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## PLACES OF FORMATION: AN EXPERIENCE IN THE AUDIOVISUAL PRODUCTION OF CULTURAL PATHS

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**Abstract:** This article discusses places of formation in the extension activities, linked to research and teaching, developed in the project “Audiovisual Production of Cultural Paths around the IFBA - Salvador Campus”. We start from the perspective of training the omnilateral subject as set out in the educational process of the IFBA’s Pedagogical Political Project: comprehensive training that covers different aspects of human life. We highlight these aspects in the cultural, aesthetic and political spheres in three ways: in the experiences of carrying out the project in collective actions, with the involvement of the communities, anchored in critical and multi-referential ethno-research; in the short documentary products discussed as cultural artifacts; and in the spaces for sharing these products. As a result, the article points to the potential of integral training places when research-extension-teaching are actually articulated in the construction and sharing of knowledge.

**Keywords:** training places, short documentary production, cultural artifact, sharing, omnilateralism

## INTRODUCTION

What characterizes the inseparability between teaching, research and extension? How is this tripod articulated or constructed as places of training, more specifically in the context of the Instituto Federal de Educação, Ciência e Tecnologia de Estado da Bahia (IFBA)? Initially, these questions are reflected in the necessary presence of the tripod in the worker training process, as Professor Eliezer Pacheco states<sup>1</sup>, in the text “The Federal Institutes - a Revolution in Professional and Technological Education”:

The challenge for the Federal Institutes in the field of research is therefore to go beyond scientific discovery. In its commitment to humanity, research, which must be present throughout the training of workers, represents the combination of knowledge in the inseparability of research, teaching and extension. What’s more, the new knowledge produced by research should be put to good use in local and regional processes, with a view to recognizing and valuing them at national and global level. (Pacheco, 2010, p.14).

The Federal Institutes created by Law 11.645/08 have a multi-campus structure, in order to act in harmony with the regional and local development in which they are inserted; and their pedagogical organization is vertical, which includes training from secondary technical education to postgraduate studies. Also, in the interest of this article, we would like to point out that its research and extension calls for proposals include the participation of high school students, which helps to achieve one of the objectives of this vocational education, the articulation of work, science, culture and technology for the formation of a historical-critical citizen (Pacheco, 2012; PPI-IFBA, 2013)<sup>2</sup>.

Looking at the interweaving of the research, teaching and extension tripod, which we are focusing on here, is in line with the perspective of emancipatory human education, an intrinsic condition of omnilateral education, which means the integration of various aspects of human life - sensitive, intelligible, aesthetic, cultural, political and sustainable, among others. In the context of the IFBA’s Pedagogical Political Project (2012), it also refers to training with work as the educational principle, defended within the framework of critical historical pedagogy and supported by the concept of polytechnics.<sup>3</sup>

1. Secretary of Professional and Technological Education of the Ministry of Education, from 2005 to 2012.

2. IFBA Institutional Pedagogical Project (2013) <https://portal.ifba.edu.br/proen/PPIIFBA.pdf>

3. According to Demerval Saviani, the idea of polytechnics opposes the bourgeois capitalist conception of an education divided between the professional, aimed at those who must perform manual labor, and the scientific-intellectual, for those who must conceive and control the production process, considering the division of labor and its social relations. “It postulates that the work process develops, in an indissoluble unity, the manual and intellectual aspects.” (Saviani, 1989, p.15).

In summary, and within the limits of this article, the Marxian concept of omnilaterality is related to the human essence as a way of overcoming the state of self-alienation that operates at the base of private property and, consequently, of the capitalist mode of production. Sandra Della Fonte (2020) cites Karl Marx's *Manuscripts* (2004a), in which he situates the constitution of the total human being, referring to the way in which the appropriation of his essence "for and by the human being" is carried out:

Man appropriates his omnilateral essence in an omnilateral way, therefore as a total man. Each of his human relations with the world, seeing, hearing, smelling, tasting, feeling, thinking, intuiting, perceiving, wanting, being active, loving, in short all the organs of his individuality, as well as the organs that are immediately in his form as community organs, are in his objective behavior or in his behavior towards the object the appropriation of the object, the appropriation of human effectiveness; his behavior towards the object is the activation of human effectiveness [...] (Marx, 2004a, p.108 apud Della Fonte, 2020, p.26).

Based on the premise of omnilateral education, we seek to discuss the places of education of extension actions linked to research and teaching through the report of experiences in the extension project Audiovisual Production of Cultural Paths around the Instituto Federal de Educação, Ciência e Tecnologia de Estado da Bahia (IFBA) - Salvador Campus. This project, selected by call for proposals number 08/2022/PIBIEX-EM/PROEX/IFBA, was carried out from August 1 to November 30, 2022 and its main objective was to work together with the communities of the Barbalho, Lapi-nha and Santo Antônio Além do Carmo neighborhoods- in the audiovisual production of their cultural activities and experiences. During this period, we produced nine (09) videos out of the sixteen short documentaries in the Cultural paths research project.

The intertwining of the tripod - teaching, research and extension - is justified here as the extension activities were part of the research project " Cultural paths: do IFBA, Salvador Campus, Activities in its surroundings " (Cultural Paths: from the IFBA, Salvador Campus, to the Activities of its Surroundings), which was underway in 2022. This, in turn, has its incubator in the Cultural Mapping Project, which in 2021 launched the Mapa Cultural Portal, published on the IFBA portal. In addition, during the extension project, as part of the dissemination of the project, we held events that we consider here to be public classes of an inter-, multi- and transdisciplinary nature.

It is worth noting that the products of these projects - the documentary shorts produced and the paths taken to produce them, which are also materialized in maps - have been feeding pedagogical practices in 2023 and 2024. Practices that take place through workshops and incursions by classes from the Salvador Campus and the Lauro de Freitas Campus that walk these trails or points along them.

During its implementation, the extension activities involved the external community around the campus, with a total of around 180 people; and, among students and staff, approximately 90 people. Its products will reach a much larger number.

So we have extension activities allied to research, feeding teaching and updating it in the face of the experiences of production and recognition of artistic and cultural activities in the neighborhoods surrounding the IFBA Salvador Campus - part of the Old Historic Center of the City of Salvador, listed as a cultural heritage site. In this context, teaching takes on new senses and meanings based on the historical knowledge of these territories.

The relevance of this article lies in the topicality of its subject, its contribution to a reflection committed to critical, creative and

sensitive education, especially in the difficult times we are still going through in the country and in Brazilian education. Since 2014, it has been resisting the project to dismantle public education with the High School Reform (2017), the budget cuts for universities and institutes and the four years of extreme right-wing government, among other serious issues.

To write this article, we were inspired by the song “trilhos urbanos” (1986) by Caetano Veloso, because of its symbolic meaning: on the one hand, the stories of the animal and electric streetcar tracks that were part of the landscape and mobility around the IFBA - Salvador Campus; and, on the other hand, it allows us to walk here along trails of emotional memories that reflect the entire process of building the extension project. These stories and memories take the form of sinuous lines - reminiscent of a rhizome: they start from the IFBA - Salvador Campus, continue with the neighborhoods of the old historic center involved in the project, reach the internal and external communities and continue in an expansive movement to all sides and creating many connections.

We have divided this article into two subsections: in the first, which we call Starting out on the Trails, we present the context of the project; in the second subsection, Experiences on the Trails, we show how the articulated process between extension and research is nourishing for teaching, constituting the places of formation. And finally, the final considerations are the Resonances of the Trails.

## **SETTING OFF ON THE TRAILS: THE CONTEXT**

First of all, it's important to point out that the Audiovisual Production project reported here falls within the Multidisciplinary area, as it involves the fields of knowledge, among others: Culture, Art, Geography, Architecture

and Urbanism, History and Technology. The themes of each video, due to their complexities, incorporate a dialog with different fields of knowledge that are interconnected in such a way that boundaries are blurred.

Thinking about these frontiers of knowledge was one of the fronts of this research, extension and teaching project, which continually challenged us to go beyond our Eurocentric model of knowledge and knowledge production. When we decided to “jump over the IFBA wall”, we had to take a step back from our “certainties” in order to face the “uncertainties” of diversity; we had to leave the apparent safety of our institution in order to meet our neighbors, who until then had been distant and unknown to many of us.

This seemingly banal exercise leads us to reflect on “our borders”. Researchers from different areas of knowledge united in a dialogical, inter-relational immersion, co-participating in experiences with other non-academic activities and knowledge, but just as valuable in the face of the complexity of human knowledge. This inter-multi-transdisciplinary experience made us realize that what is different is part of a complex whole of human and knowledge.

Here we recall Morin (2008) who, when talking about the fragmentation or fracturing of knowledge, says: “each of these fragments ignores the global view of which it is a part” (Morin, 2008, p. 19).

During the Audiovisual Production extension project, the following short documentaries were produced collectively and collaboratively: Museum Paths, Urban Art Paths and Artistic Interventions, Capoeira Paths, Education Paths, Religiosity Paths, Music Paths, Citizenship Paths, Literature Paths and Gastronomy Paths. Previously, the Cultural Paths Research Project had produced a video introducing the project, Paths of Cinema, Paths of Art and Architecture, Paths of Art and Crafts,

Paths of Inclusion, Paths of Carnival and Paths of Theater and *Performance*.

The first ten seconds of each short documentary reflect the synthesis of the projects from the Mapa Cultural incubator: the “Pulo do Muro” vignette, the active and captivating soundtrack and the plasticity in color and black and white of the images of IFBA and scenes from the Barbalho, Lapinha and Santo Antônio Além do Carmo neighborhoods.

These neighborhoods make up the old city center of Salvador, known as Old Bahia, originally a rural urban landscape with two large forts, built for the defense of the city, which was transformed and saw the emergence of different architectural styles - colonial, baroque, neoclassical, eclectic, etc. Every street, alley and alleyway is a living, open-air museum. The neighborhoods are populous and have potential cultural and educational facilities that need the attention of public policies.

IFBA Salvador Campus is an institution that has been present in the Barbalho district since 1926, after 15 years of existence as the Bahia School of Apprentice Craftsmen, provisionally installed in a place next to the São Pedro Clock, also an old part of the city. Today, around 6,000 people from different parts of the city make up its internal community, as well as daily visitors (family members, visitors, partners, etc.). The presence of the institution is relevant and significant for the dynamics of the neighborhood, its surroundings and the city: just as it affects the architectural and human landscape of its surroundings and the city itself, the campus is also affected by the surrounding communities.

Listening to these communities, we sometimes heard that the IFBA - Salvador Campus building seemed inaccessible; and listening to the internal community, especially the students, those paths, now translated into audiovisual text, were completely unknown.

The Audiovisual Production extension

project, in conjunction with the Cultural Paths project, developed from actions between the project team and the communities in the neighborhoods involved, generating records of photos, videos, testimonies, audio and so on. The records resulting from this community relationship were processed until they became video documentaries of a didactic-pedagogical nature. These treatments included: producing a preliminary and final script, selecting materials, revising the audiovisuals after editing and translating them into Libras.

The audiovisual recording of cultural activities and experiences in the Barbalho, Lapinha and Santo Antônio Além do Carmo neighborhoods has fostered closer ties between IFBA - Salvador Campus and the surrounding populations, as we can see in the message from Coletivo 4 Produções, from Forte do Barbalho, on Instagram, when Theater Director Fernanda Paquetet expresses, after giving feedback on the project with the short film *Paths of Theater and Performance*, which included the participation of this Collective: - “Wow. That’s so cool! I’d love to get a bit closer to IFBA”.

The relevance of the extension project allied to research is also found in the development of the 16-volume *Isise* Collection of didactic-pedagogical materials, in which different knowledge trails of an inter-, multi- and transdisciplinary nature were produced from each documentary short.

Access to cultural paths, through audiovisual recordings, has fostered and will continue to foster a variety of future actions and projects aimed at valuing and sustaining our artistic expressions (handicrafts, movies, audiovisuals, literature, visual arts, architecture, music, theater, dance, among others), the improvement of services related to culture (museums, theaters, antique shops, gastronomy, monuments, among others) and the streng-

thening of our cultural manifestations (capoeira, ternos de reis, maracatu, carnival blocks, samba, afoxés, among others).

Another innovative aspect of the project was its cooperative focus, i.e. it was a collective and co-authored production, in which the communities of the Campus and its surroundings have the possibility of recognizing themselves and their territories in each video, whether through the soundtrack, narratives, testimonies, comments, stories and in the visuals of photographs and scenes.

We also noticed that for the residents of the communities, the collaborative collection work was very significant and important, as Leonel Mattos himself pointed out during the meeting with the project team when he said: “[...] I am very happy to have you here, for us to exchange these ideas through Art [...]” (Interview records, 2022).

For us on the project team, too, collaborative production was a time of intense learning and the mobilization of integral know-how. This means knowledge about the process involved in producing each short documentary, in which the experience of the collective body involved is essential.

## **EXPERIENCES ON THE TRAILS - KNOWING-DOING-FEELING- THINKING: THEORETICAL- METHODOLOGICAL ASPECTS**

In an interview, Muniz Sodré (2001) described the “experience of secrecy” in the somatic, bodily and symbolic originality of Afro-Brazilian cultures in Bahia:

[...] If you start peeling an onion, at the end there's nothing left, it's emptiness. But your

body is certainly marked by this experience, because first you cried, your hand smelled of the onion, etc. And in each peeling, the fascinating and seductive thing is to live the experience [...] with the group, or with someone. (Sodré, 2001, p.10).<sup>4</sup>

We took the metaphor of ‘peeling the onion’ to position the experiences in the training places in the extension project Audiovisual Production of Cultural Paths around the IFBA - Salvador Campus, as a process of crossing that marked and impregnated those who took part in its construction. During this journey, we shared knowledge and emotions between the team and the communities involved as if we were being led by a collective breath. The breathing we experienced can be understood analogously to the meaning of art considered by Michel Maffesoli (1996) for those who participate in it - for having produced it or who recognize themselves in it (the other in the object).

The “experience of secrecy” and collective breathing translate the meanings of the aesthetic experience in the face of actions and representations that make up the places of formation, which involve an integral knowing-doing-feeling-thinking. We can infer the relevance of aesthetic experience and awareness, as *aisthesis* - sensation and perception, for the (re)construction of knowledge in training processes. And according to Della Fonte (2020, p.26).

According to Marx, the human essence unfolds outside of itself and constitutes new objectivities. In this objectification, the human being asserts itself in the objective world “Not only in thought [...], but with all the senses (MARX, 2004, p.110)” (Della Fonte, 2020, p.26).

Within the confines of this article, we share the places of formation that highlight the interconnected contributions of the experiences of extension work, research and

4. Interview with Mariluce Moura, Valor Econômico Newspaper - Caderno Valor, March 4, 2001

teaching. We will now delimit the ideas of training and place in the article.

The places of formation of the extensionist actions linked to the research of Cultural paths and to teaching, experienced in the pedagogical acts of events and workshops, understand formation in its experiential character, as a process of self and hetero formation: we learn from ourselves and in the relationship with the other (people, objects and the world), this process sets in motion the dimensions of action and reflection.

As for the notion of place, we situate it as a dimension of everyday space which, according to Milton Santos

is the framework of a pragmatic reference to the world, from which come requests and precise orders for conditioned actions, but it is also the irreplaceable theater of human passions, responsible, through communicative action, for the most diverse manifestations of spontaneity and creativity.” (Santos, 1997, p. 258).

The place we understand here to discuss training is the “irreplaceable theater”, whose communicative, dialogical and intentional action becomes spaces of concomitant experiences from which one sees and acts, a meaning inherent in the etymology of the word theater. It is also a space for the corporeality of these experiences, which makes us more sensitive and attentive to what happens to us and the events around us, because it understands that sensitive processes are part of human knowledge. In this sense, we take the places of formation in their procedural, cultural, aesthetic and political existence, which we consider from the following axes: (1) the work process of extension actions, (2) the resulting products - cultural artifacts - and (3) the sharing of cultural artifacts - aesthetic objects - with the communities inside and outside the campus. We will now report on the moments of training experienced in these areas.

## 1) WORK PROCESS FOR EXTENSION ACTIVITIES

The first axis stems from the work process, which involved extension and research actions, the latter based on critical multi-referential ethno-research, in which we articulated dialogues between field research - artists, cultural producers, capoeirista masters, among other subjects from the communities involved - and the project's team of researchers and scholarship holders. The foundations of critical ethno-research allow us to walk with a sensitive ear and combine knowledge and worldviews by being open to multi-referentiality and multiculturalism (Macedo, 2004).

For Roberto Macedo (2004):

(...) A multi-referential epistemology is open to the plurality of references, to alterity, to multiculturalism, to contradictions, to the semantic dynamism of praxis, to insufficiencies and emergencies, so as not to lose man and his complexity, annulled in the deification of the lapidary scientific norm. (p.94).

The moments of interaction with the communities during the field trips to collect data and the objects of extension knowledge mobilized everyone involved. However, we would like to highlight the mobilization experience of the Audiovisual Production project fellow. In this sense, we used the (auto) biographical perspective as a method of self-education for the fellow, through the critical appropriation of her own life story that emerged during the collection and production of records in the field. We instructed her to create a Logbook, in which she would record her impressions and expressions of the field.

Marie-Josso (2004) describes the training experience in the biographical approach as being

[...] another way of observing a central aspect

of educational situations is because it allows an interrogation of the representations of know-how and the references that serve to describe and understand oneself in one's natural environment. In order to understand how this formation takes place, it is necessary to learn, through direct experience, to observe those experiences which we can say, more or less accurately, were formative (p. 39).

Among the life stories shared by the project's scholarship holder, at the time a third-year student on the Industrial Automation course integrated with high school, there is one in which her place of self- and hetero-formation can be seen through the lens that positions her in a participant observation, during the Launch event of some documentary shorts from the completed Cultural paths, in September 2022:

[...] with the participation of the project team, the surrounding community, management representatives, students and guests, we screened one of our short films. At the event, I was assigned to take the photos and look through the lens of the camera at scenes I had never seen before: excited students watching; guests amazed at being part of that story; and, my advisor [...] emotional, talking about the Barbalho Fort. These facts bring a mixture of feelings and pride. By far one of the most remarkable experiences of my life, the fact is that the Extension Project [...] brought me opportunities to explore the "world" outside my "little box". (Scholarship holder's record, 2022).

This statement by the scholarship holder reflects the transformative nature of the integrated experience between research, teaching and extension. This is where transdisciplinary human education takes place, in which empirical and cultural knowledge based on theoretical studies and reflections makes it possible to raise awareness, change the worldview of the person undergoing training and, consequently, their socio-historical and political emancipation.

At another point in the extension program, the scholar recounts her experience during a meeting with Mestre Aranha, from the Tribos de Angola capoeira school, in which he tells us about the knowledge and traditions of capoeira, exemplified in the instruments, the meanings and significance of the different berimbau taps, and the life story of the Mestre who played it.

The four (04) months of the project provided knowledge of different producers and places of culture that were extraordinary and that allowed me to broaden my vision of the world [...] The learning experience of being at the Tribos de Angola school, a former cell in the Barbalho Fort, also calls us to look at these teachings through the landscape that appears in front of the bars of one of the windows [...] The life experiences shared by mestre Aranha during the interview mention childhood games of jumping in the sand as discoveries that would later become his knowledge of body movements....] The life experiences, shared by mestre Aranha during the interview, cite childhood games, jumping in the sand, as discoveries of what would later become knowledge of capoeira's body movements and his desire to become a Capoeira. His baptismal name - Aranha - also comes from this relationship with his life experience, captured by Mestre João Pequeno's knowledge. It was moving to hear him say that Aranha is the one who feeds on what she weaves. (Scholarship holder's record, 2022).

The scholar's testimony affirms that her worldview has broadened and leads us to point out the production of knowledge in the encounter with Mestre Aranha, which is recreated in the articulation between feeling and thinking, without dichotomizing the subject in this act of self- and hetero-formation. There is a totality of the subject that is present in the scholarship holder's own body as she identifies, gets emotional and reflects on sharing Mestre's life story. In this



sense, “[...] the Marxian notions of omnilateral formation and total human being [...] foster a perspective that bypasses the dichotomy and hierarchy between reason and sensibility” (Della Fonte, 2020, p.90).

Still on this axis in which we discuss places of training, it is important to emphasize the transformative nature of the audiovisual production work. We reiterate that the work was carried out without division between those involved, from the conception to the execution of the stages of the process of the resulting product, the audiovisual.

Those involved experienced the entire gestation process, right from its conception, participating in the stages of its development: listening to the communities by mapping their actions; in the dialogue with local agents; in the construction and reconstruction of the objectives in each audiovisual production; in the elaboration of the various versions of the scripts; in the collection of materials and images in the field; in the analysis and selection of materials; in the selection of soundtracks, according to the scenes; in the editing processes until reaching the final versions.

## **2) RESULTING PRODUCTS - CULTURAL ARTIFACTS**

The second axis, which is the places of formation, is characterized by the power of the products resulting from the projects, which is inseparable from the contexts that generated them. For the purposes of this article, we will focus only on documentary shorts, considering their status as cultural artifacts and, therefore, spaces of representation. This means that we have here a production that involved intentions, the production of senses and mea-

nings, co-authorship and collectivity between subjects, their experiences and the places of these experiences in the cultural and artistic sphere, substantiated and translated into an object - the audiovisual. This, in turn, uses different artistic languages that characterize it as an aesthetic object.

With regard to the audiovisual cultural artifact, it is important to note that its production involves a process in which materials are transformed, which will be impregnated with the desires, aspirations and everyday realities and experiences of the subjects involved in this production. “By transforming matter, which has its own meanings, in the action of shaping an object, giving it a form, the subject is also giving form to their incompleteness, their inconclusiveness.” (Authors, 2009, p.41). In the production of the artifact, then, we have the possibility of establishing a connection with what Paulo Freire (2005) considers to be the origin of education and, consequently, of the formative process in the human being’s quest to realize his incompleteness.

When we consider the audiovisual cultural artifact as a space for social representation, we understand that it is also a space for the production of discourses, the articulation of power and the production of senses and meanings that position subjects in the world, based on the identifications they can generate. In short, cultural artifacts “are social and historical products that translate values and therefore need to be treated as the construction of new realities that also define inclusions and exclusions, since they involve power relations.” (Authors, 2009, p 56/57).

What does this mean from the perspective of integral education? That the audiovisual, a cultural artifact, due to its aesthetic relationship, holds within itself the potential to trigger immediate links that provoke identifications, expanding and positioning the subject’s place in the world. There is

an adherence between the aesthetic object and life that provokes encounters involving subjectivities and collectivities: an encounter of the resonances of historical, cultural and singular lives.

The objects dealt with here (documentary shorts) are sources of an integral knowledge-doing-feeling-thinking that contains the meanings of the experiences of the subjects of the communities involved. Whether these meanings are produced when the subject sees a form born from their own hands or when they participate in the existence of the form by recognizing themselves in it, identifying with it and creating possibilities for remaking it. In both cases, they are not alienated in their relationship with the object.

### 3) SHARING CULTURAL ARTIFACTS - AESTHETIC OBJECTS - WITH COMMUNITIES

The third axis, which is not dissociated from the previous ones, is the sharing of short documentaries, in public classes held at events, workshops and incursions with classes of IFBA students. Among the many events that have already taken place, we would mention the Paths of Citizenship Workshop, which took place at the Bicentenary of Bahia's Independence event<sup>5</sup>. The 2 de Julho festival is the state's main popular civic celebration, which annually recalls the expulsion of the colonizers, who remained in Bahian territory after Brazil's independence. The battles in 1823 were marked by the protagonism of the civilian population: black, caboclo and indigenous heroes and heroines.

The place of formation in the sharing of the short documentary Paths of Citizenship and the incursion along one of the map's trails broadened the students' ideas about citizenship, which they associated, among others, with the notions of ancestry, roots,

5. Event organized by the Humanities Teaching, Research and Extension Center (NEPEH) of the Salvador Campus, in July 2023, with an audience of approximately 40 people including students (Building and Refrigeration courses) and IFBA teachers.

rights, freedom, preservation and revival. In evaluating the workshop, we observed that the (re)construction of knowledge repositioned the students in relation to the object of study - the Bicentenary of Independence - and the meanings of the July 2nd Festival. Next year's view of the celebration will not be the same; it now contains other knowledge. In the words of one student, after watching the short film and walking from the IFBA - Salvador Campus to Largo da Lapinha, a relevant space and setting for the 2 de Julho Festival:

I liked it because it was a way for us to learn more about eh, our history, what happened to us before, what happened to the people who, in a way, are our ancestors and to be here with these people [referring to the images of the heroes and heroines of Bahia's Independence on display in Largo da Lapinha], to be like this... a meaningful thing. Remembering this and next year we'll be able to celebrate again with this memory, with this knowledge. (Student's statement, 2023).

The experience of watching the video and then taking one of the Paths through the territory, seeing the symbols, monuments and places marked out by the War of Independence and the celebrations held over the 200 years, gives new meanings to the July 2 Festival. Thus, both the production of the audiovisual and its dissemination involve a process of "Partilha do sensível" (Rancière, 2009). By sharing a commons, places of dispute are defined, manifested in the social sphere and the distribution of dispositions - who does or does not take part in this commons.

I call the sharing of the sensible the system of sensible evidence that reveals, at the same time, the existence of a commonality and the sections that define places and respective parts in it. A sharing of the sensible therefore fixes, at the same time, a shared commonality and exclusive parts. This distribution of parts

and places is based on a sharing of spaces, times and types of activity that determines the way in which a commons lends itself to participation and how each other takes part in this sharing. (Rancière, 2005, p.15).

Rancière (2005) presents the “Partilha do sensível” to discuss the political interface in art as it displaces conformed or predicted positions, causing fissures or even ruptures in the naturalized configurations in the space of the sensible. Politics, for the author, is a place of disagreement, of dissent. In this sense, we position each audiovisual produced in the project as an aesthetic object that also becomes political through the formal and discursive actions that configure and sensorially occupy a cut-out space and time, which determine a specific form of experience. As, for example, in the short film *Museum Trail*, there is a reconfiguration of these spaces, situating them in everyday life, in the lived experience or in the home, causing cracks in the negatively naturalized ideas about the museum. The audiovisual, then, establishes a sharing of the sensible, (re)defining a new community.

It is at the level of the sharing of the common sensible that the community takes shape and that the intimate relationship between aesthetics and politics is to be found. Sharing is political in that it is concerned with giving visibility: what can be seen, what becomes visible and what cannot be seen.

The documentary shorts of *Cultural paths* - an aesthetic object - are concerned with giving visibility to the cultural spaces of the communities involved around the Salvador Campus. At the same time, sharing them with the public provokes a sense of community in the process of enjoying and critically recreating the object, through the emotions and knowledge shared and experienced in common. Even what isn't visible in the scenes jumps out at the interpreting subjects, making the places of experience places of formation.

Places of experience, as ways in which individuals come to know the world, to a certain extent condition interpretation. However, access to short documentaries, according to the project team's observation of the reception, shifts individuals, in the sharing of the sensible, towards a consciousness of identification.

Therefore, the displacement of the experience constitutes places of formation of the subject who shares a sense of belonging, from which diverse manifestations derive, from the pride of living in a territory of vast cultural wealth, to the discontent of witnessing gentrification in the Santo Antônio Além do Carmo neighborhood or the abandonment of historical heritage, so evident, for example, in the ruins of the manor houses and mansions on Ladeira da Soledade, located in the Lapinha neighborhood.

The three axes that make up the training places in the interaction between teaching, research and extension make an analogy with contemporary art and its spaces of representation, in the relationship between subject and object:

In spaces of representation, contemporary art, nourished by art in the tradition (of Africa and indigenous peoples), inseparable from the sense of collectivity and connected to practical life, proposes a break with the merely retinal perspective and provokes the viewer to take part in the work and to consider the existence of the work (not always materialized) based on their intervention. This builds a relationship of interaction between the subject who knows/intervenes and the object that is being known/constructed. In that space of representation, the subject is not alienated from what they produce (Moura, 2022, p.96).

The *Cultural paths* Audiovisual Production Extension Project, together with the *Cultural paths* research project and the teaching activities that result from it, place the “relationship

of the human being in its entirety with the object it produces, without detachment and aware of its action [...]” (idem, p.97) in the training processes involved in these places. This is praxis.

## **FINAL CONSIDERATIONS**

The work involved in linking the extension and research projects and sharing their products in teaching activities, which have been described here, was transformative in nature, a creative, intentional and conscious process. A work that means transformation of the matter/object/knowledge and, at the same time, of all of us who were involved - communities and the project team.

It was a job in which the team worked in unison, driven by the affections built up with the participating community, with great discoveries and learning in the process of knowing-doing-feeling-thinking. The technical part, which the project itself required, was managed with the potential of each member to develop an activity; and this knowledge was shared with the others so that everyone could give their fair share in the productions. Collaborative work between the team and with the institution’s internal and external communities.

The fact that we work from a research project that we consider to be an incubator and that has generated other extension and research projects with immediate links to

teaching activities has in fact constituted, in this intertwining, the places of formation - which become places through their processes of self- and hetero-formation and which we understand to be aligned and articulated with the perspective of omnilateral formation.

In the process of knowing-doing-feeling-thinking, nothing is given, but constituted: the cognizing subject places himself in the place of experience with creative interactions, full of sensations, perceptions and provisional rationalities that are devices for reinventing reality. In the training places set up in the Audiovisual Production extension activities linked to research and teaching, there is no strangeness between producer, process and product.

The project has also made it possible to reconstruct knowledge and memories that reposition the subjects, hence the potential of all the cultural artifacts produced by the projects in their integral formative aspect.

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