

## **Socioenvironmental Educommunication as a pedagogical strategy in early childhood education**

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### **Abstract**

This article discusses the concept of Socioenvironmental Educommunication in the context of preschool education. An interface that emerges from the relationship between Educommunication and Environmental Education, this concept will be exposed based on a bibliographic systematization, when it becomes possible to find the contemporary intersections that arise from the use of audiovisual technology as mediation in the teaching-learning process. Such analysis will be done taking into consideration the documentary *1,2,3 Playing – Reinventing School Spaces*, produced by the city of Joinville, Santa Catarina, which brings an audiovisual material made by the students. Using a quantiquitative approach, emerges the pedagogical power of Socioenvironmental Education, which ends up bringing to the scene language and content that project another way of thinking the school. Finally, there is a reflection on how, based on particularities, it is possible to create educational policies that contemplate the audiovisual tool in early childhood education.

### **Keywords**

Socioenvironmental Education. Audiovisual. Early childhood education.

## **Educomunicação Socioambiental como estratégia pedagógica no ensino infantil**

### **Resumo**

O artigo apresenta uma discussão acerca do conceito de Educomunicação Socioambiental no âmbito do ensino escolar infantil. Interface que surge da relação entre a Educomunicação e a Educação Ambiental, tal conceito será exposto a partir de uma sistematização bibliográfica, quando se torna possível encontrar as intersecções contemporâneas que surgem da utilização da tecnologia do audiovisual como mediação no processo de ensino-aprendizagem. Tal análise será feita levando em consideração o documentário *1,2,3 Brincando – Reinventando Espaços Escolares*, produzido pela rede pública da cidade de Joinville, Santa Catarina, que traz um material audiovisual elaborado pelos estudantes. Ao realizar uma decupagem fílmica quantiquitativa, emerge a potência pedagógica da Educomunicação Socioambiental, que acaba por trazer à cena uma linguagem e um conteúdo que projetam outra forma de pensar a escola. Por fim, cabe uma reflexão sobre

como, a partir das especificidades, podem se elaborar políticas educacionais que contemplem a ferramenta do audiovisual no ensino infantil.

**Palavras-chave**

Educação Socioambiental. Audiovisual. Ensino infantil.

**La Educomunicación Socioambiental como estrategia pedagógica en la educación infantil**

**Resumen**

El artículo presenta una discusión sobre el concepto de Educación Socioambiental en el ámbito de la educación preescolar. Interfaz que surge de la relación entre Educomunicación y Educación Ambiental, este concepto se expondrá a partir de una sistematización bibliográfica, cuando sea posible encontrar las intersecciones contemporáneas que surgen del uso de la tecnología audiovisual como mediación en el proceso de enseñanza-aprendizaje. Esta análisis se realizará teniendo en cuenta el documental *1,2,3 Reproducción – Reinención de los Espacios Escolares*, producido por la red pública de la ciudad de Joinville, Santa Catarina, que trae un material audiovisual realizado por los estudiantes. Al realizar un decoupage cuantitativo cinematográfico, emerge el poder pedagógico de la Educación Socioambiental, que termina por poner en escena un lenguaje y contenido que proyectan otra forma de pensar la escuela. Finalmente se reflexiona sobre cómo, a partir de los aspectos específicos, se pueden elaborar políticas educativas que contemplen la herramienta del audiovisual en la educación infantil.

**Palabras clave**

Educación Socioambiental. Audiovisual. Educación infantil.

**1 Introduction**

When a train appeared on screen, in 1895, there were many reports from people who, frightened, ran away from the place where the scene was projected by the Lumière brothers, in France. Years later, in 1902, George Méliès made a journey to the Moon possible through cinema and, thus, fiction reached audiences in a movement that would span the entire 20<sup>th</sup> century characterizing cinema as an integral art for that time period.

Some decades separate that large equipment and the portable cameras sold in stores. And, in the end of the 20<sup>th</sup> century, a new turning point appeared: the cell phone. Records of trains and trips to the Moon gave way to everyday films, coming into the scene a place where that technology is so present: school (RELPH, 2014). That is, the camera is now in students' hands.

Here begins the discussion presented in this article, which concerns the pedagogical power possessed by the use of audiovisual production in a contemporary school context, in the face of the popularization of audiovisual resources in the 21<sup>st</sup> century, a problematization carried out grounded on the epistemological horizon of Socioenvironmental Educommunication. An intersection of Educommunication (SOARES, 2011) and the foundations of Environmental Education (REIGOTA, 1994), this terminology arises from the understanding by Munhoz (2019) as a way to interpret productions whose main theme concerns the relationship between individuals and the environment.

In order to enable this discussion, we will evaluate the film produced by students from public schools in the city of Joinville, Santa Catarina (SC), who, in the context of creating the documentary *1,2,3 Playing – Reinventing School Spaces*<sup>1</sup>, were able to operate cameras to tell their own story with school. Through the creation of an audiovisual narrative, 12 children<sup>2</sup> between 5 and 6 years of age from an Early Childhood Education Center (CEI, in Portuguese) demonstrate the power contained in the use of the audiovisual technological resource in the school environment.

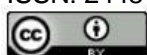
Returning to the principles of Educommunication, now in the light of the foundations of Environmental Education, it is possible to contribute to a modern debate in Basic Education, which concerns the pedagogical meanings that could be given to technology in the school routine. For this study, we will use a quanti-qualitative approach, expressed through a process of bibliographical research, as well as the content analysis of the material filmed by the students (SOARES, 2011; TRAJBER, 2005), proposing a critical systematization able to provide support to reflect and create strategies regarding that type of resource in formal education.

## **2 Interfaces: Educommunication and Environmental Education**

Discussing Educommunication in Brazil means talking about the researcher Ismar Soares, from the University of São Paulo (USP). He was the one who designed this concept that arises from the intersection of Education and Communication, who, with the dissertation by Rachel Aline Hidalgo Munhoz, when interviewed, reveals that this

<sup>1</sup> The documentary can be found at the link: <https://www.youtube.com/watch?v=0Oc4eFg8IHQ&t=1175s>.

<sup>2</sup> The image rights for the students can be found at the Secretariat of Education of Joinville-SC.



connection happened because he noticed a need to discuss the role of media in an education environment (MUNHOZ, 2019).

The origin of these studies, for that researcher, took place in the 1970s, when, in the United States, there started to be studies uniting the impact of media and the behavior of individuals in society (SOARES, 2014). In turn, in Brazil, studies by Anísio Teixeira (1971) and Paulo Freire (1983) were also inclined to think about broadcasting as an important communication tool for Education, which Munhoz (2019) identifies as Popular Communication or Alternative Communication.

In the last decade of the 20<sup>th</sup> century, these discussions gained traction; not by accident, since it was when there was the popularization of different technological resources which became less expensive, beginning then an approximation with different social levels (TRIGUEIRO, 2005). However, thinking about a summary that gave meaning to that context which culminated in the scientific design of the term “Educommunication”, it is possible to say that these researchers who began to integrate the Communication field in their studies had a common horizon, which can be thus explained:

The subject researched by Latin American scholars was identified in the social movements that fought in the face of civil-military dictatorships, promoting a new perspective on social intervention, characterizing this manner of dialoguing in media, participating in community radios, creating serials, informative bulletins, banners, posters, journals and others.<sup>3</sup> (MUNHOZ, 2019, p. 32, our translation).

As we can notice, what is at stake is a popular communication, communication that is considered a public good and manifests itself since the creation of the material until its circulation – acknowledging the process as a binding element. And, in that path, the main premise becomes the dialogue, the ability to communicate something among all those involved in a determined particularity where they find themselves – what makes such a proposal emerge not only in formal spaces, but especially out of them.

The research developed by Ismar Soares in Brazil was paramount to consolidate that practice and, with that, present conceptual support that culminated, after the systematization of a group of theoretical and methodological frameworks, in the neologism “Educommunication”. From the merging of Education and Communication,

<sup>3</sup> Originally: “*O assunto pesquisado pelos estudiosos/as latino-americanos/as era identificado nos movimentos sociais que lutavam diante das ditaduras civis-militares, promovendo uma nova perspectiva sobre a intervenção social, caracterizando essa forma de dialogar nos meios, participando de rádios comunitárias, criando folhetins, boletins informativos, faixas, cartazes, panfletos, jornais e outros*”.

arises a field of social intervention that demands a “different thinking” (SOARES, 2011).

In the author’s words:

The set of actions inherent to planning, implementation and evaluation of processes, programs and products destined to create and strengthen communicative ecosystems in educational spaces, improve the communicative coefficient of educational actions, develop the critical spirit in users of mass media, adequately use information resources in educational practice and expand people’s expression capability.<sup>4</sup> (SOARES, 2003, p. 1, our translation).

There is, based on the conceptual position of Soares (2003), a connection to the idea of process, of exploring supports that may not create end communication, but mediate knowledge, a beginning or middle of communication, which strengthens so-called “communicative ecosystems” in different scopes, including that of formal education. The critical promotion of Educommunication invokes that construction of information that promotes access to different themes, which originate from individuals in their local and global demands, as well as may expand their expression capabilities.

It is possible to notice similarities with Paulo Freire, not only due to the search for true communication, based on the democratization of communication methods and their reception, but also in the acknowledgement of Freire’s work by Ismar Soares himself, which also happens through an approximation with Environmental Education (EE), present in the experience of the researcher linked to the Nucleus of Communication and Education of the School for Communication and Arts of the University of São Paulo (NCE/ECA/USP, in Portuguese), when he understands, for example, the importance of participating in the 1<sup>st</sup> International Journey for Environmental Education, in 1992, in Rio de Janeiro, for the conception of the Educommunication concept (MUNHOZ, 2019).

This event took place in the capital of Rio de Janeiro, simultaneously with the 2<sup>nd</sup> United Nations Conference on Environment and Development – Rio/92, and originated a foundational document for the EE field, the Treaty on Environmental Education for Sustainable Societies (MUNHOZ, 2019). Here we highlight one of the principles present in that internationally acknowledged Treaty:

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<sup>4</sup> Originally: “*O conjunto de ações inerentes ao planejamento, implementação e avaliação dos processos, programas e produtos destinados a criar e a fortalecer ecossistemas comunicativos em espaços educativos, melhorar o coeficiente comunicativo das ações educativas, desenvolver o espírito crítico dos usuários dos meios massivos, usar adequadamente os recursos da informação nas práticas educativas e ampliar a capacidade de expressão das pessoas*”.



Environmental education requires the democratization of mass means of communication and their commitment to the interests of all sectors of society. Communication is an inalienable right and mass means of communication must become a privileged channel for education, not only disseminating information equally, but also promoting an exchange of experiences, methods and values. Environmental education must integrate knowledge, abilities, values, attitudes and actions. It must convert every opportunity into educational experiences for sustainable societies.<sup>5</sup> (TRATADO, 1992, our translation).

Suggesting an approximation of Ismar Soares's work and the consolidation of EE in Brazil wouldn't be surprising. On the contrary, it would be an acknowledgement of a path that allows us to notice the dialogue between Educommunication and the foundations of EE while pointing to the democratization of the means of communication in a comprehensive manner, encompassing communication as a right of all in the search for information, but also for exchanges in the process.

The document, then, makes that link, beyond the evident Freirean epistemology that permeates Educommunication and Environmental Education in the context of the praxis of action-reflection-action, manifest as a political tool. Emerging as a means of communication for social movements, Educommunication is, nonetheless, contemplated in the same EE Treaty, when it mentions: "Environmental Education isn't neutral, but ideological. It is a political act, based on values for social transformation"<sup>6</sup> (TRATADO, 1992, our translation).

In the 1990s, in the scenario of educational policy, remembers Rachel Munhoz (2019, p. 37, our translation), the National Education Policy (PNEA, in Portuguese), which was being written by the Ministry of Education (MEC, in Portuguese), "[...] pointed to the essential relationship between communication and environment, aiming to guarantee the dissemination and accessibility of information about environmental themes"<sup>7</sup>. With the arrival of the 2000s, institutional relations with the Ministry of the Environment were intensified, and Educommunication would be consolidated as an undergraduate course at USP in 2009 (MUNHOZ, 2019).

<sup>5</sup> Originally: "A educação ambiental requer a democratização dos meios de comunicação de massa e seus comprometimentos com os interesses de todos os setores da sociedade. A comunicação é um direito inalienável e os meios de comunicação de massa devem ser transformados em um canal privilegiado de educação, não somente disseminando informações em bases igualitárias, mas também promovendo intercâmbio de experiências, métodos e valores. A educação ambiental deve integrar conhecimentos, aptidões, valores, atitudes e ações. Deve converter cada oportunidade em experiências educativas de sociedades sustentáveis".

<sup>6</sup> Originally: "A Educação Ambiental não é neutra, mas ideológica. É um ato político, baseado em valores para a transformação social".

<sup>7</sup> Originally: "[...] apontava para a essencial relação entre comunicação e meio ambiente, visando garantir a disseminação e acessibilidade de informações de temática ambiental".

These bonds were strengthened to such a point that the expression “Socioenvironmental” began to be recurring as an adjective for work done collaboratively. In the syllabus for that new course, the following understanding about that element emerges:

Socioenvironmental Educommunication is positioned as an important collaborator for the understanding and promotion of Environmental Education, so that students in the Teaching Educommunication course understand its concepts and can become communication teachers and consultants in the Environmental Educommunication field, among other activities.<sup>8</sup> (USP *apud* MUNHOZ, 2019, p. 43, our translation).

The combination of those terms gets a first basis, but it happens related to the communication field, as Munhoz (2019) realizes by surveying 292 studies in the database of Theses and Dissertations of the Coordination for the Improvement of Higher Education Personnel (Capes, in Portuguese). There are, according to the researcher, 30 studies that discuss the inter-relation with the Environmental Education field, suggesting that a variation in terminology prevents us from noticing a cohesion in the approaches of the researches.

Therefore, we notice in Munhoz (2019) the first systematized record of that intersection based on broad bibliographical review and institutional documentation, as well as a range of categories that emerge from the analysis of film material present in the Green Screen Circuit<sup>9</sup>, investigated by her in the research. It is possible to find, in that sense, a singular discussion that gives Socioenvironmental Educommunication a new interpretation in the face of the current moment of expansion of technological access and consolidates it based on the understanding that “it is possible to consider that Educommunication, in the hands of environmental educators, will always correspond to Socioenvironmental Educommunication”<sup>10</sup> (MUNHOZ, 2019, p. 49, our translation).

Aligning these elements to propose alternatives in the school space, whether concerning the use of technological support for the mediation of knowledge or concerning its production through a camera in everyone’s reach through a cell phone, in which the subjectivity accessed is connected to an environmental discussion, is the next step in this text. Evidencing the production of students from public schools in Joinville-SC, it will be

<sup>8</sup> Originally: “A Educomunicação Socioambiental coloca-se como importante colaboradora para a compreensão e divulgação da Educação Ambiental, de modo que os alunos da Licenciatura em Educomunicação conheçam seus conceitos e possam tornar-se professores de comunicação e consultores na área da Educomunicação Socioambiental, dentre outras atividades”.

<sup>9</sup> State program to promote environmental audiovisual. For more details on its public implementation, you can access: <http://www.mma.gov.br/educacao-ambiental/educunicacao/circuito-tela-verde>.

<sup>10</sup> Originally: “[...] seja possível levar em conta que a Educomunicação, em posse de educadores/as ambientais, corresponderá sempre à Educomunicação Socioambiental”.

possible to find here, insisting on the term, the pedagogical power that arises through connecting fields of knowledge based on an epistemological sense, in this case, Socioenvironmental Educommunication.

### **3 When Socioenvironmental Educommunication appears on screen**

The documentary *1,2,3 Playing – Reinventing School Spaces* was produced by the research group Ribombo, from the Federal University of Rio Grande (FURG), as part of a continued training for teachers from public schools in Joinville-SC since 2017, when the Municipal Secretariat of Education started to incorporate the Sustainable Development Goals (SDGs) – created by the United Nations (UN), with a schedule agreed upon by several countries, including Brazil, until 2030 – as one of the premises of the political-pedagogical project and as a management strategy. In the condition of replicators for their own school units, managers and teachers from 70 CEIs started to participate in training processes, and, as multipliers, they helped to bring that training to approximately 2,000 Education professionals who work with Early Childhood Education, encompassing around 22,000 enrolled students, according to 2018 data from that Secretariat.

During the 26 minutes and 31 seconds of the documentary's final cut, there is what we can consider *another* documentary, concerning seven insertions done by students from one of the CEIs in the filming that took place in 2018, adding up to 3 minutes and 78 seconds. Therefore, what is on the screen is the excerpt filmed by the students, who reflect, in their film experience, the relationships they establish with the environment, which underwent transformations in the context of the continued project *Reinventing School Spaces* that can be accessed through the records they keep.

Handing them the camera happened as a spontaneous act in the documentary production, but it projects the premises already developed in a training context with the group of managers and teachers from Joinville-SC. And, instead of searching for direct connections between continued training and the material analyzed, the intention here is to promote a debate about what can emerge in school institutions that seek contemporary alternatives to promote dialogue in teaching-learning processes.

In order to analyze that material, we use a qualitative approach, which, guided by Nivaldo Triviños (1987), lists a basic premise by recognizing the tendency for a



democratizing nature of phenomena, of knowledge and of human beings, as well as the rejection of the neutrality of scientific knowledge in this approach. In this context, thinking about that perspective based on the support of audiovisual records and corresponding methodologies encompasses, then, that each and every interpretation doesn't begin in the recorded act, but in the sensitive look of who made the record and what that can reveal about what was chosen through that experience.

According to Penafria (2009, p. 1-2, our translation), the analysis of a film is carried out through the interpretative relation between the material and the researcher, thus: “[...] it is, above all, an activity that separates, that detaches elements. And after identifying those elements it is necessary to notice the articulation between them”<sup>11</sup>. Therefore, as an adaptation of what the author presented about the four modalities of film analysis systematized in her work, the material was considered through segments that are related within three basic dramatic units (introduction, development and conclusion): 1 – location; 2 – running time; and 3 – subject. In this sense, the audiovisual material was considered a text. Thus, based on this methodology, we aim to present the content of text analysis that the children's audiovisual insertions implicated in the film. That procedure led to the following methodological construction:

Table 1 – Audiovisual elements

Moment	Location	Time	Subject
Introduction	Quad/trees	0 - 0':07"	Request to film
Introduction	Internal quad Pedagogical space Vegetable garden	0':16" - 1':03"	Youtuber imitation
Development	Vegetable garden Internal quad	6':53" - 7':09"	How we take care of ourselves and interview about games they like to play
Development	Internal quad	10':30" - 11':13"	Dancing and singing for the camera
Development	School vegetable garden	16':35" - 18':06"	Simulation of a YouTube channel about how to care for plants
Development	External pedagogical space	19':20" - 19':38"	Playing in the spy ship, as the coverage of an interview with a teacher
Ending	Internal quad	24':12" - 24':17"	Farewell

Source: Prepared by the authors (2019).

<sup>11</sup> Originally: “[...] trata-se, acima de tudo, de uma actividade que separa, que desune elementos. E após a identificação desses elementos é necessário perceber a articulação entre os mesmos [sic]”.

This systematization will allow a deeper analysis, subsequently, of each sequence created by the students, which didn't undergo edition, presented throughout the documentary. Thus, the film is opened to the text by these audiovisual authors.

#### **4 A movie to interpret**

The documentary begins with a child saying: "But I wanted to film now!". Then, another voice, also belonging to a student, intervenes: "Wait". That is the opening sequence, in which, as soon as they realize they will be able to film their own story, they announce not only the existence of a video being recorded, but also a desire to film – the documentary's fourth wall is broken, and that happens in the midst of an appeal for new authorship, which will begin after that inflection.

The school environment is the setting; the camera is the technical mediation; the authors are the students from one of the CEIs involved in the film, which reveals the emergence not only of this type of technology or a process of pedagogical transformation in public schools in Joinville-SC, but especially of a sensitive look projected on what is seen and how that is seen. There is a look communicating, and that is an element in each and every dialogue.

Thinking first about the language established through that support, it is possible to say that it is loaded with experiences shaped in everyday life, and that becomes evident in the fact that, when using the camera in selfie mode and starting to introduce a group of students in the CEI quad, the presenting student says: "Everyone look at the camera! Hi, YouTube peeps".

That is a common expression in the universe of that video streaming platform. It's common for children to watch the content produced for that type of communication channel and, therefore, incorporate gestural and oral language from that virtual environment. It is also important to remember that users in that platform can create their own accounts, which originates both a relation of viewer and of producer in the child audience, demonstrating what, in the beginning of this text, was described as an idea of visual construction of the world (LEÃO; PRESSLER, 2017).

Acknowledging that knowledge already possessed by the students is a first step when thinking about Socioenvironmental Educommunication strategies that may be

implemented in schools, at the same time that it is necessary to be prepared for the lack of previous language, which makes surprises appear, since unexpected horizons may be opened in the use of that pedagogical resource. However, in both cases, we are facing the same element that unites them and that can be noticed in the opening sequence: the level of physical height in filming.

This is something that could go unnoticed, but when we understand that implementing that descent of the camera to the level of the children's viewpoint creates a new dimension to be explored, we immediately find a point of view being built. It belongs to the students in their way of seeing the school, putting the camera in the proportion of their physical heights. Thus, *another school* emerges.

When announcing "I'm recording!", the student soon films a classmate's face, who, incredulous, asks: "Really?". The surprise of film also happens among them, but the camera follows a long take that leads to the school vegetable garden, demonstrating, thus, the places where they, the children, wish to point to their interests to be revealed to the audience. And what they want to show, contrary to what we might expect, is a vegetable garden based on detail, on focus, in relation to one special item: the "little tomato" to which one of them tends. Instead of an explanation about the environment, what happens is a protagonism surrounded by a concept of care, which, in their conception, should permeate that space.

After this set of interpretations that comprises the block considered as "Opening", the development of the documentary filmed by them exposes a camera operated by one of the students who follows the commands of the "presenter", who, in the first sentence, announces: "Now we will talk about ourselves", asking the camera to follow her.

The dimension of self-recording functions as a train, as a journey to the Moon or as embarking in something to be explored by these students, who demand the acknowledgement of authorship and of their peers in school. We also notice the emergence of the notion of school/place as an element that doesn't necessarily need to be named in the beginning of the film. On the contrary, in the narrative created by them, what is conceived as school environment is organic to them, is an extension of their self, therefore it isn't *other*, unconnected, that needs to be introduced.

In other filmic interventions by the children, when they repeat the style of a camera operator and presentation dynamically, spontaneously emerging elements from

the process at hand, the presenter says to a classmate: “Sing a song”. Without hesitation, the girl begins singing a song that, at that moment, in 2018, was popular on the radio and other audio platforms, as well as television, showing a presence on camera that, before any suggestion of embarrassment, evidences interest in the classmate’s request.

Being recorded by a classmate seems to establish a proximity that, given the corporeity of the age group, puts them in the same level of vision, of relation between their viewpoints, as mediation through the lenses of a camera. If we think that, in order to do the same, an adult would need to either be filming from their point of view, which is higher, or kneeling, in evident discomfort regarding their body, being faced with a leveled look, of equal proportion, makes singular spontaneity arise.

The presenter’s choice of making direct interventions with the group also provides a dance sequence with another song, this time adapted pedagogically, certainly disseminated by the school, in which three students are the performers. At a certain point the camera operator chooses to invert the situation and switches to the selfie visual mode, singing and dancing with the other children in the film.

In this act that shows the excitement of the person who records and of the person who doesn’t want to miss that moment, some participation barriers are broken. The existence of a camera, then, doesn’t mean distancing, but approximation, since at any moment the lens pointing at something can be inverted; this isn’t a problem, but a solution, which, in a fairer way, frames everyone in that environment. After all, the audiovisual recording equipment isn’t anything new for this generation, on the contrary, it is often the support commonly used for communication.

Recreating their version of a YouTube channel with the camera, the students present what they call a “video about plants” and show the story of a plant that, apparently, would be “dead”. They do it through a close-up, which highlights the object shown, with an approximation that brings some type of feeling about it. This movement has an effect when the children announce the switch from the close-up to another point of view, having the equipment focus, once again, on themselves, in direct dialogue with the viewer. The communication modality that happens with greater approximation between emitter and recipient of the message characterizes the sequence with great relevance, since it is the excerpt with the longest running time among the insertions produced by the children.

The task will be the responsibility of the “class”, who will avoid the death of more plants. To show that, the camera does a quick spin, when a child appears and, by making an expression to call out attention in the film, breaks the rules of this “show” being recorded. That image, although very quick, says a lot about what is in the process, since it evidences a language construction agreed upon by the students, with their own references, their own knowledge, pointing to the best way to create that message, which, in this case, concerns saving the school plants.

By differing from the film, that scene evidences the authorship of the production, and thus it is possible to understand that we are seeing language created to communicate within their group. The “YouTube peeps” is that other with whom they talk, but they talk based on themselves, therefore creating a sensitive communication channel, forging a dialogue that can only exist as such through the use of the camera, which generates that exchange of references.

Still in that sequence, we follow the exposition of three seedlings that are put on a table, enacting a presentation for the viewer. Creating that situation echoes the audiovisual concept of exposing comparisons and didactic linearity to achieve the audience’s understanding, which is evidenced in the children’s attitude of showing the life stages of a plant, using that exact pedagogical strategy as a way to convey a message.

Moving toward the end, in the sequence recorded by the students in the replica of a ship, which is used with pedagogical purpose in the quad of a CEI, an unexpected angle appears; unexpected not only for the viewers, who see the situation from the viewpoint of the student operating the camera in first person, but especially for those who notice the visual relation established with an adult being filmed by that child. The expression of surprise of the adult person captured by the camera operated by the student recording the activity in that ship shows the strangeness taking place. If spontaneity is what permeates the leveled viewpoints, it is this strange behavior that comes up when the dimension is different, when the camera is in an unexpected position, pointing upwards, the same as operated by a child.

The last sequence is presented by the children following a farewell formula, in which one of them operates the camera and the other waves their “goodbye” for the “peeps”. Thus, ends the creation of audiovisual material produced by the students, showing not only what they see, but also how they see, in addition to the strategies they use to communicate that.



Considering that the project Reinventing School Spaces has as a main element a reorientation of the use of school spaces from the epistemological point of view of Environmental Education and Educommunication, it is necessary to evidence the set of intersections discussed here. Thus we systematize the following table in which, based on a communication/technology support, it is possible to notice the similarity of principles that enable thinking about a Socioenvironmental Educommunication:

Table 2 – Interfaces

Moment	Foundations of EE	Time
Request to film	"Communication is an inalienable right and mass means of communication must become a privileged channel for education, not only disseminating information equally, but also promoting an exchange of experiences, methods and values" <sup>12</sup> (TRATADO, 1992, our translation).	2. "[...] practices aimed at the awareness and training of audiences for coexistence with the means of communication [...]" <sup>13</sup> (SOARES, 2014, p. 138, our translation).
Imitating a <i>youtuber</i>		4. Field of Communicative Expression through the Arts (practices that value the communicative autonomy of children and teenagers through artistic expression – art-education).
How we take care of ourselves	The perspective of the body as a first space of environmental experience to explore in the pedagogical process (NEUENFELDT; MAZZARINO, 2016).	6. Field of Communication Pedagogy (actions and programs of formal or non-formal education based on an educommunicative parameter).
Dancing and singing for the camera		
Simulation of a YouTube channel about taking care of plants	Protecting, recovering and promoting the sustainable use of earth ecosystems, managing forests sustainably, fighting desertification, stopping and reversing degradation of the Earth and stopping biodiversity loss (SDG 15 – Life on Earth).	7. Field of Epistemological Reflection about the new field (systematizations and academic research about Educommunication objects) (SOARES, 2014).
Playing in the spy ship, as a cover for interview with the teacher	"Dialogue isn't a historical product, it is history itself. It is, thus, the movement that constitutes conscience and, opening into infinity, intentionally beats the barriers of the finite and, ceaselessly, seeks to reunite beyond itself. Conscience of the world, it seeks itself in a world where it's common; because this world is common, seeking oneself is communicating with the other" <sup>14</sup> (FIORI, 1987, our translation).	
Farewell	Recovery of the perspective from the opening.	

Source: Prepared by the authors (2019).

<sup>12</sup> Originally: "A comunicação é um direito inalienável e os meios de comunicação de massa devem ser transformados em um canal privilegiado de educação, não somente disseminado informações em bases igualitárias, mas também promovendo intercâmbio de experiências, métodos e valores".

<sup>13</sup> Originally: "[...] práticas voltadas à sensibilização e formação das audiências para a convivência com os meios de comunicação [...]".

<sup>14</sup> Originally: "O diálogo não é um produto histórico, é a própria historicização. É ele, pois, o movimento constitutivo da consciência que, abrindo-se para a infinitude, vence intencionalmente as fronteiras da finitude e, incessantemente, busca reencontrar-se além de si mesma. Consciência do mundo, busca-se ela a si mesma num mundo que é comum; porque é comum esse mundo, buscar-se a si mesma é comunicar-se com o outro".

As shown in Table 2, EE is particular in each category, when specific principles corroborated an environmental approach carried out by the students. Meanwhile, Educommunication is fundamental to all categories, because it permeates the different steps of the documentary in an epistemological and methodological flow described by Ismar Soares (2014).

That said, these categories were created after analyzing the film material, when it was possible to unfold the audiovisual created in the context of the foundations of the intersection proposed here. Socioenvironmental Educommunication, as an interface, emerges when founding elements from the EE field, already found in the adoption of that support/camera, conform to items 2 and 4 of the systematization proposal for the principles of Educommunication.

The involvement they demonstrate with themselves in the environment traverses the film as expression; we find in the filmic record this relation with the use of the resource to emit what starts to be their autonomy, which is present in showing their own writing of the school, the spaces, the ways to interact with them along with classmates. The content is connected to the camera through its operators; a language is constructed and evidences its authors in a dialogue that exposes the art of showing one's self in the process, in an association that brings us to item 4 of Educommunication.

When one of the principles of the Treaty (1992) discusses the democratization of communication, reaching the higher possible number of people through different strategies, what is at stake is also the supports through which that can be done. Here we return to the relevance of Rio-92 in the journey of the researcher who designed the concept of Educommunication, since he experienced that moment and – also inspired by it – started to tread an epistemological path that would consider the premise of communication present in that document.

Therefore, we can say that exploring items 6 and 7 listed before means bringing the role of teachers into the discussion, who need to think within the terms of a Pedagogy of Communication (SOARES, 2014). This reflective process, which must be part of Socioenvironmental Educommunication at schools, can be found, for example, in the training process of public school teachers in Joinville-SC.

Implementing a continued policy in which pedagogical alternatives can facilitate the construction of true communication within the school community, regardless of

support, which here was a camera, and exploring audiovisual through the suggestion of a field of knowledge seem to be common points to the reality of Brazilian education nowadays. What can be found in the production is possibilities, which are linked to an epistemology that carries understandings and practices connected to that demand that permeates basic education.

If the use of a cell phone in schools, which has audiovisual resources, can go beyond negative representation, it is fair that it be done through knowledge that can be accessed through that same equipment, becoming a dialogue link between social actors in that context. In the documentary *1,2,3 Playing...*, we can see the results of a continued effort in public schools, but we can observe especially how these results can reach students when they interact with supports through which audiovisual can be explored.

## 5 Final considerations

When discussing “educate environmentally”, Rachel Trajber (2005, p. 152, our translation) explains: “[...] what few people know is that the subjects of Environmental Education are part of the Brazilian origins of this new field of academic research and social intervention that promotes democratic and communication-changing practices”<sup>15</sup>.

After 15 years of that quote, maybe it is possible to say that more people know about that connection. And this perspective is seen in the study by Munhoz (2019), when the author conceives of a state of art process with that interface between Environmental Education and Educommunication, which is called Socioenvironmental Educommunication. If there is one principle that seems to unite that knowledge, maybe the summary by Paulo Freire (1996, p. 91, our translation) can be used here: “[...] education is communication, is dialogue [...] a meeting of discussion partners who seek the meaning of meanings”<sup>16</sup>. This is what we mean when it comes to Socioenvironmental Educommunication and from there stem the specificities that start to be created within the process that can appear in the context of formal education.

<sup>15</sup> Originally: “[...] o que pouca gente sabe é que os conteúdos da Educação Ambiental fazem parte das origens brasileiras desse novo campo de pesquisa acadêmica e intervenção social que promove práticas democráticas e transformadoras de comunicação”.

<sup>16</sup> Originally: “[...] a educação é comunicação, é diálogo [...] um encontro de sujeitos interlocutores que buscam a significação dos significados”.

The experience in Joinville-SC shows a path that offers a new look on the bibliography about the theme, consolidating Socioenvironmental Educommunication within an EE spectrum. Interpreting the film produced by the students through a segmentation of form and content, we generated a systematization process able to highlight the pedagogical power of the use of audiovisual technologies at school.

The way to do that is projected in the acknowledgement of the specificities of each educational context, which can list demands toward a schedule able to encompass the environmental theme. With an attitude of mediation through the audiovisual, what happens is autonomy of construction of the language of image and sound by the students, by their references, which enables the creation of true dialogue, real and effective communication that happens between individuals involved in the process. Whether in the beginning, when the teacher chooses and needs to effect their planning, whether during filming, when sensitive representations with and about the environment are revealed, or even in the end, when everyone watches and can assign meaning to what was recorded, something takes place that takes us back to the train out of control on the screen or to an amazing journey to the Moon.

The viewer's surprise is the certainty of impact. The innovation produced by the students starts to echo in the school environment, where everyone can be the author of a story that begins again daily.

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