

# Learning society, Instituto Nacional de Cinema Educativo (INCE) and TV Escola: government of subjects by animation short films<sup>1</sup>

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## ABSTRACT

In this article we approach the threshold of Brazilian audiovisual public policies for educational and school purposes. Two animations were selected: *H2O*, released in 1962, was produced for the National Institute of Educational Film (INCE); and *Where Do You Come From?*, produced in 2002 by TV Escola and TV PinGuim. With a hiatus of 42 years between them, the animations were analyzed their verbal and visual statements with the purpose of highlighting discursive displacements and disruptions related to the learning society. To do so, we assemble two theoretical and methodological procedures, namely, the Didihubermanian disassembly procedure and a Foucauldian inspired discursive analysis.

## KEYWORDS

Instituto Nacional de Cinema Educativo; TV Escola; audiovisual and public policies; didihubermanian disassembly; foucauldian discursive analysis.

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1 Article from the Master's thesis by Bruno da Mata Farias (2020), carried out with the Graduate Program in Cultural Studies at the School of Arts, Sciences and Humanity, Universidade de São Paulo (EACH/USP), entitled "Society of Learning: a visual, fun and fabled experience", under the guidance of prof. Valeria Cazetta.

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## *SOCIEDADE DA APRENDIZAGEM, INSTITUTO NACIONAL DE CINEMA EDUCATIVO (INCE) E TV ESCOLA: GOVERNAMENTO DOS SUJEITOS VIA CURTAS-METRAGENS DE ANIMAÇÃO*

### RESUMO

Abordaremos, neste texto, o limiar das políticas públicas audiovisuais brasileiras com finalidades educativas e escolares. Foram selecionadas duas animações: “H<sub>2</sub>O”, lançada em 1962 e produzida para o Instituto Nacional de Cinema Educativo (INCE); e “De Onde Vem?”, realizada em 2002 pelos canais de televisão TV Escola e TV PinGuim. Com um intervalo de quarenta e dois anos entre uma e outra, as animações foram analisadas desde suas enunciações verbais e imagéticas com o propósito de evidenciar deslocamentos e rupturas discursivas concernentes à sociedade da aprendizagem. Para tanto, buscamos conectar dois ferramentais teórico-metodológicos, quais sejam, a desmontagem didihubermaniana com a análise discursiva de inspiração foucaultiana.

### PALAVRAS-CHAVE

Instituto Nacional de Cinema Educativo; TV Escola; audiovisual e políticas públicas; desmontagem didihubermaniana; análise do discurso foucaultiana.

## *SOCIEDAD DE APRENDIZAJE, INSTITUTO NACIONAL DE CINEMA EDUCATIVO (INCE) Y TV ESCOLA: GOBIERNO DE SUJETOS POR CORTOMETRAJES DE ANIMACIÓN*

### RESUMEN

Abordaremos en este texto, el umbral de las políticas públicas audiovisuales brasileras con finalidades educativas y escolares. Se seleccionaron dos animaciones: “H<sub>2</sub>O”, estrenada en 1962 y producida para el Instituto Nacional de Cinema Educativo (INCE); y “De donde viene”, realizada en 2002 por el canal de televisión TV Escola y por el estudio de animación TV PinGuim. Con un intervalo de cuarenta y dos años entre ellas, las animaciones fueron analizadas desde sus expresiones verbales y imagéticos con el propósito de evidenciar dislocaciones y rupturas discursivas concernientes a la sociedad del aprendizaje. Por lo tanto, buscamos conectar dos herramientas teórico-metodológicas, como el desmontaje didihubermaniana con el análisis de discurso de inspiración foucaultiana.

### PALABRAS CLAVE

Instituto Nacional de Cinema Educativo; TV Escola; audiovisual e políticas públicas; desmontaje didihubermaniana; análisis de discurso foucaultiano.

## INTRODUCTION

For nearly eighty years, the Brazilian State, through the Ministry of Education (*Ministério da Educação* — MEC), has operationalized educational audiovisual public policies encompassing cinema, television, and, presently, streamings<sup>2</sup>. Such policies can be roughly systematized around three big projects: National Educational Cinema Institute (*Instituto Nacional de Cinema Educativo* — INCE), *TV Educativa* and *TV Escola*, consisting of governmental actions that help to characterize, by means of audiovisual devices, the educational society or the educational city (Noguera-Ramírez, 2011), also called the learning society, the society of knowledge or, further, the information society. Such characterizations are tributary of the discursive understanding that Information and Communications Technologies (ICT) have modified our way of accessing information and, therefore, transformed knowledge itself and the ambiances geared toward teaching and learning processes; ambiances that would no longer be an institutional and spatial monopoly of the schools or of formal educational spaces.

For authors anchored in the learning society (Gadotti, 2000; Takahashi, 2000; Duarte, 2001; Gasque and Tescarolo, 2004; Burch, 2005; Fabela, 2005; Castells, 2006; Freire, 2007), ICT forged a new educational paradigm through which information would be at the subjects' disposal, who would now be responsible for their own learning and for developing skills, competences, and attitudes necessary to access various pieces of information, finally transforming them into knowledge.

In the book *Pedagogy and governmentality, or of modernity as an educational society*, Carlos Ernesto Noguera-Ramírez presents the archeogenealogy of what he calls the “educational society”, originated from the post-capitalist society, whose emphasis on knowledge implied a “transformation in the way education is conceived: it can no longer be a monopoly of schools” (Noguera-Ramírez, 2011, p. 14). In its wake, we can state that we live in societies in which all the ambiances and spaces are able to operate education, so that the adjective educational, deemed a central attribute of the present study, is anchored in the emergence, still in Modernity, of an “educational society”. This does not mean that Modernity “has had an educational cause or that education has been its cause” (Noguera-Ramírez, 2011, p. 21), but instead that the set of problems with which men and women of the eighteenth to the twentieth century had to deal with were pedagogical and educational, in the sense that their implications were political, economic, and cultural.

In Foucauldian terms, the demands for subjects to permanently educate themselves can be called governmentality of learning. To read modernity, from the point of view of governmentality, implies distinguishing three discourses that, in turn, are linked to three types of pedagogical practices. Let us recover, in full, the synthesis carried out by Noguera-Ramírez (2011, p. 21):

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2 Notion regarding the “instantaneous transmission of multimedia data (such as video, audio and games), which does not require download” (Folha de S.Paulo, 2018, p. 363).

The first, placed between the seventeenth and eighteenth centuries, could be called the “moment of instruction” or the “moment of teaching”, generalized by the strict relationship established between teaching practices, “policing” practices and the constitution process of the “reason of State” [...]; the second moment, started at the end of the eighteenth century, is called the moment of “liberal education”, thanks to the appearance of a new concept of education and its close relationship with the issues of freedom and human nature, as formulated in Enlightenment discourses. Lastly, since the end of the nineteenth century, the emergence of the concept of “learning” marked the passage of liberal education to what would later be called the “learning society” or “educational city”, thanks, in part, to the extension of the educational functions beyond the school and, on the other, to the consequent demand on the individuals inhabiting this new social space, of a constant and life-long learning, a demand that considers them as permanent apprentices, for life.

This learning society model has been consolidated, at least in the West, as a consequence of the advances of neoliberalism grounded on the deepening of the nation-states’ reform. This consists in the decrease in the offer of public services to the population, resulting in the increase and intensification of the subject’s self-regulation. If in the emergence of liberal modernity the function of the State was instruction, in contemporaneity this function has been displaced to the subjects themselves, who are responsible for their own learning. This new condition or mode of education is carried out by means of the diverse technological devices of remote education, tutorials, and other types of platforms.

Thus, if the concepts of doctrine and of discipline have governed pedagogical reflections during the Middle Ages; if *institutio e eruditio* dominated pedagogic thought in the sixteenth and seventeenth centuries; if *education, instruction* and *Bildung* prevailed between the end of the eighteenth century and the end of the nineteenth, the concept of learning will be the twentieth century’s dominant pedagogical concept and, it seems, also of the beginning of the twenty-first. (Noguera-Ramírez, 2011, p. 230)

The author states, however, that the information society/knowledge society has developed pedagogical trends in the following terms: lifelong learning, permanent apprenticeship, and approach and education by competences. These trends, called contemporary pedagogies, would be the improvement of a new governmentality, circumscribed around the individuals between themselves and no longer between the reason of the State in connection with individuals. The continuous improvement process discards the role of the State as a central institution for organization, regulation, and provision of knowledge, centralizing the competence to learn on subjects themselves.

Thus, the intervention of the State takes place over the private and collective interests of individuals, after all, “one does not need to act directly on the individual, the target is not so much the individual’s body, as was the case with the

discipline, but the individuals' interests, that is, that which moves them, that which is the condition for their action, so to speak, their 'motivation'" (Noguera-Ramírez, 2011, p. 233). In this perspective, the investment of public machinery will be in the individuals' interests and on what motivates them to learn, stimulating the desire for learning to learn in the course of one's entire life. On the one hand, it was only from this investment that it was possible for subjects to glimpse at what are the advantages for their continuous learning. On the other hand, there is a constant appeal, observed in advertisements by technical and university teaching institutions, about the benefits of continuous improvement, such as better jobs and wages, international experiences, and incentives to students who have neither the abilities nor the competences to learn on their own.

In view of all this, we seek to explore how the spread of two discursive events in the learning society have taken place: the animation short films *H2O*<sup>3</sup> and *De Onde Vem? (Where does it come from?)*<sup>4</sup>, produced in the years of 1962 and 2002, respectively. They resulted from two Brazilian public policies on educational audiovisual production. The first film was made by INCE, created in 1936; and the second film is a production by the television channel *TV Escola*, founded in 1996. Despite the 42-year spin separating the first short film from the second, both address the teaching of science. In this sense, we carried out a detour to the first half of the twentieth century, aiming to encompass, albeit laconically, the emergence of INCE and the contexts for the creation of the television broadcast companies like *TV Educativa do Rio de Janeiro*, also known as *TVE Brasil* or *TVE RJ*, and *TV Escola*<sup>5</sup>. The time-frame encompasses almost one century between the creation and the implementation of these three public policies geared toward audiovisual production and its distribution within the Brazilian school network.

The second objective was more specific: to analyze the verbal and image enunciations in both short films mentioned above. For that, we shall employ two methodological toolkits: the first is linked to the Didi-Hubermanian *de-coupage*, (Didi-Huberman, 2017), with the purpose of analyzing the image enunciations; and, the second, of Foucauldian inspiration (Foucault, 2013a), aiming at textual enunciations. We understand *decoupage* as the treatment given by us to the two selected animations, with the purpose of removing

3 Available at the Cinemateca Brasileira's website, particularly, in the Cultural Content Database (Banco de Conteúdos Culturais): <http://www.bcc.org.br/filmes/443429>. Accessed on: May 25, 2019.

4 Available at: <https://tvescola.org.br/videos/de-onde-vem-de-onde-vem-o-fosforo/#mais-informacoes>. Accessed on: May 25, 2019.

5 The contract with the Roquette Pinto Educational Communication Association (Associação de Comunicação Educativa Roquette Pinto ACERP — <http://roquettepinto.org.br/>), the organisation in charge of managing the TV since its foundation, has not been renewed since December 2019, causing the Ministry of Education to interrupt the programme's broadcast. To the present day, the TV platform continues to be available online and its contents are available for access on their website. And broadcast is still carried out via digital signal and analogical, but we have not been able to establish if the federal government, via Ministry of Education, will carry on broadcasting.

images from the common/familiar/habitual place they occupy in contemporary visual education. In order to do so, we have halted the animation movement of the short films so as to take them apart into frames and remount them into fresh series. Regarding the textual analysis employed, we highlighted the animations' subjects, particularly the social places taken up by them as they speak; what and to whom they enunciate; and, finally, how they present themselves to the world. From these two approaches, we scrutinize the set of enunciations that form the discursive network articulated with the moving images<sup>6</sup>, or, better said, with educational audiovisuals or animated short films in the context of the learning society.

Regarding audiovisual public policies, we can state that INCE's aim was to produce content to be reproduced both in the classrooms of schooling institutions and in non-formal educational ambiances such as museums, science fairs, and science exhibitions (Catelli, 2007). Similarly, this is what has taken place with television broadcast companies such as *TV Brasil* and *TV Escola*, the latter retooled into a streaming broadcaster, which, as it changes the notion of ambiance, has deterritorialized spaces of learning and teaching, rendering them, on the limit, mobile. In other words, with the capillarized reach of these deterritorialized and de-schooled ambiances, the possibilities of access to these programs' contents in any ambiance have been widened. Presently, via streaming, such programs can be watched at home or in contexts such as subways, trains, buses, among other places of passage. This is why the notion of spatiality's displacement constitutes our first analysis of the two animations. From INCE up to *TV Escola*, there have been investments to diversify teaching and learning possibilities outside the school ambiance. It is worth highlighting that, in this study, we will not advocate for the polarization schooling versus de-schooling, but we shall present the strengths of both lines.

## PUBLIC AUDIOVISUAL EDUCATIONAL POLICIES IN BRAZIL

### EDUCATIONAL CINEMA INSTITUTE NATIONAL

The idea of employing cinema in schooling ambiances is not a contemporary issue. We bring to mind the impact of two publications that came to delineate, for the whole of the country, an educational project articulated around the audiovisual language geared toward a specific cinematographic production: cinema with educational ends. One is the Decree 2.940, of November 22, 1928, issued by Fernando de Azevedo, the Federal District Public Instruction director in the period between

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6 "Not merely the photo, but the snapshot (the long-exposure photo [photo de pose] belongs to the other lineage); the equidistance of snapshots; the transfer of this equidistance on to a framework which constitutes the 'film' [...] It is in this sense that the cinema is the system which reproduces movement as a function of any-instant-whatever that is, as a function of equidistant instants, selected so as to create an impression of continuity" (Deleuze, 2018, p. 5).

1927 and 1930, already during president Getúlio Vargas' first administration, from 1930 to 1945 (Bruzzo, 2004; Camara, 2011). The second publication regards the *New Education Pioneers Manifesto*, of 1932 (Azevedo *et al.*, 1984).

Back to Decree 2.940. By establishing reforms within the school, changing from its very organization to the educational methods employed, in order to renew it, Fernando de Azevedo secured the role of cinema in this renovation enterprise. The decree reads:

The schools of primary, normal, home and professional teaching, when operating in buildings of their own, will have rooms set aside for the installation of fixed and animated projection devices for purely educational ends.

Cinema will be used exclusively as a tool for education and as a teaching aid to facilitate teachers' action without replacing them.

Cinema will be used above all for scientific, geographical, historical, and artistic teaching.

Animated projection will be used as a device for the vulgarization and demonstration of knowledge, in popular evening courses and in conference courses.

The Public Instruction General Directory will guide and seek to develop by all forms, and guided by the direct action of school inspectors, the movement in favor of educational cinema. (Distrito Federal, 1928)

The *Manifesto* proposes, in turn, the use of all the means and resources needed to teach: "The school must use, to its advantage, with the widest scope possible, all the formidable resources, such as the press, the record, cinema, and radio" (Azevedo *et al.*, 1984, p. 423). Indeed, part of the group of educators signatories of the *Manifesto*, including Fernando Azevedo, advocated the use of cinema in schools (Calabre, 2009).

As a result of diverse political pressures, including demands by the artists and intellectuals who had also subscribed the *Manifesto*, Getúlio Vargas issued in April of 1932, after the publication of the *Manifesto*, Decree No. 21.240, in which we highlight:

Considering that *cinema, being a means of entertainment, which the public does not relinquish, offers wide possibilities for actions in the benefit of popular culture, provided it is conveniently regulated;*

Considering that the fiscal rebates requested by the parties interested in the cinematographic industry and trade, once granted in return for compensations of the educational order, will come to improve, indeed, the *cultural feature that cinema should have;*



Considering that *the reduction of the duties on the import of printed films will allow for the reopening of a great number of exhibition theatres, in which numerous unemployed individuals will find work;*

Considering also that, *the import of blank film, negative and positive, should be encouraged, because it is an indispensable raw material for the outbreak of the national cinematographic industry;*

Considering that *the documentary film, be it of scientific, historical, artistic, literary or industrial character, represents today a tool of unequalled advantage, for the instruction of the country's public and for propaganda, inside and outside its borders;*

Considering that *educational films are teaching material, since they allow cultural assistance, imprints special advantages of direct action on vast popular masses and, at the same time, on the illiterate.* (Brasil, 1932, our highlights)

Generally, in these normative considerations, Vargas states that educational films were teaching materials, allowing for cultural assistance in the education of the masses. Furthermore, according to Article 15 of the same decree, it would be the federal government's task, via the Ministry of Education and Health, to carry out educational cinematographic partnerships with film rental companies, seeking to make newsreels<sup>7</sup>; to grant incentives and to facilitate for national film producing enterprises; and finally, to support school cinema.

In 1936, four years after the publication of both the Manifesto and the decree, INCE was regulated as part of the Ministry of Education and Health. In the launch ceremony of this institution's future facilities, the then minister of Education and Health, Gustavo Capanema Filho, hailed two emblematic characters of the Brazilian educational cinema enterprise: Álvaro de Osório de Almeida and Edgard Roquette-Pinto (1884–1954). The former was honorary director of *Radio Sociedade*, formed by members of the Brazilian Sciences Association; the latter<sup>8</sup>, in addition to his scientific merits and his contribution to

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7 Regarding "film material with broad circulation within the country and of constant production from the second half of the twentieth century up to 1980, when the genre was exhausted" (Souza, 2003, p. 43). This kind of Brazilian cinematographic production was "one of the propaganda forms of the dictatorial regime installed in 1937. Its production was at first carried out by the National Propaganda Department (*Departamento Nacional de Propaganda – DNP*) and later by the Propaganda and Press Department (*Departamento de Imprensa e Propaganda – DIP*)" (Souza, 2003, p. 43).

8 Roquette-Pinto was Brazilian coroner, teacher, writer, eugenicist, anthropologist, ethnologist and essayist. His interest in cinema preceded the creation of INCE. "Indeed, the employment of cinema to assist scientific research and teaching finds records in 1910, when Roquette created the National Museum film archives, aiming at recording scientific events and doing science dissemination. This was later enriched with the documentaries produced by the Rondon Commission. During the commission's work in the North region, many geographic, botanical, zoological and ethnographic aspects were recorded in celluloid by his team" (Galvão, 2004, p. 31-32).



the creation of *Radio Sociedade*, was considered a precursor of radio broadcast in Brazil and one of the main figures behind the creation of INCE, also idealizing decree 21.240 issued by Vargas. Still about Roquette-Pinto, Capanema Filho stated that:

A Brazilian who, giving his life a meaning of wisdom and beauty, brought to Brazilian education two powerful and new instruments, radio and cinema [...] Mr. Roquette-Pinto is one of our purest patriots. One of our greatest men of culture. He can be considered, in many aspects, as a sorcerer who performs the arts he collected from books and from nature before an amazed audience. Only he differs from other sorcerers, when he teaches the public the infinity of such arts. (Brasil, 1936, our transcription)<sup>9</sup>

Such “sorcery” was attributed to Roquete-Pinto as he manipulated and operated diverse contents regarding the wide Brazilian audiovisual educational production, a mark of his management at INCE. Among such contents was the forging of national identity and scientific communication. Indeed, in 1938, approximately 1,391 projectors were listed inside Brazilian schools (Schwarzman, 2000). When Roquette-Pinto left INCE in 1947, the thematic film repertoire encompassed by the INCE came now to “revolve around rural education, the country’s musicality, and regionality” (Andrade, 2018, p. 85).

Thus, INCE’s trajectory can be divided, roughly, into two moments. One encompassing the ten first years since its creation, in which films both of documentalist character about scientific research and various themes around Brazilian science were produced. The second moment regards the period between 1947, when Roquette-Pinto retired, and 1966, when INCE’s activities are terminated. In this twenty-year period, the Institute’s film production was directed by Humberto Mauro, who worked with rural ambiances themes (Galvão, 2004).

During its three decades of activity, INCE was linked to the Ministry of Education and Health<sup>10</sup>, being in charge of the production of around 500 titles, comprising a big collection on educational cinema. The themes explored revolved around the dissemination of Brazilian science, the science of nature, the arts and the federal government’s publicity films, covering events such as the inaugurations

9 Excerpt from a transcription of INCE’s video about the speech delivered by the then Minister of Education and Health, Gustavo Capanema Filho, as he inaugurated the *Radio Sociedade* facilities. Available in the online collection of cultural contents: <http://bases.cinematca.gov.br/cgi-bin/wxis.exe/iah/?IsisScript=iah/iah.xis&base=FILMOGRAFIA&lang=p&nextAction=lnk&exprSearch=ID=008246&format=detailed.pf>. Accessed on: Jan. 5, 2019.

10 In 1936 areas such as Health and Education composed the same governmental portfolio. The Ministry of Health was created only in 1953, thus splitting the old Ministry of Education and Health.

of public works and scenes of governmental activities<sup>11</sup>. Despite living through a political context of great democratic instability — a characteristic of the twentieth century, particularly in Brazil —, INCE played a role in the composition and creation of moving images<sup>12</sup> for distribution in schools, so as to encompass the whole of Brazilian territory. It is interesting to note that, in the course of historical processes, every authoritarian government seeks to stimulate cinematographic production at the same time as it aims to control it. Cinema is a language usually employed in the delineation of wide-ranging educational political projects.

#### THE TRANSITION FROM TV EDUCATIVA TO TV ESCOLA

From November 1975, the mission of carrying out public policies focused on educational audiovisuals shifted to television, by means of the consolidation of *TV Educativa do Rio de Janeiro*, *TVE Brasil* or *TVE RJ*, as mentioned above. A pioneer in the production of content for teaching at a distance, TVE's concession was granted in 1952, by means of Decree No. 30.832 (Brasil, 1952), under the management of the same Roquette-Pinto Broadcasting Radio's (*Rádio Emissora Roquette-Pinto*) concessionaire (Rosa, 2015). Other television channels with educational purposes emerged in this period, in addition to broadcasting companies with educational content belonging to teaching institutions around the country, such as *Fundação João Batista do Amaral* (1955); *TV da Universidade Federal de Santa Maria* (1958); *TV Universitária de Pernambuco* (1967); and *TV Cultura* (1969) (Rosa, 2015). One notices that the 1960's saw the consolidation of the present day educational televisions. Among the famous programs of the time are *Sítio do Pica-Pau Amarelo*, *Pluft, o Fantasminha* and the series *A Conquista*, aimed at students.

The *TV Educativa* project ended in 2007, almost 40 years after its creation, during the government of president Luís Inácio Lula da Silva (2003–2011). However, this project was incorporated to the Brazil Communications Company (*Empresa Brasil de Comunicações*) and part of its schedule migrated to *TV Brasil*. At that time, *TV Escola*, a television channel created in 1996 and that had been operational for ten years, gained centrality as a public educational policy formulated at MEC, however not in the form of government publicity, but as the availability and circulation of contents related to several areas of knowledge.

11 Based on the Catalogue of Films Produced by INCE (1990), Sheila Schvarzman (2000) carried out a survey of the thematic repertoire produced by the Institute's film makers, listing 15 recurring themes. For further information see annex II "*Filmes por temáticas*" ["Films by theme sets"] (Schvarzman, 2000, p. 443).

12 We use the concept of moving images as analogues to cinema, as presented by Gilles Deleuze (2018, p. 18): "not merely the photo, but the snapshot (the long-exposure photo [photo de pose] belongs to the other lineage); the equidistance of snapshots; the transfer of this equidistance on to a framework which constitutes the 'film' [...] It is in this sense that the cinema is the system which reproduces movement as a function of any-instant-whatever that is, as a function of equidistant instants, selected so as to create an impression of continuity".

Before actually approaching the creation of *TV Escola*, we would like to highlight three events contemporary to its emergence that, by establishing audiovisuality<sup>13</sup> as the central language of what it means to teach and learn in the present day, have increasingly sharpened the spectrum of educational society.

The first regards the reports by the United Nations Organization for Education, Science and Culture (UNESCO), elaborated by the International Commission on Education for the Twenty-first Century (1996), called “Education: a treasure within”, whose author is the former president of the European Community between 1985 to 1995, Frenchman Jacques Delors *et al.* (1998). In chapter IV of this document the pillars of education are presented: “learn to know”; “learn to do”; “learn to live together”; “learn to live with the others”; and, finally, “learn to be”.

The future of these economies depends, by the way, on their capacity to transform the progress of knowledge in innovations that generate new enterprises and new jobs. Learning how to do something cannot, thus, continue to have the simple meaning of preparing someone to do a well-determined material task, in order to make them participate in the making of something. As a consequence, learning must evolve and cannot be considered as the mere relay of more or less routine practices, although these continue to have a formative value that is not to be overlooked. (Delors *et al.*, 1998, p. 93, our translation from Portuguese)

As we highlight that the role of education in this new period is connected to the knowledge society, the learning geared toward innovation and technology will, above all, constitute the center of this new paradigm, whose drive is de-schooling. This, in the words by Groppa Aquino (2017), would feature two discursive lines that, according to the author, have not been properly scrutinized. The first regards the ideas formulated by the Austrian Ivan Illich, to whom

everything would boil down to an increasingly more centrifugal movement of educational action, from now on supported by learning networks, that is, by initiatives no longer circumscribed to the classic school format and its expedients understood as reducers of the complex decoding of the world, thus allowing for the pedagogical function to be absorbed — and, thus, hypertrophied — by countless number of practices scattered through the social fabric. (Aquino, 2017, p. 672)

The second lineage is circumscribed around Brazilian educator Paulo Freire, to whom the school needs to regain its political role, consisted of

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13 This is a neologism created by us. This noun should express as a kind of manifestation of a mode of life in contemporaneity through the (almost addictive) making of audiovisuals. Gonçalves (2020) has forged, in her turn, the verb-neologism “audiovisualize”.

a centripetal realignment of teaching, still within the school scope, hence imbued of an emancipatory intentionality grounded on the constant inquiry of the class appeals typical of a capitalist society, which would find in school narratives and in the relations between its protagonists a continent of expression or, as Paulo Freire sustains, of transformation. (Aquino, 2017, p. 672)

In the same year that UNESCO's report was launched, the National Education Directives and Bases Law (*Lei de Diretrizes e Bases da Educação Nacional – LDBEN*) 9.394 (Brasil, 1996) was issued in Brazil. The piece of legislation laid down the norms for national education policy for the country. In *title I, Of Education, Article 1*, the text is emphatic as it states that the educational processes involve all of the subjects' sociability cycles:

“Education encompasses the formative processes that are developed in family life, in human coexistence, at work, in teaching and research institutions, in social movements, and in organizations of civil society and in cultural manifestations” (Brasil, 1996).

Item II of the same article reads: “school education must link to the world of labor and to social practice” (Brasil, 1996). In this scenario of normative changes and of multilateral recommendations, *TV Escola* was instituted in 1996. Three years later, in 1999, during the administration of president Fernando Henrique Cardoso, the Information Society Program (*Programa Sociedade da Informação – Socinfo*) was created and implemented, with the aim of promoting the knowledge society in Brazil by means of the guidelines on education, telecommunications, and investments. Regarding education, the program highlighted the role played by *TV Escola* in the promotion of education at a distance (Takahashi, 2000).

Since its implementation, *TV Escola* was allotted to MEC, under the care of the Education at a Distance Secretariat (*Secretaria de Educação a Distância — SEED*), which, as elaborated in the evaluation report of the program (Brasil, 2002), established that *TV Escola* should integrate part of a set of actions aimed at the democratization of basic education, in order to elevate the quality of education. The programs' main general guiding principles are the same already sketched out by SEED (Brasil, 2002), i.e., “technologies at the service of education, integration, and convergence of different technologies and formation of a critical and creative reader”. But the specific aims caught our attention. Among them, we highlight “to implement a proposal for the *pedagogy of the image*, characterized by the use of the image not as a mere ornament, but as a form of language, communication, generating reading, decoding, discovery, learning” (Brasil, 2002, p. 8, our highlights). Besides, in the same report, the use of education videos is valued as a knowledge-generating factor, instigating pupils to think and express themselves differently, demanding the employment of image resources in the teaching and learning processes. One observes, by means of these documents, the circulation of the so-called official discourses about the learning societies and their normative instrumentalization by means of the implementation of *TV Escola*.

The *TV Escola* channel, contemporary to these three events, was regulated in 1996, becoming the main platform for MEC's audiovisual contents after the end of *TV Educativa*, so much so that its website announces: “*TV Escola* is not a channel for the dissemination of educational public policies, it is a public policy in itself, with the aim of subsidizing school rather than replacing it” (TV Escola, 2019). As with INCE, *TV Escola* has part of its archives available at MEC's Public Domain Portal and the present day contents are offered in the online platform of *TV Escola*.

Rondon Marques Rosa (2015) analyzed *TV Escola* and stated that, since its creation, the channel is of exclusive use by schools, providing equipment such as parabolic antennas, television sets, and recording material. As highlighted by the author, the creation of *TV Escola* was in line with the aims proposed by the Education for All World Conference, an event carried out in Jomtien, Thailand in 1990, promoted by UNESCO, by the United Nations Development Program (PNUD) and by the World Bank, aiming to widen every means, especially media, for the access to basic education.

One of the aspects that stand out when one visits the *TV Escola* website is the similarity in content layout with other streaming services such as Netflix, PopCorn Time, Globo Play, etc., which in addition to the format, the colors, and the content search tools are identical. Among the options we have, are: animations, documentaries, series, reality shows, variety, films, sports, special features, and music that circulate in the whole of the country, at least among the municipalities equipped with broadband internet connection. It is worth remembering that since 2018, all analogical channels' broadcasts have been closed down and the digital signal channels and internet platforms became the only type of broadcast available.

INCE's, *TV Educativa's*, and *TV Escola's* channels were impacted by the audiovisual media transformations and, more recently, by the contents made available by online platforms. Such audiovisual artefacts became central for this study, as we considered a central problem of contemporaneity the emergence and the development of an *audiovisualized* educational society, as mentioned above. Thus, we can state that:

If Modernity was inaugurated in the sixteenth and seventeenth centuries as “teaching society”, today it would be closing up in the guise of a “learning society”, so that we would have a major turning point: from the initial emphasis on “teaching” and “instruction” to the emphasis on “learning” and, simultaneously, from “Didactics” to “pedagogical traditions”. (Noguera-Ramírez, 2011, p. 230)

Such rupture is grounded on the comprehension of the formation of the Brazilian republican State at the end of the nineteenth century and the expansion of liberal thought. In the wake of such political and social changes, another *modus operandi* came to compose this discursive experience on learning, instituting as this process' nodal point the very individual, regulator of oneself and of the knowledge they intend to acquire.

We understand we are subject to a visual governmentality whose effects reverberate in pedagogizing approaches named as: learning by competence, ongoing learning, among other equivalent denominations. Conceiving governmentality as the government of oneself, of the others, and of the subjects amongst themselves (Foucault, 2008), visual governmentality crosses over teaching and learning under the apology of the use of images, especially those in movement. And perhaps it was in Modernity, with Ioannes Amos Comenius, that we saw the creation of a pedagogy of the image. As highlighted by Georges Didi-Huberman (2017, p. 188, our translation from Portuguese):

It is in 1658 that the illustrated textbook finds its foundation moment with *Orbis sensualium pictus*, by Comenius, a book illustrated with 150 figures, so popular that it was regularly reprinted up to the beginning of the nineteenth century. The age of enlightenment will witness — especially from the reflections conducted by Jean-Jacques Rousseau, in 1762, in *Émile ou de l'éducation* — a considerable development of children's literature and of the pedagogy of the image.

That said, it is possible to see that the audiovisual language, particularly the cinematographic language, has been present in school ambiances for almost one century and, in the present day, have also entered the classrooms of teacher training graduation courses (Oliveira Júnior and Martins, 2011; Brasil, 2014; Kerr Júnior, 2014; Pinheiro, 2014; Leite, 2013; Azevedo, Ramírez and Oliveira Júnior, 2015a, 2015b; Gonçalves and Cazetta, 2017). Indeed, the strong entrance of cinema into Brazilian schools and universities has also been secured, in the present day, by the Audiovisual Guidelines and Goals Plan: Brazil of all gazes for all screens (*Plano de diretrizes e metas para o audiovisual: o Brasil de todos os olhares para todas as telas* — PDM 2013), in which the goals to be achieved by the audiovisual sector up to the year 2020 are laid out (ANCINE, 2013). The last goal deals again with the approximation of the audiovisual sector with the MEC. Law No. 13.006 (Brasil, 2014), issued on June 26, 2014 by president Dilma Rousseff, is evidence of this approximation, as it makes compulsory the screening of at least two hours a month of Brazilian films in schools.

From the year 2000 onward, there has been a profusion of academic-scientific texts about the border between education and cinema. In such studies, we have detected three trends. The first regards the instrumental employment of cinema both in schools and in teacher training courses. Instrumental in the sense of a “didacticization” of film, *i.e.*, “there is an indication of films that are good for the discussion of this or that, or films that bring this or that reflection” (Leite and Christofolletti, 2015, p. 43). The second refers to series of critiques found in the book organized by Adriana Fresquet (2015), in the year following the publication of Law 13.006/2014, constituted by 20 pieces systematized by 40 professionals, among them teachers and researchers linked to study groups from several Brazilian universities, basic education teachers, and amateur film societies (*cine clubes*), who operated on the border referred to above. And, finally, the third study trend, whose authors advocate in favor of a political and poetic approach to the cinematographic



language, in the sense of “a cinema that ‘educates’ is one that makes (us) think — and that makes (us) think not only about cinema itself, but, equally, about various experiences and issues that it brings into focus” (Xavier, 2008, p. 14).

## THE ANIMATIONS’ DECOUPAGE

### H<sub>2</sub>O: AN INCE PRODUCTION

We shall analyze the effects of the learning society in two animations from the selected audiovisual archive, detecting the subjects who enunciate, whence they enunciate and to whom they enunciate. The analysis considers the displacement and the flexibilization of the institutional geographical spaces that overlapped with all other ambiances despite initially not being adequate spaces, ambiances or objects for teaching and learning. In the learning society, self-regulation and audiovisual became almost prerogatives of urban spatialities.

Made in 1962 and directed by Guy Lebrun, *H<sub>2</sub>O*, duration of 5 minutes and 33 seconds, was an animation film produced by *Studios de Desenhos Animados Guy* for INCE (Figure 1A). Geared toward the teaching of natural sciences, especially chemistry, *H<sub>2</sub>O* presents water’s three states — gaseous, liquid, and solid. However, the animation opens with the following message: “According to the directions of article 5 of the Decree 20.493<sup>14</sup> of Law No. 1.949 of 1939, this film is exempt from censorship” (Brasil, 1939). According to Chapter 5 of the same decree, the Public Entertainment Censorship Service (*Serviço de Censura de Diversões Públicas* — SCDP), an organ of the federal government’s Public Security Department, granted exemption to the films produced by INCE and other government official organs (Figure 1B). Article 21 of this decree makes an interesting read as it defines what it conceived as educational cinema: “The films that disseminate instructive, moral or artistic knowledge, or that contribute, in several ways, to the improvement of spiritual growth, social education and intellectual or artistic value of the audience” (Brasil, 1939). In the following article, number 22, there are recommendations about the film contents to be produced: “films able to excite good feelings, artistic inclinations, scientific curiosity, love of motherland, of family and respect for institutions” (Brasil, 1939). After the institutional presentation, the animation begins (Figure 1C). The ways of speaking and of making speak, of seeing and of making see operated by the frames are those of the Brazilian State’s voice, as it plays the role of an instructor. It is the Brazilian State who says and allows it to be seen by means of its capacity to censor what is educational. We highlight that the president of Brazil, in 1962, was João Goulart, who strived for a democratic regime of wide popular participation, immediately before the 1964 military/civil *coup d’état*.

14 Decree that issued the regulation of the Public Entertainment Censorship Service of the Public Security Department. Available at: <https://www2.camara.leg.br/legin/fed/decret/1940-1949/decreto-20493-24-janeiro-1946-329043-publicacaoriginal-1-pe.html>. Accessed on: June 5, 2019.





Source: available at Cultural Contents Database at the Brazilian Cinema Archive's website (Cinemateca Brasileira) (1962).  
**Figure 1 – (A, B and C) Opening frames of the animation *H<sub>2</sub>O*.**

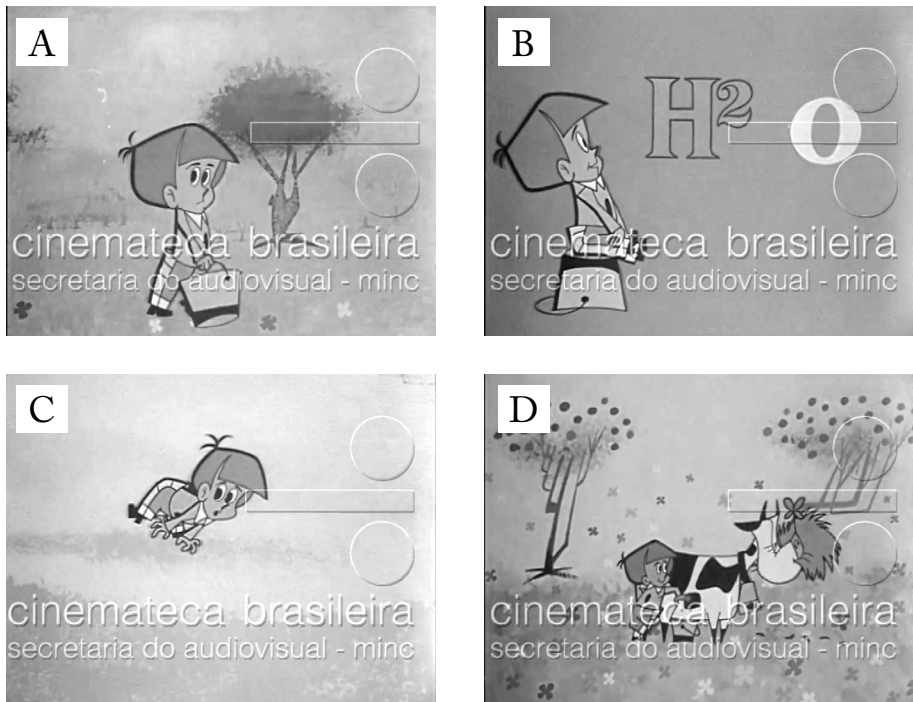
The year of 1962 signaled the beginning of INCEs scarcity in the production of short animation films. Two years before, in 1959, intellectuals had launched the second manifesto for national education, grounded on the Manifesto of the New Education Pioneers of 1932, now called the “Manifesto of the educators: once again called up”<sup>15</sup>, signed by dozens of intellectuals such as Fernando de Azevedo, Florestan Fernandes, Ruth Correia Leite Cardoso, Cecília Meireles, among others. Featured in this Manifesto, in addition to a diagnosis of the current educational situation, is what the tasks and attributions of the State would be in order to guarantee a national educational project. Helena Bomeny Garchet states, by means of a note published in the website of the Documentation and Research Centre for Brazilian Contemporary History (*Centro de Pesquisa e Documentação de História Contemporânea do Brasil — CPDOC*), that Mr. Goulart, as he was sworn in president of Brazil in 1961, was appalled by the country’s education panorama: “a population of 70,779,352 inhabitants, with illiteracy at 39.5%, distributed in the age groups between 15 and 69” (Bomeny, 2010).

In the decoupage of *H<sub>2</sub>O*, the discursive surface is clear: the presence of the State by means of legal institutionality, *i.e.*, the decree’s text, and soon after, the Ministry of Education and Health’s notice, announcing the that film complies with all legal requisites.

The animation’s script regards the explanation of the physical states of water to the main character, Joãozinho (Figure 2A). The boy, aged approximately eight years old, is carrying a bucket as he goes on an errand in an environment with rural features. He is addressed by a male voice who asks him: “Hey, hey, Joãozinho. Where are we going with this bucket? Fetching water? By the way, Joãozinho, do you know what water is?” As soon as he is addressed by the voice, sounding similar to a radio announcer of the program Voice of Brazil (*Voz do Brasil*)<sup>16</sup>, Joãozinho is

15 Available at: [https://www.fe.unicamp.br/pf-fe/publicacao/4922/doc2\\_22e.pdf](https://www.fe.unicamp.br/pf-fe/publicacao/4922/doc2_22e.pdf). Accessed on: May 26, 2019.

16 Broadcast daily to this date, it is the oldest radio programme in Brazil. Created in 1935, during Getúlio Vargas’ government, this one-hour long state-made radio news programme, is produced by the Brazilian Communication Company (*Empresa Brasileira de Comunicação*) (Wikipédia, 2019).



Source: available at Cultural Contents Database at the Brazilian Cinema Archive's website (Cinemateca Brasileira) (1962).

Figure 2 – (A, B, C and D) Frames of the animation *H<sub>2</sub>O*.

all ears (Figure 2B). As he interacts with the environment according to the water's transformations, he does not utter a single word; his interaction takes place solely by gestures, demonstrating attention to the explanation given by the institutional voice. In this frame we have the voice of instruction, the disciplinary voice of a supposed teacher. This cut in the decoupage is like a whirlpool dragging our memory into an experience of the "said/uttered" from he who teaches: "Potable water is good to drink. Normally, water is found in the liquid state. Careful, Joãozinho! Because it can be found in the solid state and then it is called ice".

Joãozinho, the leading character, in addition to showing no discernment, also boasts no experience regarding the physical states of water, so each change in state of this matter results as embarrassing for him. In Figure 2C, Joãozinho slips on the ice and crashes down, demonstrating naiveté and lack of any cultural repertoire on the subject of ice.

In the following scenes that close the animation, one notices a change in the tone of the institutional voice: "Water is indispensable to life, without water there is no animal life, no vegetable on Earth [...] There you go, you can go and calmly fill up your bucket, but wait Joãozinho. Where are you going? The water is here, man!". After this intervention, Joãozinho goes searching for milk and then

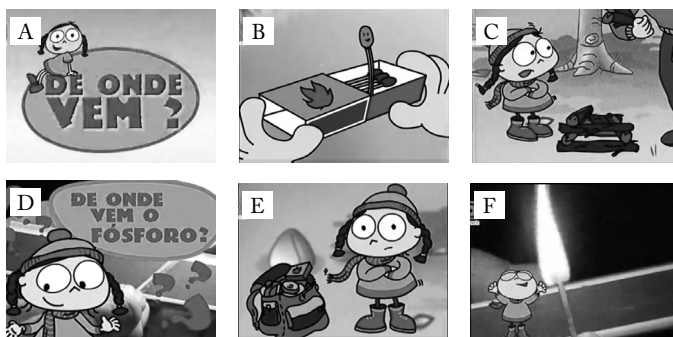
manually milks<sup>17</sup> a cow (Figure 2D), an uncommon activity nowadays, especially for an eight-year-old child, as is the case of Joãozinho. Nevertheless, the voice-over states “Mm, I see that the lesson was not lost, was it Joãozinho? Because milk, besides being liquid, has a large proportion of water. So, you now know everything about water, don’t you, Joãozinho?”

At the end of the animation it is not possible to infer if Joãozinho did understand the explanation about H<sub>2</sub>O after all. However “the lesson was not lost”, *i.e.*, even if he had not learned the lesson, the State, by means of the professional voice, has played its role instructing the little boy.

We shall now study the series “Where does it come from?” (*De onde Vem?*), particularly the episode “Where Do Matches Come From?” (*De Onde Vem O Fósforo?*). With a duration of 4 minutes and 17 seconds, this episode was produced in 2002 by *TV Escola* and *TV PinGuim*, also geared toward the teaching of nature sciences.

#### WHERE DO MATCHES COME FROM?: A TV ESCOLA AND TV PINGUIM PRODUCTION

Differently from the first animation, *Where Do Matches Come From?* was not subject to censorship nor does it bear MEC’s official logo; *TV Escola*’s logo is featured just on the upper left corner of the opening frame (Figure 3A). In the film, there are two leading characters: the girl, Kika, and the match stick. In a more somber style, Kika is introduced in the animation to the question “Where does it come from?” and, then, to the match stick itself (Figure 3B), who really is the girl’s teacher. Kika is also around eight years old, as described in the episode’s synopsis.



Source: available at Cultural Contents Database at the Brazilian Cinema Archive’s website (Cinemateca Brasileira) (2019).

Figure 3 – (A, B, C, D, E and F) Frames of the animation *Where Do Matches Come From?*

The plot of this animation develops inside a forest, where Kika and her father, about to light a ground fire, asks his daughter to fetch a match stick. This is when Kika asks him: “But where do matches come from?”. To which her father retorts: “From my backpack, my child”. And, in a gesture of contestation, the girl states:

17 For more information on milking see: <https://pt.wikihow.com/Ordenhar-uma-Vaca>. Accessed on: June 1, 2019.

“This is so unfair, nobody answers my questions!”. We can visualize the dialogue sequence in Figures 3C, 3D and 3E.

It is interesting to note that, in Figure 3E, the adult, in this case Kika’s father, appears only as a half lower body: in all the other episodes, her parents appear in this same perspective. The adults do not feature in any visual or verbal centrality in the animation, as, besides not having a visible upper half, they reply unsatisfactorily to their daughter’s questions, demonstrating little interest in her questionings about the world around her.

Differently from *H2O*, in which Joãozinho does not question the superior voice, Kika, on the contrary, inquires her parents, her surroundings, and the objects around her, also questioning the naturalization of things by adults. In other words, Kika challenges the voice that instructs her! The girl has the competence of transforming her experiences, tributary of the puerile universe, into possibilities of learning. She has already “learned to learn” and boasts an almost inborn investigative capacity.

As the match stick realizes the girl’s frustration with her father’s answer (Figures 3F and 3G), it jumps out of the box and retorts: “I understand, wee Kika. I will tell you my story...” From this moment on, the enunciating stick narrates its own invention beginning as early as the origin of fire, providing details about this chronology.

When the wooden stick finishes teaching Kika about matches, she, exuberant, explains to her father the origin of phosphorous and the match stick. We recovered this whole animation section:

Don’t fret, papa, here is the wooden stick. And it has a Potassium Chlorate head. And this comes in a little box with a stripe on the side containing the element Phosphorous. Now you strike the stick on the side of the little box and you produce a flame that burns the wood and then lights the ground fire. And your little daughter is thus warmed up. (*De Onde Vem O Fósforo*, 2019)

Surprised, father asks: “Gee, Kika! Where did you get such hot information?” And Kika answers: “If I told you, you wouldn’t believe me!”. The animation is then closed with Kika directly saying goodbye to those who, supposedly, were watching the animation.

#### FORTY-TWO YEARS AFTER: THE MEETING OF INCE AND TV ESCOLA

The gap of forty-two years between one animation and the other renders evident the textual and visual discursive displacements in the two animations. In the first, Joãozinho learns by means of the interlocutor’s voice: in the second, Kika learns with the match stick’s interlocution voice, tributary of the ambiance where the character is placed. In other episodes of the “Where does it come from?” series, the girl learns with a piece of glass, an egg, a wave, a rainbow and many other objects. This adds strength to argument developed by Noguera-Ramírez (2011), that the social milieu and not only the institutional space of the school have become sites of learning. Thus,

To manipulate the milieu, to shape the milieu, to prepare the environment in terms of its educational possibilities — this is the new role of the preceptor. Her action, opposed to didactic action, cannot be direct; she must intervene, but only through the milieu, for who best teaches are the things of nature. In

this sense, one can say that education is a kind of self-regulation, and not a disciplining, i.e., the individual's action in a natural environment (natural, artificial or social), whose result is its growth, its development, its maintenance and its learning. (Noguera-Ramírez, 2011, p. 165)

In the case of the first animation, Joãozinho learns with the rural ambiance where he lives in, but without autonomy or protagonism regarding what he hears. He is like a blank slate<sup>18</sup>, whose body is ready to be built on. This kind of autonomy, called self-regulation (Noguera-Ramírez, 2011), also understood as internal government or government of the soul (Rose, 1988), is what allows for the forging of subjects able to govern their own experiences, transforming them into educational possibilities. In this formulation, institutional power is displaced away from the instructor, he who teaches, into the subject's interiority. If previously the teaching and learning processes took place by means of the institutional force applied onto the bodies of people, in the learning society, this power is instituted inside such bodies, who have become regulator of themselves. In other words, "power not only produces the boundaries of a subject, but pervades the interiority of that subject" (Butler, 2017, p. 96). In this sense, it is not necessary to undo the institution's power over the bodies, but to implicate them in the government of each individual over her own experience of learning, i.e., in a government of the self, of the other and of the subject between themselves.

The character Kika conducts her learning process without the need of schooling ambiance because she is subjected to self-regulation, at the same time as she is "subjected to a power, a subjection which implies a radical dependency" (Butler, 2017, p. 89). The body and its interiority are forged, then, by a discursive matrix of continuous learning, the learning society agent. This process of subjection is constituted over the bodies of the individuals via educational technologies, in this case the animations made available to audiences in schooling age.

It is not just an external relationship between the object (animation) and the subject (student), "on the contrary, the individual is formed or, rather, formulated through his discursively constituted" (Butler, 2017, p. 90). This permanent apprenticeship with an identity of investigative capacities presents a displacement in the idea of discipline, which regulates and normatizes subjects, so that in contemporaneity the subject does not need the instructing voice that regulates her because, after all, the discipline is already contained within.

The disciplinary society forged by us, and of which we are constituent parts, is formed by "institutions, procedures, analyses and reflections, calculations, and tactics that allow the exercise of this very specific, albeit very complex, power" (Foucault, 2013b, p. 429). Therefore, the disciplinary society overlaps with the educational society that features, in its turn, in the educational audiovisual policies, the regulation of children and teenagers. Both in Kika and in Joãozinho, the pedagogical discipline

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18 An expression denoting a person is who like a blank sheet of paper, i.e., without content and ready to be instructed.

is present, but with displacements both exterior (of the institutional spatiality) and interior (into the individual's very body).

In this way, we cannot reduce the role of the State solely to its functions of management and control of the public machinery and the development of productive and economic forces (Foucault, 2013b). But we must understand that since modernity and by means of liberal economics “we live in an the era of governmentality” (Foucault, 2013b, p. 430). For this author, governmentality allows the State to be what it is, *i.e.*, governmentalized and, at the same time, to govern the subjects among themselves by means of their tactics such as, in the case of this text, the implementation of educational audiovisual public policies. The State is constituted when the population governs itself by means of the government of individuals in themselves, by the government of individuals amongst the individuals themselves and the government of others.

It is interesting to notice that in none of the animations the institutional schooling ambiance is visualized: the characters learn and apprehend the things of the world through their experiences in the social milieu. This realization is one of the main displacements forged in the learning society: the flexibility of the learning ambiance that renders any space one adequate for the subject to learn, be it by the paths of curiosity, of interest, or of motivation. In this way, the double aim of audiovisual, both as educational public policy and as a pedagogy of moving images, spells out the characteristics of the learning society. If the ambiances where one can learn are increasingly more deterritorialized, these continue to demand the investment in the production of disciplined bodies, for, in order to learn in ambiances whose spatialities are moving, it is necessary to discipline the body so that it can self-govern.

## FINAL CONSIDERATIONS

The two types of subject personified by Joãozinho and Kika are the forge of learning society itself. Joãozinho does not speak, he is devoid of language, but he does listen to the interlocutor's voice. This voice, of academic-scientific nature, leads the animation's plot, making Joãozinho learn both with it and with the rural ambiance, not a schooling one, by means of performing a task. The animation enunciates to the country boy that he is devoid of previous knowledge about the physical states of water. Kika, on the contrary, learns by means of her ordinary experiences and, from the place in which she is placed, and is questioning, directing her questions to the adults who do not satisfy her inquiries. In the case of this animation, the one who enunciates is the match stick, the object she is manipulating, *i.e.*, the voice of instruction belongs to the objects of the social milieu. It is they who say what she should learn. Finally, due to the slicing off of the adults bodies' upper half, we realize that the animation is directed to a wider juvenile audience.

In order to be able to learn, even in deterritorialized and non-institutionalized environments, its noteworthy in both animations: the flexibilization of the institutional space; the maintenance of discipline by means of Joãozinho's instruction and Kika's autonomy and protagonism, who features a questioning identity; and the self-regulation



of learning carried out by Kika as she features competences such as “learn to learn”, “learn to make”, “learn to live together”, “learn to live with the others”, and “learn to be”.

Finally we highlight that, even anchored in the learning society, the two animations are rendered more complex by means of the following conclusions: *flexibility of learning ambiances*, the school no longer being, as observed in the animations, the site of learning, but instead the world and things; *the displacement of school discipline*, demanding that all the subject’s learning experience be ongoing and by competences; and the *self-regulation of learning*, seen in the two short animation films, especially in Kika’s character (*Where does it come from?*) who, due to her competence in learning with the objects and things, is different from Joãozinho’s (*H2O*). The three dimensions, flexibility in the ambiances, displacement of the idea of discipline and self-regulation are the tactics invested (via audiovisuals) by the Ministry of Education, which we can characterize, then, as constitutive of a visual governmentality.

## ACKNOWLEDGMENT

We are grateful to Gavin Adams for translating the text to English. E-mail: gavadams@hotmail.com.

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**Conflicts of interest:** The authors declare they don't have any commercial or associative interest that represent conflict of interests in relation to the manuscript.

**Funding:** This work was supported by the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior Brasil (Capes) — under Grant 001, from March to December 2019.

**Authors' contribution:** Writing — First Draft: Mata, B. F. da; Writing — Review & Editing: Cazetta, V.

*Received on August 8, 2019*  
*Approved on October 13, 2020*

## ERRATUM

In the manuscript “Learning society, Instituto Nacional de Cinema Educativo (INCE) and TV Escola: government of subjects by animation short films”, DOI: 10.1590/S1413-24782021260044, published in the Rev Bras Educ. 2021, vol. 26, e260044:

### **Page 19, 4<sup>th</sup> paragraph:**

#### **Where it reads:**

As the match stick realizes the girl’s frustration with her father’s answer (Figures 3F and 3G), it jumps out of the box and retorts: “I understand, wee Kika. I will tell you my story...” From this moment on, the enunciating stick narrates its own invention beginning as early as the origin of fire, providing details about this chronology.

#### **It should read:**

As the match stick realizes the girl’s frustration with her father’s answer (Figures 3B and 3F), it jumps out of the box and retorts: “I understand, wee Kika. I will tell you my story...” From this moment on, the enunciating stick narrates its own invention beginning as early as the origin of fire, providing details about this chronology.

