

## Between politics and practice: black cinema and anti-racist education in disputes for cultural visibility

### ARTIGO

1

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### Abstract

The article analyzes how affirmative public policies and cultural practices contribute to the appreciation of black cultures and the confrontation of structural racism in Brazil. From the articulation between cinema, education and cultural rights, the role of laws such as the Paulo Gustavo Law, the Aldir Blanc National Policy and Law 13.006/2014 in the promotion of black narratives in the school space is discussed. It reflects on contemporary black cinema as a language of resistance, memory and identity formation. With a qualitative and interdisciplinary approach, the study considers pedagogical experiences with audiovisual in formal and non-formal contexts, contributing to an anti-racist education. The proposal articulates culture, memory and public policies as fields of symbolic and historical dispute, defending the critical insertion of black cinema in educational processes.

**Keywords:** Cinema. Education. Race Relations. Public Policies. Afro-Brazilian Culture.

### Entre a política e a prática: cinema negro e educação antirracista nas disputas por visibilidade cultural

### Resumo

O artigo analisa como políticas públicas afirmativas e práticas culturais contribuem para a valorização das culturas negras e o enfrentamento ao racismo estrutural no Brasil. A partir da articulação entre cinema, educação e direitos culturais, discute-se o papel de leis como a Lei Paulo Gustavo, a Política Nacional Aldir Blanc e a Lei 13.006/2014 na promoção de narrativas negras no espaço escolar. Reflete-se sobre o cinema negro contemporâneo como linguagem de resistência, memória e formação identitária. Com abordagem qualitativa e interdisciplinar, o estudo considera experiências pedagógicas com o audiovisual em contextos formais e não formais, contribuindo para uma educação antirracista. A proposta articula cultura, memória e políticas públicas como campos de disputa simbólica e histórica, defendendo a inserção crítica do cinema negro nos processos educativos.

**Palavras-chave:** Cinema. Educação. Relações Raciais. Políticas Públicas. Cultura Afro-Brasileira.

## 1 Introduction

In societies marked by deep racial inequalities, such as Brazil, struggles for cultural visibility and access to rights have intensified in recent decades, driven by social movements, Black intellectuals, and public policies aimed at historical reparation. In this context, the intersection of culture, cinema, and education becomes a strategic field for the construction of new narratives capable of confronting structural racism and promoting genuinely antiracist practices.

This article draws on the authors' experience in the fields of culture, audiovisual production, and education to reflect on the impact of affirmative actions on the democratization of cultural and educational policies, with a focus on laws and public calls aimed at valuing Black cultures. Initiatives such as the Paulo Gustavo Law (Complementary Law No. 195/2022) (BRASIL, 2022), the Aldir Blanc National Policy (Law No. 14.399/2022) (BRASIL, 2022), and Law No. 13.006/2014, which introduced the mandatory exhibition of national films in schools as a pedagogical resource (BRASIL, 2014), are highlighted.

The guiding question of this study is: to what extent do recent public policies, associated with the production and circulation of Black cinema<sup>1</sup>, contribute to educational practices committed to overcoming structural racism? The hypothesis is that such policies, by expanding the presence of Black culture within formal educational spaces, place tension on the hegemonic curriculum and enable the strengthening of an antiracist and pluricultural pedagogy.

The objective of the article is to analyze how Black cinema, articulated with affirmative policies and human rights education, has operated as a tool for cultural visibility and symbolic dispute within the field of education. The justification for this investigation lies

<sup>1</sup> Black cinema is understood as the set of cinematic productions created by Black filmmakers or that address narratives centered on the experiences, cultures, and representations of the Black population, highlighting their sociocultural and historical issues.

in the urgent need to confront the mechanisms of structural and symbolic exclusion that have historically silenced Black voices in both schools and culture.

Throughout the Discussion and Results section, the article is structured into three interconnected parts. First, public policies related to cinema and education are analyzed, with emphasis on Law No. 13.006/2014, the Paulo Gustavo Law, and the Aldir Blanc National Policy, considering their challenges and potential in addressing structural racism. Next, the role of contemporary Black cinema as a tool of resistance, memory, and re-existence is discussed, highlighting audiovisual narratives produced by Black and peripheral collectives, in dialogue with the formation of critical consciousness and the affirmation of plural identities. Finally, the integration of Black cinema into school practices and formative processes is examined, focusing on pedagogical experiences in formal and non-formal educational contexts and their contributions to an antiracist and emancipatory pedagogy.

## 2 Methodology

This is a qualitative study of a theoretical-documentary nature, developed within the Research Group *Language, Identity, and Society: Studies on Media*, affiliated with Universidade Presbiteriana Mackenzie, in São Paulo, Brazil. The research was conducted based on a literature review, analysis of legal documents, and critical reflection on educational and cultural practices. Federal legislation related to culture and education (Laws No. 13.006/2014, 14.017/2020, and 14.597/2023) was examined, as well as artistic and pedagogical initiatives by Black audiovisual collectives and projects, including exhibition experiences in schools and community spaces reported by filmmakers such as Renato Candido.

The study is grounded in the theoretical contributions of bell hooks (1994, 2013), Stuart Hall (2003), Kabengele Munanga (2005), Joel Zito Araújo (2000), Lélia Gonzalez (1988), and Beatriz Nascimento (2021), among others, who discuss culture, representation, identity, cinema, and race relations. The material analyzed includes Black

cultural productions, legislation, and formative experiences in formal and non-formal contexts, with the aim of understanding cinema as a pedagogical tool and a device of antiracist resistance. As this is a theoretical-documentary study, there was no participation of research subjects and no requirement for review by a Research Ethics Committee, in accordance with the current resolutions of the National Health Council (CNS) applicable to this type of investigation (BRASIL, 2016).

4

## 3 Results and Discussion

### 3.1 Public policies and cinema as a device for cultural and antiracist education

The appreciation of national cinema within the school environment and in public cultural policies represents a strategic movement of symbolic resistance and of amplifying voices that have historically been silenced. A milestone in this process is Law No. 13.006, of June 26, 2014, which establishes the mandatory exhibition of Brazilian films in basic education schools for at least two hours per month, representing a significant advance in the articulation between culture and education (BRASIL, 2014).

This law positions audiovisual media as a pedagogical and political tool, by recognizing cinema as a powerful means for the construction of identities, narratives, and worldviews. In this way, the horizon of an antiracist education is broadened, allowing Brazilian students to engage with works that dialogue with their origins, struggles, and aspirations.

It is significant that the school should not function merely as a space for the reproduction of hegemonies, but also as a site for the production of emancipatory subjectivities. As highlighted by bell hooks (2013), education as a practice of freedom is only possible when it promotes dialogue between experience and knowledge, between identity and critique, and between art and social transformation. In this sense, cinema is not merely content, but language, mediation, and a living presence of culture within teaching-learning processes.

However, the effectiveness of this legislation depends directly on structuring policies that ensure access, educator training, and the strengthening of the Brazilian audiovisual production chain. Although these laws represent significant advances in the appreciation of national cinema and Black cultures, their effectiveness faces challenges related to concrete implementation, teacher training, and articulation with local cultural actors. This context reveals both the potentialities and the limits of public policies in confronting structural racism.

In this regard, other important pieces of legislation stand out, such as the Aldir Blanc National Policy and, more recently, the Paulo Gustavo Law, which represent fundamental milestones in the consolidation of a public cultural policy that recognizes the regional, ethno-racial, and aesthetic diversity of national cultural production (BRASIL, 2020; BRASIL, 2023).

The Aldir Blanc Law (Law No. 14.017/2020) (BRASIL, 2020), created in response to the health emergency caused by COVID-19, distributed resources to states and municipalities to foster cultural projects in their territories, enabling community-based initiatives, including Black, peripheral, and Indigenous cinema, to gain visibility. By decentralizing resources, this policy contributed to making audiovisual production an instrument of symbolic resistance, promoting insurgent, counter-hegemonic narratives rooted in collective experiences.

The Paulo Gustavo Law, approved in 2023, further reinforces this commitment by allocating substantial resources to the audiovisual sector and to technical and artistic training, promoting public calls and affirmative actions that encourage the participation of underrepresented collectives in Brazilian cinema. In doing so, it establishes a direct connection between cultural production, historical reparation, and the democratization of access to culture.

Although distinct in their immediate objectives, these laws converge in proposing a cultural project that understands cinema as a language capable of mobilizing affects, knowledge, and educational practices in favor of equity and social justice. The institutionalization of its presence in schools, combined with investment in cultural policies

such as those of Aldir Blanc and Paulo Gustavo, enables the strengthening of a symbolic and pedagogical network in which Black, Indigenous, and peripheral cultural visibility becomes not the exception, but the reference.

6

In this context, Black cinema emerges as one of the main devices for the construction of collective identities and for confronting the symbolic violence imposed on Black populations. Kabengele Munanga (2004), in discussing the challenges faced by contemporary Black movements, emphasizes that

This identity is shaped by their color, that is, by the recovery of their Blackness, both physically and culturally. [...] Black movements have not yet succeeded in mobilizing all their popular bases and instilling in them a sense of collective identity, without which there can be no true consciousness of struggle (Munanga, 2004, p. 15)

By integrating audiovisual production into schools and fostering its aesthetic and ethno-racial diversity through public funding, cultural policies such as Law No. 13.006/2014, the Aldir Blanc National Policy, and the Paulo Gustavo Law articulate culture, memory, and citizenship. In this context, the presence of Black, Indigenous, and peripheral cinema in educational spaces ceases to be an exception and becomes a legitimate reference for a pedagogy of recognition, which is essential to the construction of a more just, democratic, and representative society.

The production and circulation of Black narratives in cinema, when enabled by structuring public policies, directly contribute to overcoming the identity fragmentation that has historically marked the experience of Black populations in Brazil. Audiovisual media, in this context, operates as a device of recognition and resistance, allowing historically silenced subjects to see themselves and to recognize themselves as protagonists of their own histories. Thus, an educational process is strengthened that articulates belonging, memory, and emancipation, in which cinema becomes not only a mirror, but an instrument of struggle and reinvention of Black presence in Brazilian culture.

Thus, the intertwining of recent legal frameworks and Black cultural practices does not occur solely at the normative level, but is concretely realized in symbolic struggles for

space, legitimacy, and recognition. Even when legislation advances, its effectiveness depends on the mediation of subjects operating within territories—educators, cultural producers, and audiovisual collectives—who transform resources into antiracist formative experiences. In this context, the power of contemporary Black cinema emerges as a tool of resistance, memory, and re-existence, affirming plural identities and nurturing critical consciousness both at the margins and at the center of culture.

Also noteworthy are the audiovisual productions currently being developed by filmmaker Renato Candido, whose works have expanded the dialogue between ancestry, peripheral narratives, and popular education, contributing to the strengthening of an emancipatory and antiracist pedagogy.

In this sense, the construction of an antiracist education cannot be limited to the existence of legal frameworks or to the abstract recognition of racial inequalities; rather, it requires bringing Afro-diasporic worldviews into the discussion. As Djamila Ribeiro (2019) argues, one should never enter a discussion on racism from an individual claim of non-racism, since what is at stake is not a moral position, but a structural problem. The author emphasizes that even if a person could claim to be non-racist, this would not be sufficient, as inaction contributes to the perpetuation of oppression (Ribeiro, 2019, p. 7). This perspective shifts the debate toward the field of concrete educational action, demanding formative practices committed to actively confronting racism in everyday school and cultural contexts.

### 3.2 Cinema and antiracist formation in contemporary Black audiovisual production: accounts of experiences and experimentations

Antiracist formation requires confronting the colonial structures that organize the school space and educational processes. In this sense, Pinheiro (2023, p. 25) points out that schools reproduce colonialities of knowledge, power, and being by hierarchizing knowledge, subjects, and aesthetics according to a Eurocentric logic. This perspective allows Black cinema to be understood as a fundamental pedagogical tool for challenging

such colonialities, by introducing other narratives, images, and epistemologies into everyday school life.

Contemporary Black audiovisual production has established itself as a vital field of cultural resistance and critical formation, displacing hegemonic gazes and reaffirming protagonisms. These works challenge school, university, and community structures, acting as agents in the construction of a pedagogy of re-existence.

8

The Black filmmaker and university professor Renato Candido, a graduate of ECA/USP, exemplifies this type of experience. In his master's program, Renato wrote the feature film *Menina Mulher da Pele Preta*<sup>2</sup>. Between 2010 and 2022, he made viable the six stories that compose this project through short film calls, feature film completion grants, and calls aimed at Black culture and peripheral culture. As this work was developed gradually—one story at a time, according to success in public calls—Renato exhibited the stories that make up the feature separately at festivals and, especially, in public schools, CCAs<sup>3</sup>, cultural centers, peripheral film clubs, and similar spaces.

The first story Renato brought to fruition was *Jennifer*<sup>4</sup>, which portrays the drama of a 17-year-old light-skinned Black adolescent at a stage of life marked by the search for employment and the desire to become romantically involved with a more popular boy in her high school class. Although these two dramas drive the temporal development of the plot, other layers emerge in the narrative, enabling empathy and identification among adolescent audiences. One example is the reference to a homoaffective relationship between Jennifer and her best friend, Thamires, at the end of the episode. Another relevant layer lies in the way the film portrays peripheral people and spaces without automatically resorting to overt violence—often associated with weapons, stereotyped slang, and the exposure of Black bodies in situations of physical or psychological violence.

<sup>2</sup> Available at: <https://www.teses.usp.br/teses/disponiveis/27/27153/tde-10062013-141658/pt-br.php>

<sup>3</sup> Centers for Children and Adolescents

<sup>4</sup> Available at: <https://youtu.be/N5B2FFXvg74>

Another story included in this feature film is *Dara — a primeira vez que fui ao céu*<sup>5</sup>, which was screened primarily in Youth and Adult Education (EJA) settings. The narrative centers on Dara, a Black child living in a rural region of Bahia in the 1960s who is forced to move to São Paulo, contextualizing both rural and urban Northeastern migration during that period. When exhibited as a short film—derived from the feature—in EJA schools, such as Escola Municipal Gastão Moutinho and Escola Estadual Guilherme de Almeida (both located in the northern zone of São Paulo), CEU Meninos (southern zone), among others, it is also possible to observe how the different narrative layers are articulated in the construction of empathy and identification with the work. Portraying a Black child migrating from the Northeast to São Paulo constitutes a particularly powerful issue for adult and elderly EJA students, who are largely connected to histories of Northeastern migration or migration from rural areas of states such as São Paulo and Minas Gerais to the city of São Paulo.

In the exhibition experiences of the stories that compose the feature film *Menina Mulher da Pele Preta*, the importance of audiovisual media becomes evident in relation to the humanized portrayal of non-white and Afro-diasporic subjects, in close connection with the right to experience empathy, identification, and poetic expression in the reception of a work such as this. It is clear that the aim is not to assign viewers the role of merely consuming images, but rather to sensitize and move them emotionally. Thus, although the screenings of the feature film took place in school settings across the Metropolitan Region of São Paulo, Rio de Janeiro, Belo Horizonte, Salvador, and Porto Alegre, it can be observed that the exhibition of films that depict, address, evoke, and/or poeticize relationships linked to Afro-diasporic and Indigenous ancestry, as well as themes related to migration narratives in Brazil, peripheral spaces, and the everyday realities of socioeconomic inequalities in Brazilian cities, holds significant potential for engagement and empathy.

<sup>5</sup> *Dara — the First Time I Went to Heaven*. Available at: <https://youtu.be/TA1rxnbYmUM>

This is evidently not about attempts at indoctrination or anything of the sort—a discourse that has been highly prevalent in the current context of 2025, driven by far-right extremism and the spread of misinformation through moral panic<sup>6</sup>—but rather about the possibility of screening cinematic and audiovisual productions by Black filmmakers in a context that offers broad opportunities for empathy, identification, and poetic engagement on the part of a popular and school-based audience, which can finally gain access to works from this field of cinema and audiovisual production created beyond the market-driven metrics so dominant in this sector.

### 3.3 Practices of resistance: cinema, education, and public policies

The historiography of Brazilian cinematic production has highlighted narratives of Black populations and of the national territory, at times through pedagogical guidelines (Law No. 10.639/2003 and Law No. 11.645/2008), which “establish the guidelines and bases of national education to include in the official school curriculum the mandatory teaching of Afro-Brazilian and Indigenous history and culture, and provide other measures,” and at other times driven by public cultural funding policies (Law No. 13.006/2014), which “adds paragraph 8 to Article 26 of Law No. 9.394, of December 20, 1996, which establishes the guidelines and bases of national education, in order to mandate the exhibition of nationally produced films in basic education schools.”

In summary, the aforementioned legislation points to a trajectory of empowerment of audiovisual media as a pedagogical and educational instrument, as well as a means of fostering ethno-racial belonging and identity in the integral formation of human beings, through the valorization of identities, memories, and antiracist practices in the contemporary context. Such actions make it possible to expand cultural repertoires and promote initiatives through which Black cinema and audiovisual productions function not only as mandatory content, but as devices of cultural resistance and educational resources

<sup>6</sup> Moral panic refers to a collective reaction based on exaggerated or unfounded fear of groups or behaviors perceived as threats to the social order, often amplified by the media.



for individuals and collectives, contributing to critical and emancipatory formation across multiple formal and non-formal teaching–learning territories.

Historically silenced by the mechanisms of structural racism, Black cultural expressions find in cinema a powerful language that challenges Eurocentric epistemologies, reaffirms protagonisms, and strengthens social struggles. The articulation between cinema, education, and cultural policies enables reflection on school spaces as territories of symbolic dispute, in which Black cinema operates as a device for learning and belonging.

The qualitative research developed in this article combines a literature review, documentary analysis, and pedagogical experiences involving the use of Black cinema in formal and non-formal educational spaces, and is grounded in the work of Black intellectuals who reflect on culture, education, and race, such as bell hooks (1994, 2013), Joel Zito Araújo (2000), Lélia Gonzalez (1988), and Beatriz Nascimento (2021).

Joel Zito Araújo (2000) understands Black cinema in Brazil as an aesthetic and political response to the erasure of Black bodies and histories on screen, arguing that “the Black gaze must free itself from the oppressor’s point of view” (Araújo, 2000, p. 115). In this sense, cinema becomes a tool for repositioning Black subjects as agents of their own narratives, breaking with historically imposed silences.

Contemporary Black cinema, with productions such as *Branco Sai, Preto Fica* (2014), *Café com Canela* (2017), and *Um Dia com Jerusa* (2020), reveals life trajectories, Afro-diasporic knowledges, and ancestralities that resist the colonialities of seeing, thinking, and feeling. When used critically, audiovisual language strengthens educational processes by articulating memory, affect, and resistance.

Beatriz Nascimento (2021) emphasizes the importance of valuing oral knowledge and Black narratives as legitimate sources of knowledge, recognizing in cinema the possibility of expanding repertoires and intersecting with Afro-Brazilian oral traditions. In a related vein, bell hooks (1994) argues that education as a practice of freedom is only realized when knowledge serves the dignity and empowerment of marginalized communities.

Pedagogical experiences that employ Black cinema—through workshops, film clubs, discussion circles, and interdisciplinary projects—have strengthened student protagonism and expanded dialogue among art, memory, and ancestry. By incorporating these practices into formal and non-formal environments, antiracist education is established as a continuous and transformative process, contributing to the formation of both teachers and students who are sensitive to issues of ethno-racial and territorial relations.

In this way, Black cinema operates as a device of resistance and reinvention, articulating public policies, pedagogical practices, and cultural productions that enhance an education committed to social justice, equity, and the plurality of voices within the school space and in society at large.

## 4 Final considerations

Black cinema emerges not only as an artistic expression, but as a political, educational, and civilizational act that is fundamental to the construction of an antiracist, plural, and critical education. The articulation between recent public policies, pedagogical practices, and Black cultural languages expands the possibilities for visibility and valorization of Black cultures within educational spaces, promoting racial justice and the recognition of identities that have historically been marginalized.

This study confirmed that public policies such as Law No. 13.006/2014, the Aldir Blanc National Policy, and the Paulo Gustavo Law play a decisive role in encouraging the production, circulation, and integration of Black cinema into formal and non-formal educational contexts. These initiatives place tension on traditional curricula and the dominance of Eurocentric narratives, contributing to the strengthening of an antiracist and pluricultural pedagogy, in line with the objective of the article. In this way, the central research question is addressed, demonstrating that Black cinema operates as a

pedagogical device of resistance and an instrument of cultural visibility capable of promoting symbolic disputes that are essential to overcoming structural racism.

The research contributes to the field of education by demonstrating how the systematic inclusion of Black cinema can strengthen emancipatory pedagogical practices, expanding the repertoire of educators and students from a decolonial and plural perspective. It also points to pathways for public policies that seek to effectively establish Black cinema as a pedagogical tool across diverse educational realities.

However, the limitations of this study are acknowledged, particularly regarding the need for deeper engagement with concrete experiences of policy implementation in different regional and school contexts. The qualitative and documentary analysis presented here indicates possible directions, but future empirical studies could broaden the understanding of pedagogical practices and their real impact on educators and students, as well as assess the forms of resistance and challenges encountered.

Finally, it is emphasized that the effectiveness of these policies and practices depends on the commitment and articulation among public administrators, educators, cultural producers, and Black communities. It is essential that Black cinema continues to occupy a systematic and recognized space within education, respecting Brazil's cultural diversity and promoting a culture of equity and belonging that resonates beyond classrooms and translates into concrete social transformations.

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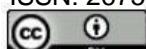
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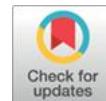


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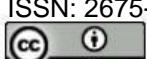
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16

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