessionals, without the compromises or the routines of the profession, already circulates to big audiences with random interests on what people agglutinate themselves on countless niches on a higher or lower scale.

The education for the audiovisual it's a form of organizing in a conscious way in relation to the hegemonic production and the cultural exchanges, in order to think and participate of world's ethnic-cultural dialogues rather than acting like mere content consumers or, in other hand, online platform feeders, whose editors are algorithms that use the content to sell advertisement. The school or universities that forms artists and communicators forms as well people that will dialog in a large scale and will act on the civilization of the world-culture.

To form one-self "out of the axis" is, and it needs to be since its planning, a different experience from the traditional. However, one's has the basis to seek the ways for being on the bigger production centers, if it is one's will, the mere emulation of what happens on big centers of production is something not just fake, but also that ignores many creation possibilities that tends to enrich world's culture. To form one-self on a diverse way must be on the objectives of the formative itineraries proposed by education institutions.

The actual numbers and the economic perspectives show that it is possible to be an audiovisual producer on Midwest, North and Northeast regions of Brazil. Living on different locations imply in professionals with diverse cultural repertory. These filmmakers, the "out of the axis", will be a significant part of Brazilian's audiovisual production in the next years, releasing the "axis" of having to represent other regions and cultures of Brazil in a caricature way, little knowledgeable of the real arts of living that are cultivated there. In terms of opportunity, the explored situation on this article has no many differences from what is found in the so-called "Third world" who has population connected to the internet. The world is about to know genuine cultural representations, different from cultural "export types", that goes beyond social stereotypes. The acting of Federal Institute of Goiás aims this diversified, counter-hegemonic education and tends, in the near future, to build bridges that facilitate the flux of audiovisual content between Latin America and Portuguese speaking Africa.

Translation: Renato Prado, revised by Nayana Lima

REFERENCES

- ANCINE - Observatório Brasileiro do Cinema e Audiovisual. Retrieved from <https://oca.ancine.gov.br/>
- Brandão, C. R. (2013). *O que é educação*. São Paulo: Editora Brasiliense.

Campos, F. C. (2003). *Cinema: sonho e lucidez*. Rio de Janeiro: Azougue.

Cinema e TV em Goiás. Catálogo da produção audiovisual em Goiás 2017. Brasil: Governo de Goiás. Retrieved from https://drive.google.com/file/d/1ER4RhZK0tGpoTzp3zWLeRSuqTRcxo2_/view

Freire, P. (2001). *Conscientização: teoria e prática da libertação: uma introdução ao pensamento de Paulo Freire*. São Paulo: Centauro.

Law nº 13.613/2000, May 16, República Federativa do Brasil.

Law nº 12.485/2011, September 12, República Federativa do Brasil.

Lipovetsky, G. & Serroy, J. (2010). *A cultura-mundo. Resposta a uma sociedade desorientada*. Lisboa: Edições 70.

Lisboa, V. (2017, August 10). Ancine: TV paga superou cota de exibição de conteúdo nacional em 2016. *Agência Brasil*. Retrieved from <http://agenciabrasil.ebc.com.br/geral/noticia/2017-08/ancine-tv-paga-superou-cota-de-exibicao-de-conteudo-nacional-em-2016>

Maffesoli, M. (2000). *O tempo das tribos: o declínio do individualismo nas sociedades de massa*. Rio de Janeiro: Forense Universitária.

Medeiros, S. A. L. de (2016). *Imagens Educativas no Cinema*. Curitiba: Appris.

Morin, E. (2010). O mundo que eu vi e vivi. In G. Axt & F. L. Schüller (Eds.), *Fronteiras do pensamento* (pp. 25-43). Rio de Janeiro: Civilização Brasileira.

Thompson, J. B. (2009). *A mídia e a modernidade: uma teoria social da mídia*. Petrópolis: Editora Vozes.

Wenders, W. (2010). Cinema além-fronteiras. In G. Axt & F. L. Schüller (Eds.), *Fronteiras do pensamento* (pp. 389-404). Rio de Janeiro: Civilização Brasileira.

Whedon, J. [Director] (2015). *The avengers: age of ultron* [Film]. Marvel Studios.

BIOGRAPHICAL NOTE

Renato Prado is a professor on Instituto Federal de Goiás. Photographer and Film Editor; Master in Communication, Art and Culture by the Universidade do Minho; Specialist on e-learning by the SENAC-GO; Graduated in Photography and Image by the Faculdade Cambury.

Email: renato.prado@ifg.edu.br

Address: Instituto Federal de Goiás, Avenida Assis Chateaubriand, nº 1658, Setor Oeste. CEP 74130-012. Goiânia, Brasil

* Submitted: 14-09-2018

* Accepted: 02-01-2019