ARTIGOS

Collection of collections: brief report of the organization of the Cinema & Education Program online digital collection [1] [2] [3]

Coleção de coleções: breve relato da constituição do acervo digital on-line do Programa Cinema & Educação

Colección de colecciones: breve informe de la constitución de la colección digital en línea del Programa Cine y Educación

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Abstract

The article outlines and discusses the process of creating the digital cinematographic collection of the Cinema & Education Program introduced by the Campinas municipal government, with such collection consisting of twelve collections with public free access, indicating the educational choices, partnerships and curation difficulties. As a movement aimed at acting within the scope of the much significant regulation process of Law 13006/14, the collection is focused on expanding the teachers' culture as to short films produced nationally, especially those produced locally as an artistic endeavor. At the same time, it introduces conceptual frameworks on how to organize the digital collection based on the concept of collection.

Keywords: school, cinema, public collection, collection, curation

Resumo

O artigo relata e discute o processo de criação do acervo cinematográfico digital do Programa Cinema & Educação, da Prefeitura Municipal de Campinas, que conta com doze coleções com acesso público e gratuito; e indica as escolhas educativas, as parcerias e dificuldades na curadoria do acervo. Como gesto voltado a atuar no sonhado processo de regulamentação da Lei nº 13.006/2014, a coleção visa ampliar a cultura docente acerca dos curtas-metragens de produção nacional, especialmente os realizados localmente como gesto artístico. Paralelamente, são apresentadas as referências para o modo de organização do acervo digital a partir do conceito de coleção.

Palavras-chave: escola, cinema, acervo público, coleção, curadoria

Resumen

El artículo informa y discute el proceso de creación de un archivo cinematográfico digital del Programa Cine y Educación, del Municipio de Campinas, la composición de la colección de doce colecciones con acceso público y gratuito, indicando las opciones educativas, las asociaciones y las dificultades en la curaduría. Como gesto orientado a actuar en el soñado proceso de regulación de la ley 13006/14, la colección pretende ampliar la cultura docente sobre los cortometrajes producidos a nivel nacional, especialmente los realizados localmente como gesto artístico. Al mismo tiempo, se presentan referencias sobre cómo organizar un archivo digital desde el concepto de colección.

Palavras clave: escuela; cine; acervo público; colección; curaduría

Introduction

The discussion, use and production of cinema and audiovisual works in the field of teacher training in the Campinas Municipal Network[4] has been going on for a long time[5]. In 2016, aiming at the implementation of Law No. 13006, of June 26, 2014, which introduces national cinema into the school curriculum, a program was designed with the objective of making a quantitative and qualitative leap in the promotion of several actions situated at the confluence between cinema and education, the "Cinema & Education Program: the experience of cinema in municipal basic school."

> … we understand that the Law provides a space and a time, in the organization of pedagogical action in schools, that enable us to consider cinema as an artistic manifestation that can have a role in the integral development of students, contributing to their ethical, aesthetic and critical education (Campinas, 2015, p. 3, our translation).

A team of pedagogical coordinators[6] conceived the proposal in which "cinema constitutes a culturally articulated social space and time of otherness, of human development" (Campinas, 2015, p. 5, our translation), going beyond what was provided by law and having the interest of expanding the teachers and students' experiences with cinema, promoting experiences of watching, talking about and making films at school:

> An experience capable of shifting our gaze on daily life, space, events inside and around the school, in human relations and in life as a whole. Producing images at school, collectively discussing this production is, in our conception, an educational practice that can promote new sensibilities, new perceptions and readings of the world (Campinas, 2018, p. 2, our translation).

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[4]It currently consists of 161 Early Childhood Education Schools, 41 Elementary Schools and 4 Youth and Adult Education (EJA) Centers, totaling, in 2020, 35,445 Early Childhood Education students; 21,952 Elementary Education and EJA students; approximately 2,800 teachers and 1,700 Early Childhood Education monitors/agents.

[5]For example, the Pedagogy of Image Program, linked to the Campinas Museum of Image and Sound (Campinas MIS), offered training to teachers of the Campinas Municipal Education Network already in the first decade of the 2000s, whose objective was to discuss and promote the democratization of the use of communication and information media and foster the appropriation of (audio)visual languages in schools.

[6]In the Campinas Municipal Education Network, pedagogical coordinators are professionals who work centrally with the Pedagogical Department of the Department of Education in proposing, organizing and implementing public policies for municipal education.

In the wake of other experiments that have been carried out in Brazil since the 2000s, such as Cinead/Federal University of Rio de Janeiro (UFRJ) and Rio de Janeiro City Hall (Fresquet, 2009, 2013) and the Audiovisual Literacy Program/Federal University of Rio Grande do Sul (UFRGS) - Porto Alegre City Hall (Barbosa & Santos, 2014; Santos et al., 2018), the Cinema & Education Program of the City Hall of Campinas seeks to contribute, through cinema, to the achievement of broader *pedagogical goals* committed to a sensitive, critical, inclusive and solidary education, as well as committed to specific education in the various school subjects.

An action plan was defined with several fronts, four of them being the main ones: offering courses and workshops to train teachers and other professionals working in municipal education, encouraging the creation of film clubs in schools, organizing film exhibitions and organizing collections for free access by professionals and schools.

In 2017, the Program coordination established the front for the constitution of this collection, initially conceived in two aspects: digital and material. The working group initially consisted of pedagogical coordinators Eliana da Silva Souza and Luciane Vieira Palma and teacher Joice Ribeiro Souza Coimbra; later, another teacher, Damaris Guedes, joined the group. This work front aimed to implement actions that referred to the specific objectives of the Resolution that instituted the Program:

> IV - revitalize and expand the items of the material and digital collection of short and feature-length films, for access by School Units and the community;
>
> V - organize the means of access and use of the material and digital collection of short and feature-length films by the School Units and the community;
>
> VI - develop, manage and make available, for all educators of the Municipal Education Network of Campinas, an online platform (SME Resolution No. 07/2016).

The initial work with the collection of films

When the actions for constituting the collection began, the Program already had carried out almost one year of activities and the schools involved with it already produced their films, promoted cineclubs, and the issues pertaining to the constitution of a collection had been proving much more complex than perhaps could be imagined at first.

The working group meetings discussed what would be the role of the Program coordination in the constitution of its own collection, who would be the curator(s) of this collection, how would be the dialogue with schools, the feasibility of an *online* digital collection, given the infrastructural conditions of schools (quality of internet access, for example), the relevance of a material collection to be distributed to schools through the Department of Education…

These questions were posed along with the strengthening of the *pedagogical objectives* expressed in the three pillars on which the Program was based: the cineclubist pillar affirmed a cinema to watch, talk about, and make; the curricular pillar affirmed the issue of "authorship" supported by the documents previously produced by and for the Municipal Education Network of Campinas, in particular the *thematic curricular Component called Art, music and education: everything is a musical thing…* (Campinas, 2016) and the Thematic *Curricular* Component called *Spaces and Times in Children's Education* (Campinas, 2014); the research pillar, through the partnership with the Laboratory of Audiovisual Studies (OLHO), of the School of Education at the State University of Campinas (Unicamp), affirmed experimentation as a training strategy for and with cinema, bringing our conceptual directives closer to authors such as Bergala (2008), Guimarães (2015), Migliorin (2015) and Rancière (2012, 2015), leading us to consider that everyone in school – students at different ages and stages of Basic Education, teachers, employees, families, managers – would *all* be emancipated to watch, talk about and make images with cinema strength.

For the initial work of creating the collection, two other references were primordial: the discussions with the teachers of the OLHO group, Carlos Eduardo Albuquerque Miranda and Wenceslao Machado de Oliveira Jr., and the text "*50 curtas para uma infância alternativa (e para uma alternativa de infância)* [50 shorts for an alternative childhood (and for a childhood alternative)]", by Fernanda Omelczuck Walter (2015). The teachers, with extensive experience in assisting and discussing the repertoire of national films, assisted the working group in the possible focuses of

the collection that was to be constituted, and Fernanda Walter gave good clues on how to do it by listing a selection of 50 national short films that were, at the time, available in the collection of Programadora Brasil[7].

The "Cinema and Cineclub in Basic Education Schools" course, offered by the Program to Municipal Network Professionals in 2016, also provided important references to the work, especially in its Module V: "Access and circulation of films and experiences – networks and platforms," offered by researcher Karla Isabel Souza.

Amid the changes undergone by the Program in its first year, several plans were designed until reaching a method of constituting the collection that minimally contributed to introduce the power of cinema into schools, considering two main premises: (i) the belief that everyone in the school is emancipated to watch, talk about and make images; images with cinema strength; and (ii) the belief on a cinema whose strength is creation, as we have learned from Bergala (2008, p. 33-34, our translation):

> Perhaps it was necessary to start thinking – but it is not easy from a pedagogical point of view – the film not as an object, but as a final mark of a creative process, and cinema as art. Thinking the film as the mark of a gesture of creation. Not as an object of reading, decodable, but, each shot, as the painter's brushstroke through which we can understand a little of their creative process.

In the experiment that Bergala (2008) describes in the book *Hipótese-Cinema*, of constituting a "classroom DVD library," when he was in the conduction and development of the artistic education and cultural action project in France, this author proposes that cinema in school be treated as art and that be organized the possibility of finding films that teachers are less and less likely to find outside of school, in order to constitute an alternative to purely commercial cinema:

> What schools can do best, today, is to talk about films first and foremost as works of art and culture. Providing students with other references and with them approaching the films with confidence, without a very marked prior distrust, would undoubtedly be, today, the true response to bad films (Bergala, 2008, p. 46, our translation).

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[7]This platform was deactivated by the Federal Government in 2016.

The option was to start by constituting the *online* digital collection, focusing on short films and the prospect of circulating national film production that would not have commercial circulation or that was difficult to access, prioritizing local, independent productions and productions that would have received some public funding. The criteria also included the issue of diversity in its various dimensions: sociocultural diversity (human rights, inclusion projects, respect for difference, etc.), diversity of filmic construction, diversity in the modes of production, in the devices used, regional and thematic diversity, fundamental to compose a broad education, ethically and aesthetically.

However, there were still many questions: where to look for the movies? Where are the movies available? Are there catalogs of national distributors? How to access films that are available digitally? Could films available on digital platforms be part of the Municipal Network collection? How to make a film curation for a Municipal Network?

Among them, a question was posed as a priority: how would the films be organized and where would the films be made available?[8]

The invention of the *online* digital collection: the collection of collections

The working group for constituting the collection chose, therefore, to start with the issue of making the films available. The Sectoral Training Coordination (CSF), to which the Program is linked, has its own WordPress website called *Educação Conectada*. In it, it was possible to obtain space to publish pages that describe the Program[9] and allocate its collection[10], with links to movies and videos hosted on producer websites and video *streaming* servers such as Vimeo and YouTube.

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[8]Underlying it, another one emerged: how to deal with the copyrights of the films? As it will not be the focus of this article, we only note that the issue of copyrights depended much on the collection, and there were quite different negotiations and solutions. For example, for some platforms, such as Mostra de Cinema Infantil de Florianópolis and Mostra Norte e Nordeste, we made individual contact with the producer and the rights were granted to us[8]. Others, such as Mostra Luta and Núcleo de Animação de Campinas, the curator held these rights and granted them to the municipal government of Campinas.

[9]Retrieved from: http://educacaoconectada.campinas.sp.gov.br/programa-cinema-educacao/

[10]Retrieved from: http://educacaoconectada.campinas.sp.gov.br/programa-cinema-educacao/acervo/

Currently, the Cinema & Education Program has more than 100 short films available on the Educação Conectada website, linked directly from the sites where they are hosted, duly authorized by its directors or producers. These films and videos were organized into 12 different collections, all of them constituting a single and porous collection.

> the collection is not equivalent to the sum of the objects that constitute it and its meaning does not consist in (or is restricted to) each element ... it involves a unique relation of proximity and separation, a process and a temporality [of its formation and continuity] and a construction of meaning through the selection/ordering of the objects (Dias, 2015, p. 101-102, our translation).

We understand that each of the twelve collections "functions" as a specific object selected to compose the "collection of collections" as a single collection.

The author Aline Dias became a reference and the term she used, *collection*, was adopted for each different set of films that would make up the digital collection of the Cinema & Education Program[11], understanding with this author that the most important aspect of a collection is to "try to underline with it, a commitment and a power of sharing" (Dias, 2019, p. 132, our translation), being clear that each collection "creates a membrane" between what is outside and what is inside (the collection – collection of collections –, the Program) in order to circulate what is outside inside and vice versa.

The observation that "[the] membrane created by/with the work [the collection] differentiates and constitutes the outside, not indifferent nor undifferentiated to the inside, but assimilating conflict and negotiation" (Dias, 2019, p. 135, our translation) is very evident in each of the 12 collections, especially those curated from other previous collections much broader than those created for the Program's collection. In them, each film chosen to compose the collection of the Program refers to all those that were not selected for such, since they continue to be a backdrop – of the previous collection – for those selected, and may easily cross the membrane at a later time, when there is some review of the current collection curated for the Program.

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[11]Subsequently, Aline Dias (2019) submitted the text written based on her speech at the event, which was published in the digital book *Entre telas: cinemas nas escolas* with the title "Some notes on collecting and exhibiting films."

This, let's say, extreme permeability, makes it clear that

> [c]ollecting, as a verb, involves one or multiple constructions of meaning through the set of and the processes that select, group, exhibit, comment them. In a collection, the objects/works/films are not isolated, but come from a relation, and, at the same time, establish a new relation (Dias, 2019, p. 138, our translation).

Considering this new relation established between the films of the same collection – as well as between the 12 collections –, the Program is specially interested in

> the conditions of sharing and transmission of the collection, with all the conflicts and ruptures it puts into action. Expanding the common sense ideas of mere accumulation of precious and inert objects, it is about thinking about the ethical, political and historical conditions of transmission, in an effort to "desubstantiate" culture and take it as a dynamic, critical and interpretive relation between past, present and future — which connects us with the critical and generous task of reflecting on the relation between cinemas and schools (Dias, 2019, p. 140, our translation).

However, how to accomplish this critical and generous task through the choice of certain (types of) films and cinemas to be indicated for education professionals working in the municipal schools of Campinas?

This is certainly a question that has been evoking multiple and thought-provoking answers from researchers involved with the relation between cinema and school that served as a parameter not to delimit the intended *pedagogical goals* with the discourse present in the collection, leading us to organize it with as many openings as possible, thus resulting in the format of a collection of collections.

Gilka Girardello (2015) begins, beautifully, her text "Finding, choosing and articulating Brazilian films for children: notes based on a curatorship" saying that "every educator is also, in a way, a curator, since one of their roles is to choose some texts, among many, and creatively interrelate them in some inspiring and pertinent manner to their *pedagogical goals*" (Girardello, 2015, p. 187, our translation) to then adapt this perspective to law No. 13006/2014, stating that she poses for this teacher-curator a "very elementary" challenge, which is exactly what the working group for the constitution of the Cinema & Education Program's collection had been facing: "to be able to find, learn about and select the Brazilian films that can make sense in the

context of our pedagogical practices, combining them so as to enhance their ethical and esthetic effects" (Girardello, p. 187, our translation).

Then, this challenge proves as elementary as it is complex, and becomes even more complex when the pedagogical goals are not individual, of each teacher, but collective, of a school network with schools at various educational levels and modes.

Mônica Fantin also points out the complexity of the task of "thinking about the criteria for the films we choose to show to children based on some assumptions about the qualities of films in educational contexts" (Fantin, 2015, p. 181, our translation), listing them:

- Expand the cultural repertoire, ensuring films that present the diversity of sociocultural contexts, languages, values and aesthetics;

- Consider that every film can be educational through the relation established with it, even considering 'inherent qualities' that certain films have;

- Consider the levels of development and knowledge that children have: interests, capacities and preferences related to cultural capital, childhood conditions, actual and potential capacities, age, gender, class, ethnicity, etc.;

- Consider the degree of openness and uncertainty that films have, in order to allow diverse interpretations (Fantin, 2015, p. 181, our translation).

In seeking to face this important and necessary task, Girardello (2015) will point out how important it is to produce some guidance "in the delicate work of artistic-cultural curation in schools" amidst this complexity that is even greater when we remember that

> if on the one hand the internet facilitates the availability of audiovisual materials, on the other hand its torrential and chaotic form can scramble our curatorial efforts, since we often find ourselves disoriented in the midst of the labyrinth of links and options, which demands research time often outside the reality of the teachers' daily routines (Girardello, 2015, p. 187, our translation).

In the case of the Program, this "elementary challenge" was tackled in the maze of the internet itself, with the concept of *collection* present in the reflections of Aline Dias (2015, 2019) being a reassuring guide, stating that "The objects of the collection are important … but because of a meaning that is not intrinsic or objective. It is their own meaning that the collector

perceives/constructs and that is not shareable except in this intricate and mysterious set that is the collection" (Dias, 2015, p. 101, our translation) when understood as a series established by a practice not always clear to those who make a collection.

In the view of the working group, this perspective highlighted the potential to build series within each collection and, at the same time, pointed out these series as always being in contact with the "outside" of this collection, explaining the (im)permanence of each specific collection as a result of the very series themselves created by the relations between the films that compose it, allowing a certain transit of film objects within these collections if the initial series in it did not reach the effectiveness expected in their relations with schools. That is, this perspective of impermanence and mystery reassured the working group in relation to its admittedly weak – immature – curatorial choices.

The collection of collections itself, with its *pedagogical objectives* that escape the meanings of each specific collection, would function as an outside, a force that constantly crosses the membrane towards the inside of each of the twelve collections, since these *pedagogical objectives* are the main link that establishes the relations between the twelve collections, making them a series, that which constitutes the collection of collections as a collection of differences. These differences, in turn, are constituted by a series of films that maintain a certain internal similarity, potentially interesting to achieve some of the pedagogical objectives that this collection proposes, which is intended to be common to the collective of education professionals of the municipal education network of Campinas.

It was based on this conceptual framework that the composition of the *online* collection – a collection of collections – was carried out throughout 2017, not with the intention of presenting itself as a model for educators, but rather seeking to place itself as a generous and critical gesture to help municipal education professionals establish interesting relations between cinema and school, between various types of cinema and the various schools.

Therefore, if on the one hand, each collection was conceived having as its starting point a specific object/objective selected to be configured as a series: a set of films; on the other hand, each collection sought to be an opening, seeking not only to articulate similarities, but to have strangeness, insufficiency and emptiness that would encourage the education professionals themselves to continue the series that it only begins.

In this sense, we can say that the curatorial processes and the 12 collections themselves were purposely constituted as "weak discourses," permeated by many doubts and insecurities, which, paradoxically, seek to give existence to the collection of collections as a "strong discourse" to encourage the creation of other specific collections, as well as to produce variation in the 12 previously curated collections.

Curations and collections

The most general focus for curating this initial collection of the Program – the collection of collections – was national film production that has no commercial circulation or is difficult to access. Thus, the working group for the constitution of the collection analyzed the content available on the internet on some cinema exhibitions and film festivals, some thematic platforms and platforms of organized collectives and chose some of them as interesting collections to be mobilized by the Program, to be its initial collections.

Only then we contacted people invited to carry out, let's say, the internal curation of these previously indicated collections. For the working group, it was important that these curators had some relation with cinema, but it was even more necessary that they belonged to the context in which each collection was included, that they had a view focused on that specific object/objective.

Reflecting on the definition of curatorship, Bruno (2008) emphasizes that this exercise of observing is fundamental, considering that "curatorship is the sum of different operations that intertwine intentions, reflections and actions" (Bruno, 2008, p. 9, our translation) and pointing out that, since their origins, curatorial actions carry "in their essence the attitudes of observing, collecting, treating and keeping that, at the same time, imply procedures of controlling, organizing and managing" (Bruno, 2008, p. 3, our translation).

Therefore, it was necessary to choose people who would conduct these curatorial actions as close as possible to the specific object/objective of each collection. It was the particularity of each collection that guided the choice of its curator, considering the fact that being close to the area of Education, especially school education and the Cinema & Education Program, would bring these curators closer to the *pedagogical goals* ofhe collection of collections,

favoring not only the expansion of repertoires, but above all the exercise of cultural mediation that is characteristic of educators who consider themselves as curators (Girardello, 2015; Martins, 2006) by culturally activating the works they select to compose their educational activities.

It was from this perspective that the Porta Curtas[12], Anima Mundi[13] and Mostra Norte and Nordeste collections[14] were curated by the set of members of the Program's own coordination.

Other collections were curated by the member of this same coordination with a greater association with the specific object/objective – subjects, actions or movements – related to the works of that Exhibition or platform. Finally, the curators were the following:

· the Mostra Luta collection[15] was curated by coordinator Sônia Oliveira, who had been involved in the process of organizing this exhibition for the 10 years prior;

· the Afroflix platform collection[16] was curated by Professor Damaris Guedes, a black woman active in the black movements of Campinas and area and who works in the Program;

· the Mostra de Cinema Infantil de Florianópolis collection[17] was curated by coordinator Joice Ribeiro Souza Coimbra, a teacher in early childhood education who works in the Program;

· the Primeiros filmes collection[18] was curated by coordinator Renata Lanza, who holds Minuto Lumière workshops with students of the network;

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[12]Retrieved from: http://portacurtas.org.br/

[13]Retrieved from: https://www.youtube.com/user/animamundifestival. This is the only collection that also contains foreign films. All others consisted exclusively of Brazilian films.

[14]This collection was curated through access to different websites of Exhibitions that were held in the North and Northeast; therefore, there is not a single specific website, but several websites in which films from these Brazilian regions are made available.

[15]This collection consists of films that participated in some edition of Mostra Luta, which was introduced in 2008 by a group concerned with reaffirming one of the most basic human rights: the right to communication. Since then, the Exhibition has been organized every year with the contribution of several communication collectives, in partnership with the Campinas Museum of Image and Sound (MIS) and other cultural spaces of the city.

[16]Retrieved from: http://www.afroflix.com.br/

[17]Retrieved from: https://www.mostradecinemainfantil.com.br/

[18]This collection contains some of the first works of the Lumière Brothers and other nineteenth-century films.

- the II Mostra Kino de Campinas collection was curated by the exhibition's own organization, which resulted from a partnership of the Program with the Kino Network.

In addition to these curations carried out from within the Program, others occurred outside it. Seeking curators led the team to meet people directly related to audiovisual production in the city of Campinas. The approach with these professionals and amateurs of cinema and film club was important not only for the composition of this collection, but for the Program to relate, mainly, with film productions and producers from Campinas. It is noted the contact with the filmmaker that is a founder of the Campinas Animation Center, Maurício Squarisi, and with the historian and employee of MIS, Orestes Toledo[19]. They were responsible, respectively, for the curation of the Núcleo de Animação de Campinas[20] and Filmes Antigos de Campinas collections[21].

The need and relevance of a special view on the specificities of the curator in their relation with the previous collection and the collection to be curated for the Program was recognized even by the guest curators involved in this process. A good example of that was that, at the time of contact with one of the organizers of the Mostra da Semana do Audiovisual de Campinas (SEDA), João Augusto Neves, he pointed out that the curation of the *SEDA*[22] collection could only be carried out by the collective that organizes SEDA. It should be said that the choice for collective curation refers to the curatorial perspective of many prior editions of SEDA.

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[19]This approach was extremely relevant, as the curators contextualized the works that they selected and disseminated much knowledge about cinema that can be observed in the films present in both collections. This engagement triggered new actions of the Program, such as the organization of Cinema courses and workshops in the schools of Campinas.

[20]This collection consists of indie animated short films or those produced in the workshops coordinated by this Center, totaling more than 300 films, which situates it as an important and one of the most active production centers in the sector in the country. Over the years, the Center has become specialized in the development and implementation of animation film workshops, especially with children. In these activities, the group of children is the author of the film. They conduct the creation, script, design, animation and soundtrack, under the guidance of the Center's artists, mainly Wilson Lazaretti and Maurício Squarisi.

[21]This collection contains films organized by Campinas-born producers in the 1950s and 1960s and is the only one that also contains medium-length films. All others consisted exclusively of short films.

[22]This collection consists of films that participated in some edition of Seda. This is an audiovisual and multimedia festival that is usually held in an integrated way with approximately 100 SEDAS spread across cities in Brazil and Latin America. In principle, it is an alternative and independent festival, a community event, inclusive, decentralized and plural, which fosters and encourages the production and discussion of national audiovisual works in the micro and macro spheres, with a focus on serving as a social technology for the organization, formation and participation of groups, collectives and movements of each city in the selected themes. Seda Campinas has been organized mainly by Coletivo Moinho and Cineclube Catavento.

Last but not least, we highlight the curation for the Vídeo nas Aldeias collection[23]. This platform, created in 1987, works as a means of dissemination of the homonymous project that has been a film school for Brazilian indigenous peoples. Contact with these films was closer mainly after the Program's coordination team participated in the 12th Mostra de Cinema de Ouro Preto (CineOP), which had as its theme "Amerindian Emergences." During the Exhibition, the coordination formalized the request for the films to be made available as one of the collections of the Program collection, having had the acceptance of those responsible for the platform and for the Vídeo nas Aldeias Project. This collection was curated by the working group itself, selecting films that present a singular view of the Brazilian indigenous reality through the point of view of the indigenous filmmakers themselves.

It is worth mentioning that, before carrying out the curation, the Program coordination team had jointly decided the name of each collection and only then sought a curator for each of them, internally and externally to the coordination itself, as previously explained. These names were directly related to the previous (larger) collections that had been defined and where short films would be sought and selected to constitute the (smaller) collections to be made available on the Educação Conectada website and offer the Municipal Education Network a variety of collections. To name the collections, the decision was to keep the name of the previous collection, in order to give visibility to them in the Municipal Education Network, with the exception of the Primeiros filmes, Filmes Antigos de Campinas and Mostra Norte e Nordeste collections.

These previous collections had been chosen due to diverse engagements of both the Program's coordination and of some of its specific members and they are reflected in the collections.

Making the 12 collections available at the same time was an important political and educational choice, since their diversity points not only to the various themes and issues addressed by the films, but also points to the possibility of adding to these initial collections a multitude of others, since the very diversity of collections proposed, apparently without a precise directive, expresses exactly the desire for infinite proliferation, and in varied directions, of the

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[23]Retrieved from: http://www.videonasaldeias.org.br/2009/vna.php

collection of collections curated by the Program. Proliferation of other films both within the twelve initial collections and in the proposition-curation of other collections.

In our opinion, despite the myriads of possibilities afforded by a proliferating collection, which is desired to be an infinite series, there is a clear pedagogical objective in the collection, which reaffirms the first goal of the Program:

> to promote aesthetic and subjective experiences with cinema in school, increasing those that are mobilized in everyday social practices and that already occur in the lives of our educators, students and other members of the community, seeking to advance, from this perspective, in the relations that cinema establishes between subjects and social reality, art in general, knowledge and culture (Campinas, 2015, p. 4, our translation).

Before presenting an overview of the collection of collections, it seems important to say that the curatorial path of each collection within its previous collections was not linear, as it was permeated by many choices, doubts and possibilities of each curator (some of them are expressed below), since the collection of collections was aimed, above all, at giving political expression to what was intended with the Program's collection.

Considering that the previous collections are composed of a very large number of films, the curation process was conducted through somewhat random approaches, such as, for example, by watching trailers of some films. This occurred, for example, in the case of the Mostra Norte and Nordeste and Mostra de cinema Infantil de Florianópolis collections. Once the trailer moved the curators, the short film was watched fully and, if it continued to be interesting, the copyright holder was contacted.

The described process indicates that the curatorial movements were not similar — and were not even intended to be —, having followed winding paths, in a process full of comings and goings and various lessons, as illustrated by the following reports of four of the curators, all members of the Program Coordination team.

> *I participated in the Curation of the Cinema & Education Program Collections as a member of the program team. This involvement was carried out differently in each collection and at this time I will speak specifically of collection 12. Together with the rest of the team involved in this action, we included the Campinas Animation Center and since the initial stage of the work we sought contact with one of its founders: filmmaker Maurício Squarisi.*

Maurício's collaboration was not restricted only to this collection. At the initial stage of the work many of us were unaware as to how the issue of copyright and access to some films worked, and his contribution was fundamental to follow subsequent courses.

Maurício introduced us to much of the work of the Campinas Animation Center, developed since its foundation in 1975. It was a catalog of almost 150 films that he said was outdated. Maurício suggested Lucas Vega — one of the participants of the center and also collaborator of the program — as curator of the films for this collection. In the contact with Lucas and considering the Center's collection on the Vimeo platform, it was suggested that I do this curation myself, as I had already had contact with the catalog, I was watching the films and the others were involved in other activities.

It was very gratifying to participate in the curation of these films. I watched about 100 movies, most of which I did not know about. For my choice, I focused on the films produced in the workshops with educators, students, or members of different communities. I thought about the formidable aesthetic experience that people who would access it would have and also about the fact that it could be a major encouragement for future productions in schools (Joice Ribeiro Souza Coimbra).

Choosing only 10 of the more than 200 films that made up the Mostra Luta collection, with nine editions until then, was not easy. The thematic diversity and the representation of all regions of the country were aspects that always fascinated me as to the Exhibition. Learning about other cultures, listening to stories told by people from places and with experiences I had never imagined existed revealed to me an ignored Brazil, which, in my view, deserved to be discovered by all Brazilians. It also awakened in me the certainty that "anyone" could make films and not just "famous filmmakers" from the commercial circuit. These aspects had to be present in my curation. As the first criterion, I took the themes into consideration and tried to be intuitive, I chose films that touched me in a special way and that could perhaps also move teachers and students. I included narratives of social movements for land, for respect for sexual diversity, for the right to the city and mobility, for the right to produce and enjoy one's own cinema and other cultural expressions, against impunity in crimes committed by the police, against racism and against the so brutal imposition of standards of beauty in our society.

This is an Exhibition committed to the denouncement of the authoritarianism of the hegemonic media and to the struggle for the democratization of the media. Thus, two films were selected for contributing substantially to this debate.

Finally, a third criterion used was the examination of the audiovisual production itself: the intricacies of its making, the delicacy that is the choice of the point of observation, the creation of the "mood" or "tension" that the film will evoke in those who watch it, and how much it will move towards certain relations between space, time and subjects and elements of the context, from a point of view or approach that had never been conceived before. Certainly, all films, when we stop to analyze them, can move us to the place of the person that produced the image and or chose the way to conduct the narrative. However, some are more potent for this experience, even eliciting the perception that sometimes the production and editing of the image can be a process that is invasive and violent on the other. Questions that are worth discussing in schools, in my opinion (Sônia Oliveira).

Afroflix is a digital platform that hosts audiovisual content produced, directed, starred or written by black people. Non-black people also participate in these works, but the primary criterion for the work to be part of the platform is to have black people directly involved in the work.

To compose the collection that would be part of the Cinema and Education Program collection, I considered some criteria for choosing the works. Of what is available on the platform, I sought content that addressed in a more evident way some subjects necessary for the deconstruction of racism — so present in our society. Thinking that this collection targets education professionals, I could not fail to foster discussion on the identity formation of black children and youth who attend the school setting. Therefore, the chosen works deal with themes such as: hair (directly related to self-esteem), immigrants (the arrival of many Haitians in the city of Campinas led to changes in the school community), the genocide of black youths in the suburbs (who are often victims of police violence). However, not all is grief: we also have the representation of childhood lived in communities, where, despite the challenges, there is room for play, friendship and joy.

In addition to the themes addressed in the films, the construction of images, devices used, formats and ways of making cinema were also considered. We then have poetry, documentary, interview, narrative and fiction films. Bringing such diversity provided by cinema to the discussion with professionals and students aims to expand the function of audiovisual content in school, rather than being only illustration of content (Damaris Guedes)

The Primeiros filmes [First Films] collection of the Cinema & Education Program presents the experiments of the Lumière Brothers, which consist in filming a 60-second shot, with still camera, no use of zoom, in black and white, without sound, made using the cinematograph. These films of the collection, now under Public Domain, were selected on YouTube channels, for their record of cities, landscapes, men, women, children, work, games and for the luminous and potent beauty of life in motion.

Thus, the collection consists of films that capture a wide variety of motifs and enable the creation of a reproduction and production device in schools, taking into consideration the proposal of watching, discussing and making cinema. The brief instant of a minute is immensely powerful for generating the search and wait for expressive light and movement (Renata Lanza).

During the selection, the curators chose what to say yes to and what to say no to. According to Martins (2006), curation is combination and "combination is selection" and every selection is committed to a point of view that is elected, exercising the strength of an idea, of a desire to explore one of the possible series within the larger collection in which each collection was curated to trigger a work with professionals and students of the municipal network.

Table 1 presents the 12 collections that are part of the Program's digital collection, with a brief description of each one, the number of films it contains, and the names of its curators. We chose not to list the films, having in mind that the most important thing seems, on the one hand, to indicate the series they constitute in each collection — which are easily accessible on the Cinema & Education Program website — and, on the other hand, to engage readers so they want to compose with them.

Table 1.

The twelve collections that are part of the Cinema & Education Program digital collection

Collection Number	Collection	Description	Curator	Number of films
1	II Mostra Kino	Films selected for II Mostra Kino Campinas and VI Mostra Estudantil de Cinema of 2016	The Exhibition itself	18
2	Portal Curtas	Platform that contains more than 1,200 Brazilian short films	Program Coordination according to a list made available by Walter (2015)	6
3	Mostra de Cinema Infantil de Florianópolis	Films that participated in some edition of Festival de Cinema Infantil de Florianópolis	Joice Ribeiro Souza Coimbra (member of the Program Coordination team)	5
4	Mostra Luta	Films that participated in some edition of "Mostra Luta!"	Sônia Oliveira (member of the Program Coordination team and curator of the Exhibition)	10
5	Mostra Seda	Films that participated in some edition of Semana do Audiovisual	Collectives that organized the Exhibition	6
6	Anima Mundi	Films presented at the International Animation Festival of Brazil (Anima Mundi)	Program Coordination	9
7	Vídeo nas Aldeias	Films that participated in "Vídeo nas Aldeias". Created in 1987, Vídeo nas Aldeias works as a film school for indigenous peoples	Program Coordination	??

8	Primeiros filmes	First films produced in the world	Renata Lanza (member of the Program Coordination team and PhD in Education with research on cinema and school)	16
9	Mostra Norte e Nordeste	Films that participated in festivals and exhibitions held in the North and Northeast regions of Brazil.	Program Coordination	5
10	Afroflix	Films selected on the Afroflix Platform, which makes available productions with at least one technical/artistic area conducted by a black person	Damaris Guedes (member of the Program Coordination team and activist in movements for affirmation of African and Afro-Brazilian culture)	5
11	Filmes antigos de Campinas	Films from the Campinas Museum of Image and Sound (MIS) collection	Orestes Toledo (historian and curator of the Campinas MIS)	7
12	Núcleo de Animação de Campinas	Films produced by the Campinas Animation Center	Maurício Squarisi (founder and member of the Campinas Animation Center), Lucas Vega (filmmaker, former student and current member of the Center and workshop instructor of the Cinema & Education Program) and Joice Ribeiro Souza Coimbra (member of the Program Coordination team)	10

Given the intense production of short films that we have followed around the world, a collection like the one presented, with just over a hundred films, seems small and with great potential for expansion. We have been thinking about this since we completed the composition of the collection of collections. Once again we are faced with important questions that we have been addressing: Should this expansion be large? Should the collections enter and leave the collection available (according to the educational policies of each term or region of the city)? After all, creating a major dispersion may turn out to be a way of (not) doing politics and perhaps it is (not) the most interesting.

Finally, the belief that everyone is emancipated and able to relate critically and sensibly to the images, including producing them, was essential to reassure us in the face of this concern, since the intention to constitute a collection was not to "organize the world according to the creator, but to create openings for the world to enter with its forces and forms, surprising the very artist" (Migliorin, 2015, p. 16, our translation).

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Conclusions

When we took the initiative to constitute a collection of the Cinema & Education Program as provided for in the current municipal legislation (Campinas, 2016), our idea was to point to ways, indicate clues about the principles that underlie the Program and, thus, assume both the collection and each of the collections as establishing an educational discourse: if we consider the selected films, we see that they do not correspond to the commercial production we usually have access to, the aesthetics that we commonly associate with the black childhood, culture and race, with indigenous peoples, etc. Accordingly, we are not only working in the formation of publics, but also in the dissemination of other sensitivities in relation to cinema and childhood, to Afro-Brazilian cultures, to indigenous peoples, etc.

In the courses before and after the composition of the digital collection, we followed the premise of not filling education with the cinema discourse, nor filling cinema with the education discourse. In these occasions of education, the proposal was to "find, on the borders lines between cinema and education, possible spaces for encounter and production of new plots, new powers, new beginnings" (Leite & Christofoletti, 2015, p. 50, our translation).

Our intention was to introduce educators to possibilities of access to works and sensibilities unknown to the general public of cinema (of which we are part) and to refer them to productions little or not known, so they themselves constitute their collections and those of their schools, so they constitute their collection and their collections.

Perhaps the idea was to build an interplace that did not correspond to the attribution of selecting and deeming productions as adequate or not, as expected from a Department Education, but that it also did not remain silent, foregoing its role as an inducer of public policies.

At this time, we continue to think about the allocation in the collection of other collections, but we currently think about collections that allocate the productions that are being carried out in/by the schools of the Network[24], in view of the large and diverse production that has even been submitted to and presented in some film exhibitions in Brazil.

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[24]The initial project already proposed the creation of a collection for the Program, but did not consider a collection of the films produced in the municipal network. In other words, a new question was posed for the creation of a collection by establishing the centrality of film production in schools: how to curate films produced in schools –

We conclude by saying that, in addition to the actions already taken regarding the *online* digital collection, we are now moving towards the constitution of a material collection. The idea is to constitute a working group composed of Network educators, researchers, and coordinators of the Cinema & Education Program to discuss, among other aspects, the viability of this material collection, its possible constitution/curation, and means of distribution that foster the introduction of cinema as art in school.

The doubts and questions that arise are already many: will the media be standardized or will there be possibility of composing films in different media? As these are short films, will the option be to acquire the copyright of the digital files or to purchase DVDs already ready of the short films?

Another question, less technical and more conceptual, also arises: will the idea of the collections be maintained? We resorted to dialogue with Aline Dias, who pointed out the potential of the idea of collection, for us to give a reassuring answer to this question: maybe yes, maybe no.

This reassurance comes from this author's warning that "thinking about the collection in terms of a process [of searching and assemblying] implies including the temporal component and not restricting it only to the physical or objective presence of the items that make it up" (Dias, 2019, p. 137, our translation), since each collected item interferes with what is collectible and the collection and investment process is carried out in the medium or long term, involving a set of factors that include teaching demands, indications of the Program's coordination, conceptual and artistic transformations of cinema, curatorial teams, and new studies in the field of education and cinema.

With the reflections arising from the above dialogue, do we continue our thinking and our actions regarding what, we wish, will become a future material collection — another

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by municipal education students and professionals – and constitute a collection of the production conducted by the Program itself? The conceptual shift that established the centrality of "producing" in the relation between cinema and school led to the Program's link with the Kino Campinas Exhibition and the reactivation of the Student Film Exhibition, expanding the possibilities (and difficulties) of assembling a collection for the Program, since it would not only be an external collection, but also an internal one. However, as this article sought to point out, this is an issue that remains open, since the initial decision was to focus on the cultural expansion of the Municipal Network professionals through the creation of a collection that diversified their access to national cinema by curating collections with different types of films. The only way for the Municipal Network's internal production to enter the collection has been indirect, through the selection for the Kino Campinas Exhibition, since it was established as one of the collections that are part of the Program's collection.

collection or an extension of the first? We hope to address it in another article, in which we will tell the story of how our collections continued to compose and problematize our largest collection, the Cinema & Education Program film collection, as a membrane that at the same time separates and connects the world of school with the world of cinema.

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ERRATUM

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