

How many Marias are there? Becoming processes and access to common plans from the experience in collaborative cinema

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Abstract

Quantas Marias existem? (How many Marias are there?) is a documentary on violence against women, which results from an amateur and collaborative production of movies. This paper describes the process of narrative construction, the visual meanings and subjective intersections. The objective is to map the movements and lines that make up this experience. It is an intervention-research that valued the participation of the women who were victims of violence in the script and production of the film. From the analyses, which mapped as movements and lines that made up the experience of

making the documentary, the process of becoming a woman emerged as a common plan, forming a documentary-rhizome.

Keywords: Amateur documentary. Collaborative process. Experience. Communication. Women.

Introduction

A documentary about violence against women produced in a collaborative manner with the very leading figures. The process of building the narrative had the participation of women victims of violence, as well as the participation of university students who enrolled in an audiovisual production course promoted by the research group Ecosofias, Paisagens Inventivas (Ecosophies, Inventive Landscapes) (CNPq certified research group), in partnership with the extension project Interfaces, both from University of Vale do Taquari (Univates)¹.

The narratives, as well as the visual meanings, offered to viewers through the documentary that was the result of this intervention, and the intersections that permeate the subjectivity of the team that was more directly involved in the production process are analyzed in the present study, which aims at mapping the movements and lines that comprised this experience.

This is the cartography of an intervention research that valued the participation, in the script and in the production of the film, of women who were victims of violence. Four women reported their stories and the paths that led them to reporting the abused they had suffered, regaining power over their own lives. The film is a sharing of their life experience, which generated other life experiences for the university students through the process of narrating them.

Method

An intervention caused by the research group Ecosophies, Inventive Landscapes, linked to the Univates' Post-Graduation Program of Environment and Development (PPGAD), sought to attract university students to enroll in the Training Course in Audiovisual Production "Interfaces", held by the extension project of the same name. The challenge was to achieve an appropriation of Information and Communication Technologies (TICs) to produce documentaries about the topics of the project: violence against women, nomad thinking, migrations, and environment. One scholarship student worked in each thematic group as participant-researcher. Her task was to encourage, observe, and record the process, mapping the movements cartographically. This article relates one of the four experiences of audiovisual productions.

The documentary resulted from the intervention made it possible to analyze the production of sense regarding the topics, as the film was a visual ethnographic document². This

1 This research is supported by the National Council for the Scientific and Technological Development (CNPq).

2 The documentary is available at <https://www.youtube.com/watch?v=HKCRThP8oA8>.

document was produced by the very participants of the research, different from the use that has been given to visual ethnography, which is generally limited to helping the research in its documentation process, by recording what occurs in the field.

Participant-informers were university students who were involved in the research to produce visual narratives. In turn, they inserted four women as participants in the documentary; these women were victims of domestic violence and received assistance from the Univates' Legal Assistance Service (SAJUR). They met once a week and this group represented a psychological support group.

To create the documentary, our work was inspired in *cinéma* or *anthropologie partagée* (shared cinema and anthropology), of Jean Rouch, which was a model according to which anthropologists (in our case, researchers from different areas) worked in collaboration with filmmakers and 'natives' in all stages of production. As a result, we have a "shared work", according to Fonseca (1995), cartographically reported.

The intervention-research for the production of the film blended media technologies with collaborative social technologies and expression using audiovisual art, proposed as one of the educommunication lines for the production of knowledge through collective and participative processes (MAZZARINO, 2021). We understand that the perspective of educommunication deepens the experience of the intervention-research, as it ensures the participation of the subjects involved as leading figures, in an "active inclusion in the process of producing knowledge", so that, thus, they intervene in reality, destabilizing hierarchies of knowledge (KASTRUP; PASSOS, 2014, p. 26).

Cartography was the intervention research method adopted, which is characterized by the monitoring of processes, from which it makes emerge "realities that had not been 'given', just awaiting for an observation", according to Barros e Barros (2014, p. 175). They also state that:

The interest in research is mutual; it regards both researchers and researched. That is why one can say that research is intervention: because it leads to articulation. [...] to articulate is to actively participate in the production of knowledge: the more participative the research, the higher articulation it raises [...] The access of experiencing a research makes us face the ever-changing border between objectivity and subjectivity; we must be available for both in order to embrace the experience (BARROS; BARROS, 2014, 177-178)³.

Complementing the observation performed regarding the creation of the film, in order to produce more data, questionnaires with open questions and free participation were applied, sent to the participant-informers and to the participant-researcher, intended to understand the senses

³ All references written in Portuguese or other languages have been freely translated to English.

regarding the course experience; the topic; the social relationships; the product (documentary); the technological appropriation; feelings etc.

The documentary is a powerful report about women who faced their fears and decided to change the story of their lives. Through the narrative of their lives, and supported by statistical data, it is possible to learn some realities of domestic violence, as well as ways to revert the situation and identify ways to provide support, helping other women to overcome their tragedy of violence, fighting for their rights.

Lines, shared plan and processes of becoming

When we mention lines, we refer to the entire constellation of facts that permeate the subjects. Each one of us is comprised of lines that follow us throughout our lives. Deleuze and Guattari (2011) believe these lines form our rhizomes, and they are an open typification that pervades us throughout our journey. As this journey unfolds, we broaden this rhizome with experiences.

The lines are comprised of intensities. They are three types and each one becomes the other two, in a dynamic movement: rigid segmentarity line; supple segmentarity line, line of flight or break (DELEUZE; GUATTARI, 2011). The first one is pervaded by the experiences that build us as individuals. This line stratifies in its composition, and it is more difficult for it to transform. The second one, on the other hand, is the line that is formed in between, which moves between being stagnant or breaking free, which is the next line. The line of flight or break is found between the lines where desire arises. Being a break line is not necessarily good, as being a hard line is not necessarily bad. The interception of these lines produce us as beings, and this production results in affections and the ways with which we face the world (DELEUZE; GUATTARI, 2011).

Up to the moment when these women met the students, all of them built stories and paths that converged by similarity. Once they shared their stories, they recognized each other, accessing a common plan. According to Kastrup e Passos (2013), in experience, whatever emerges as common generates a sense of belonging to the collective. The other is recognized as the one with whom we share the same angsts, creating an opening for what is called “common plan”.

[...] exchanges share reality and creates participation domains. We share a common domain of which we are part of due to the way we all inhabit territory together, we coexist in time, and share a type of activity, a way of doing (KASTRUP; PASSOS, 2013, p. 268).

Therefore, the processes of becoming open and intertwine. According to Barbosa (2014, p. 14), “becoming is an experiencing process, which places us outside the wall of predominant

meanings, in which the world is also experimented, and therefore, new possibilities arise for building new worlds”.

When they find other senses, the women victims of domestic violence involved in the process of building an audiovisual material expanded the events that they experienced to the point of accessing the common plan. When they all shared the same environment, reporting similar experiences, they perceived themselves in each other. When the students entered this place of exchange, they accessed the event that united the women and they perceived within themselves these other women. When they were willing to talk about themselves to each other, they accessed emotions that disrupt those who are listening. The audiovisual was placed as a form of pretext for the meeting of the lifelines of all of them.

Audiovisual materials as a possibility of collaborative creation

When we think of the audiovisual as a double means of appropriation – appropriating the experience of the other and of the media technology itself –, we work in a perspective that turns everyone who is involved in the production process of a film into active actors of the process. The perspectives of the women involved in the experience of making a collaborative film were that of amateurs, of people who experience this for the first time.

When someone holds a camera and is confronted with the reality for one minute, in a fixed frame, with total focus on what is to come, holding their breath in face of everything that is sacred and unredeemable in the fact that a camera captures the frailty of one instant, with the grave feeling that this minute is unique and shall never repeat in the course of time, movies are reborn for that person as if it were the first day when a camera was operated in history (BERGALA, 2008, p. 210).

As a child experiencing a new flavor, the person shall experience a new way of seeing and observing the world around them. That is why, according to Migliorin (2013, p. 14), the experience with movies is founded on insecurity, on estrangement, and on the instability of creation. Using this estrangement, lines were created that built new sense to the experience.

Guimarães and Lanza (2015, p. 86) state that “the creative process offers displacements and choices that are discovered in their own trajectory, as they are permeated by multiple happenings”. As they examined these new discoveries, the group involved in the process experienced new intersections, and they could compose the story following the trajectories that were being reported. Therefore, by experiencing the process of creating a film, everyone shared the autonomy of creation. As indicated by Deleuze (2005, p. 13), “[...] the action floats through the situation, more than just giving it the final touches or ending it”. There are exchanges from one to the other.

Filming is a means of opening the body to new perceptions and senses (GOMES; DELBON, 2015). Those who tell the story exploit their body being in tune with that environment where the other is included, and those who are on the other side of the camera feel how this gaze over them permeates their bodies. Each one, with their own entangled lines that form rhizomes, encounter the lines of the audiovisual to compose new entangled plateaus.

The capture of images is conducted by the camera's view. While this happens, traces are loaded with the view of whoever bears the experience being told. By doing that, the story narrated is incorporated into the story of the movie-actor, and reality is mutated and changed into the fiction screened (GUIMARÃES, 2013). The genres also intertwine.

When addressing the bridges that the movies enable, Migliorin (2013) expands the notion of inhabiting the movies. Is this author's opinion, encountering the possibility of making or experiencing the movies is encountering with artistic possibilities. This possibility for connection is symbiotic, as "the movies ask for nothing, they only snuggle up to the sensitive capabilities of the regular subject" (MIGLIORIN, 2013, p. 15).

The possibility of creating and producing a film offers to the subjects the idea of inventiveness, in which each person shall experience the opportunity of "believe and doubt" (Fresquet, 2013, p. 10). In this way, to be transported to the audiovisual space is to experience the ability to reinvent oneself and produce something relevant. Experiencing these events, the subjects identify with the possibility of the relationships between the other and themselves. "With the cinema, we think time, invent memory, and remember the future" (FRESQUET, 2013, p. 10).

For being part of this composition, the women involved in the process could experience this exchange. They could also write their stories and design what had been their past. Experimenting as authors, they exploited for the first time the cinematographic language as a way to express their pains. According to Omelczuk, Fresquet and Santi (2015, p. 388): "Images generate feelings and the emotional activity also generates images". Filmmaking with groups such as this one represents a possibility for multiple lessons. Sensitivity permeated the experience even in that which we do not see on screen, which also say a lot about how the film produced them: in other words, the participation in filming the documentary also permeated the subjectivity of each one.

Narratives

Once the group of university students was formed, soon the script was drafted due to the "previous knowledge" of one student and of the professor that supported it and who addressed the topic of domestic violence in courses at Univates. It was the end of June 2016 and the support group for women victims of domestic violence would only resume meetings in August. Therefore, they decided to use July to research data that could enrich the documentary, visit support agencies, and interview those in charge of assisting women.

The group shows dynamic decision making, which was defined by the profile of the participants, by the support of the professor responsible for monitoring them, by the information provided, and by the division of assignments. They quickly defined the times to address the different focal points that would compose the documentary.

We tried to establish a structure for the audiovisual, assigning approximately 5 minutes to talk about the service network, 10 minutes for the women's reports, and 5 minutes to show data and the most encompassing issues, such as international issues, NGOs, among others. After these steps were defined, we placed a few preceding questions that we could use as a guide for the interviews. Many issues were discussed, we also watched a few videos to see how we could exploit framework and images, showing the professor who supported the group our ideas on how to make the audiovisual material (Journal of the participant-researcher, 07/06/2016).

On the day we presented the project to the three other groups that participated in this training course, the participant-researcher observed that the script was “well underway” compared to the other projects. According to her, “it was good to observe the others and have this conversation to come up with new ideas and reflect more on our script”.

With the script defined, we scheduled the interviews at the support agencies and met with the women victims of domestic violence. The professor that supported the group mediated these contacts, and this ultimately facilitated their participation. Prior to shooting, they told the trajectory of violence they had undergone and identified common elements of violence, as well as the way they overcame it. They were apprehensive about participating but liked the idea of using audiovisual language and “were quite excited to help. Additionally, they felt more assured when I mentioned that we wanted their help and that we could build something together,” writes the participant-researcher (Journal of the participant-researcher, 08/02/2016).

At the following meeting, the group showed videos about the topic of the documentary to the women, as they had agreed before, and started to define the plans and frameworks that would make them more comfortable. They said they wanted to be filmed in a “happy place”. The participant-researcher reports:

I explained that we could film details such as hands, mouth, eyes, shoot everything in black and white, so that they could feel protected. Then, one of them mentioned that she would rather have her hands filmed. That is when I noticed that they were feeling more comfortable with our presence, and by watching the videos, they had a clearer idea of our proposal (Journal of the participant-researcher, 08/09/16).

They said they preferred to know in advance the questions they would be asked. It was agreed that they could talk about other topics that were unexpected and they could not reply about anything that made them feel uncomfortable. Thus, they could learn the planned questions and they could change the script. They encouraged each other to tell their story. That is when this attitude of the participants of making the women feel comfortable seemed to be essential, and they could pull back if they felt the need to. This thoughtfulness with the other was adopted throughout the entire intervention experience.

In the following week, the students proceeded with the filming of the testimonies. That day, another woman joined the group. One of them brought a text she wanted to read. She told her story and the importance of the support group. Another woman felt the need to complete the testimony she had started the week before. With the other two, we had to negotiate plans and frameworks, as they were quite introverted. One of them emphasized she “didn’t want to talk much”. The participant-researcher asked her how she wanted to be filmed: exploiting a hand detail or her back.

She said she did not want to film anything. I then suggested pointing the camera to her feet and she agreed. She was quite outraged by the injustices she went through. I noticed she was quite shaken and did not wish to tell her story. She started talking about prejudice, about having to go through all of this and still be discriminated by society, which according to her is extremely sexist (Journal participant-researcher, 08/23/2016).

The editing process started with the group showing the images collected to the professor in charge. They preselected the images, talked about the soundtrack and sought a storytelling arc to organize the story, resuming the script.

Editing was assigned especially to the participant-researcher who had some experience with this task. The group defined the aesthetics of the video, which would narrate the events of violence focusing on the fragments, using images in black and white, transitioning through a black background, in silence, from one testimony to the next. The images that showed the support they found to counter the events of domestic violence would be colorful. One scholarship student who provided support and an image technician played the main role of adjusting the sound of the images. Additionally, the scholarship student helped with image transitioning. She believes that “as the material is chosen, it is organized within the timeline, thus enabling the elaboration of the documentary. The video is coming out quite well” (Journal of the participant-researcher, 10/13/2016). In the editing process, the help and simple tips given by those who had more experience were quite valuable, according to the participant-researcher.

Significations

How many Marias are there? (*Quantas Marias existem?* in Portuguese) portrays violence against women, based on the experience of victims who participated in the support network. The film starts with the dramatic testimony of the attempted murder by the husband of one of them, which was prevented by her son. This is the only woman who shows her face. After that, a black screen shows data about violence against women in Brazil.

Another testimony appears on the screen. The woman, filmed from the neck down, tells the insults and the death threats she and her daughters received. Her voice trembles. Another woman, sitting down, also filmed from the neck down, tells about physical and oral abuse.

Once again, the screen shows information about article 5 of Maria da Penha Law, No. 11340/2006, which characterizes domestic and family violence against women. One professor explains its importance to guide society on this topic.

At this point, women's testimonies are resumed, now characterized by the decision of breaking the cycle of violence and difficulties they faced to report the partner, especially because of family and community relationships. One of the women criticizes society, because it encourages the break from violence but does not provide support when the woman and her children are helpless and are excluded from several spaces.

New statistical data appear on the black screen, this time to inform about assistance provided to women who seek help. Then, there is an interview with the sheriff in charge of the Women's Police Station, who informs about this public department's work in outreaching. After that, the professor talks about Casa da Passagem, which welcomes women who report their partners, together with their minor children. The organization is not governmental and it has operated since 1998, maintained by volunteers.

A new black screen explaining the types of violence pops up. After that, women give their testimonies and inform about the continued threats they receive after they separated from the abusers. Then, the sheriff appears again to remind us about the different forms of violence and about the instructions both women and abusers receive, when they are at the Women's Police Station. One woman reported the assistance she received at the Legal Assistance Service of Univates and at the Reference Center for Assistance to Women (CRAM).

One of the women says that she obtained protective measures. Then, the professor appears explaining this and other guarantees that are pursuant to the Maria da Penha Law. One of the women says she wants to help other women victims of violence: "It is always worth it to fight for your rights". In addition, she emphasizes the importance of support from family members and social organizations.

The sheriff then mentions the need for empowering women. Afterwards, comes the first woman that appeared in the documentary, reading a letter where she advocates the need for "always moving on", encouraging women to report violence. Only in the last three

minutes of the film will the women victims of violence appear in colorful images, when they report how they overcame domestic violence. The images throughout the audiovisual material exploit outdoor environments, except for the interview with the sheriff, which takes place in an indoor environment.

Intersections

This group was initially formed by a participant-researcher and two undergraduate students. The insecurity in addressing the topic of violence against women led the coordinator of the course to intervene so that the process could start. This uncertainty, as time would show, derived from the fact that they felt they should take great care in how they would approach the issue.

The participant-researcher observed that the women had a “practiced speech” of someone who has been empowered and wants to help other women overcome their problem of domestic violence, by fighting for justice and equality. The meetings between the participant-researcher and the other students and the women were marked by emotion.

While she was speaking, she started to cry. At that moment, I did not know how to react, I did not know if I should do something or not. Actually, I almost cried with her. Soon, she stopped speaking and I stopped filming. One of the psychologists hugged her and talked to her for a while to calm her down. She said that she was tired of fighting and not seeing results (Journal participant-researcher, 08/23/2016).

When she started saying that her partner not only threatened her but also her daughters, tears started falling down her face, and it was very touching to hear her story. Again I had no reaction [...] Like last week, I was really touched by their testimonies, because it’s one thing to hear or read about violence against women, another quite different is to hear these stories from the very women who lived that (Journal of the participant-researcher, 08/23/2016).

Aside from the difficulties due to lack of proficiency with edition tools, the emotional dimension of the material collected, listening to it repeatedly, caused discomfort in the group of participant university students, who considered it “a burden” to listen repeatedly to the testimonies in order to adjust the material collected to the length of the film. “Extracts where the women cry and bare their feelings ends up shaking us, because those things are too terrible to imagine” (Journal of the participant-researcher, 09/12/2016).

Providing an arc line to the story, including the data of the surveys conducted, effects, and adjustments in sound was quite challenging to the group. Regarding the production process of the audiovisual, the experience was sometimes “a little stressing”, as it involves technical

processes of which the participant-researcher had little previous knowledge, and because it was a long process that required continuous hard work, and especially because it was about an emotional topic. She writes, “the process was slow and exhausting, but it was also rewarding to be able to help these women to tell their stories and help other women who are going through these situations” (Questionnaire, 11/21/2016).

At the end of the process, she believed that “the difficulties found throughout the filming and edition processes were ultimately irrelevant, considering the meaning the document began to have. “I learned stories and followed some events that branded the lives of these women and also branded me” (Questionnaire, 11/21/2016). For the participant-researcher, the documentary is marked by good testimonies, which affected her relationship with herself and with others.

After this process, I started to reflect more on my life, even about my relationships. I felt driven and touched by these stories of suffering and overcoming obstacles. We go through difficult moments during all our lives. I started to value more the simple things, to think more about others, and I felt that this, too, motivated me, so much so that I wanted to help more women get out of these situations. The audiovisual material created a quite high emotional appeal because of my involvement during the process; this was not something unfamiliar to me anymore, it was something that I was experiencing and that, somehow, started to be a part of me and of my concepts as a human being (Questionnaire, 11/21/2016).

According to the participant-researcher attending the Foreign Relations course, the intensity with which she was involved in the process of building the audiovisual material affected her perception of the other, raising her awareness for the meaning of sharing and trust, which are expressed in small gestures, such as those she experienced in the support group. She says, “one chat, one hug, one gesture of nurturing”. The interaction with the women victims of violence affected her profoundly. “Although I had already discussed this topic before, I had never had contact with people who had actually experienced these things” (Questionnaire, 11/21/2016).

Regarding technology appropriation, it was evident that she was the only participant in the group who edited. The group supported her, although they did not feel comfortable to handle the equipment. However, the fact that the process had forced her to appropriate technology, she considered it an innovative aspect. “Today, when I watch films or videos, I am much more aware of the work behind the final product. I feel much more comfortable now to handle these technologies, although I still have much to learn” (Questionnaire, 11/21/2016). Aside from technical knowledge, she exercised new ways of seeing.

(The experience) expanded my horizons and the way I view my world, from simple things such as the photographer’s eye, and sensitivity to the other’s eye,

the difficulties that arose, the wish to continue for a greater objective, the gratitude those women felt when they noticed that their stories were appreciated and can help other people, the collectivity and the warmth I found in the group, their happiness is something that is noticeable in their smiles and in the conversations. I believe my view of the human being in the world is something that has changed a great deal with this audiovisual material (Questionnaire, 11/21/2016).

The experience brought her this contact with different emotions and realities. She says that she gained more responsibility and learned to function better under pressure. “It was a huge learning process”, in which what most affected her were “the life stories of those women. [...] It is priceless to see their happiness when they hear their stories being told and valued” (Questionnaire, 11/21/2016).

For the other participant of the group, a Law student, what drew her in was working with “real stories”, when she realized the importance of different areas (Psychology and Law) working together to seek a solution for social issues. By building the audiovisual, she recognized the university’s work in supporting victims of domestic violence, which involves students in her area, as well as other graduation courses, which she considered relevant. “I really liked the idea of gathering several courses for the production of the audiovisual material. It added different experiences and knowledge” (Questionnaire, 11/4/2016).

Among the things that brought discomfort, she mentioned the fact that the group was small, which was overcome by the perception of how easy it was to make decisions: “I noticed that a small team works as well as a larger team” (Questionnaire, 11/4/2016).

The greatest difficulty, which she did not face, was technological appropriation. “That was quite complicated, I have no technical knowledge of audiovisual materials, and I must confess that alone I wouldn’t have been able to do half of what was done. The help from my partner was extremely important” (Questionnaire, 11/4/2016). What made up for it was the product: the joy in telling the stories of women who had “the courage to change and write a new happy ending to their lives”. She believes that, through the audiovisual, women who suffer or have suffered domestic violence are offered help to alert all those who are starting new relationships (Questionnaire, 11/4/2016).

She reports that participating in the course removed her “from her comfort zone” and engendered a “learning process”. Due to this listening practice, “I see women through different eyes nowadays. [...] The story of violence has shaken me” (Questionnaire, 11/4/2016).

Lines of Marias

Throughout the narrative production, the group exercised the power of creating as a collective force, accessing the common plan, which emerged from the way they defined roles, made decisions, and worked to accomplish the documentary (script, defining sources, scheduling,

holding interviews, editing, etc.). This happened both as participants of the education course and in the way they built a relationship with the victims of violence.

By meeting women who were victims of violence, common plans were accessed by students and participants – When they decided, in a collaborative manner, how to make the film: what to say, how to frame, where to shoot, what else could comprise the narrative aside from the preliminary script; there is the factor of listening to women, e.g. when one of them wanted to include a fragment of her writings in the film.

The collaboration and care in the group and with the women victims of violence comprised powerful lines with great force that pervaded the experience of building the documentary. The intervention generated the power to create, with the other, a way of getting something done.

A rigid line arose when some assignments were centered in the participant-researcher. This rigid line of having to do something is interwoven by another one, with the same intensity and opposite direction, which is not to do something, set in motion by the participant who did not want to handle the editing equipment.

The film, result of common plans accessed by narrating the stories of gender violence, laid bare a common pattern in documentaries on topics such as these. The repetition of a way of doing, which is already known, shows how internalized the hegemonic patterns of traditional media are, even when there is freedom to appropriate the creation media.

The documentary is shaped by reports that comprise the cases of violence, statistics, information about legislation and support agencies, and statements of official sources. The rigid lines of repetition when exploiting gender comprise the mesh of senses in the audiovisual *How Many Marias are there?*.

No line of flight. Even the use of color images to illustrate the solution, counteracting the black and white images to illustrate the problems, is a semiotic resource that repeats genres, although it recognizably gives plasticity to the product.

This is a “serious” film, as befits the topic addressed. Made of harshness, which only crumbles to the ground when the participant-researcher “has no reaction” in face of the emotion shared with the interviewees. This unexpected event takes her by surprise.

The line of flight that pervades the process is the emotion of realizing she is a woman, susceptible to the same violence recounted by the other. The access to becoming woman as a common plan and line of force provides power to the process, crashes and changes the participant-researcher. It moves in her, through acceptance, the emotion of feeling she is like the other woman.

Becoming a woman as a common plan

From the analysis of narratives, of visual significations laid bare in the documentary and from subjective intersections, mapped as movements and lines that composed the experience of making the documentary, becoming a woman emerged as a common plan. When they

resumed stories of lives pervaded by violence and regained their own lives into their own hands, women shared something that might happen to any woman. This realization pervaded the bodies of the students. A common plan of lines organized itself as a constellation throughout the creation of the documentary as a common event. The lines of all women involved in the audiovisual production process, which followed them along their lives, broadened and formed a rhizome documentary.

According to Deleuze and Guattari (2011), each line is comprised of intensities accessed through experience. Intensities that are more rigid, more supple, more elusive, end up resulting in a production of affections and ways to meet the world, as well. That is where the common plan comes from. As Kastrup and Passos (2013) already pointed out, common is everything that is experienced as belonging to a collective, recognizing the other because of the access to a common place: being a woman and being at the mercy of a partner. The exchange created participation domains, opening up to female becoming processes that intertwine in something that was done by all of them together: narrating together, thus experimenting in the world something that goes beyond the hegemonic means of recording images in movement. Once they are willing to talk about themselves, the Marias expanded the events they experienced to the extent of creating a common plan with the other women.

Even if they had not been victims of violence, the students were taken by the tremors in the bodies of the others, who were no longer the others, but parts of themselves, even if for a few moments, full of intensity. They felt ways of experiencing the world when they were touched by the stories, now recorded as documents of a social female memory. They felt the estrangement of making a film and experienced the instability of the creating process, as Migliorin (2013) puts it, building new senses to existence. They opened their bodies to new perceptions and senses (GOMES; DELBON, 2015), exploiting the creation of a film that was shared in all senses, as was our methodological proposal.

Therefore, through inventiveness, by building something relevant, they cuddled up in their mutual sensitive abilities, inventing memories (MIGLIORIN, 2013; FRESQUET, 2013). They experienced a dimension of reality that is the creation process, *poesis*. Moreover, by knowing this dimension, they changed both reality and themselves. They accessed a common plan between subject and object, among themselves. A common plan that is not guided by relationships of mere similarity, or identity, but by a movement that supports the construction of a heterogeneous world, where singularities had their place safeguarded when a collective was composed (KASTRUP; PASSOS, 2014). Inspired by Rancière, the authors state that:

That which is common bears the double *entendre* of sharing and belonging. Each one of these senses indicates a procedure or activity without which the production of common cannot be effective. The common is that which we share, that we take part of, belong to, and engage in (KASTRUP; PASSOS, 2014, p. 21).

We revisit the idea of these authors, according to whom ensuring the participation of the subjects involved in the research validates their prominent role and their active inclusion in the process, interfering with reality, destabilizing ways of organizing knowledge and institutional hierarchies. Participating is the experience of belonging, as synthesized by Kastrup and Passos (2014). By making a film with women who were victims of violence, they defined part of what and how to tell their stories, they stopped being interviewed informers, and engaged in the process of building the narrative. Therefore, when one way of doing research is not separated from a creation plan, when worlds are produced, it is cartography that is being done (POZZANA, 2014).

Final considerations

The experience of making amateur cinema in a shared way led us to enter the field research, graphically registering singular experiences of domestic violence, which, in the research-intervention process, were transformed, as the mobilized meanings were incorporated when shared, embodying “ways of more powerful action”, recognizing the “experience of the other” and, in this way, contributing “to the emergence of new subjectivities, of new possibilities of action and connection with the world”, as proposed by Sade, Ferraz and Rocha (2014, p. 67-68).

The purpose of the research was to map movements and lines that composed the experience of making a shared documentary, through an intervention-research. That is how we complied with “the main objective of cartography in researching experience, understood as the plan in which all process to be investigated effectively comes to fruition” (TEDESCO; SADE; CALIMAN, 2014, p. 93).

The interventions, the foundation of the research process, were actually collaborative practices that produce images and provoke experiences inside the creation process once they offer circulating senses. The records of this intervention-research, as we call it, are typically biographical, because they value the subjectivity of the participants, whether it is participant-researcher, the participant university students, or the women who reported their stories of domestic violence. How do we call their testimonies: autobiographical, autoethnographic, ethnographic, or cartographic?

Some are more ethnographic, others are cartographic, and some might even become others, that is, the very participants. In ethnography, the record is a search for rapprochement with the viewpoint of those who lived the experience, while in cartography, the researcher and participant dive into the experience [...] and open up to be affected by the process. In ethnography, the researcher is not as implicated in the field experience (MAZZARINO, 2021, p. 51).

Mazzarino (2021) then proposes ethnocartography as a possibility that respects the flows emerging from the reports, with different intensities, and the ways those who are making the reports express them. Producing cartography of *How many Marias are there?* was the same as giving in to what one is researching, and following the intensities throughout the process.

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Authors’ contribution

Jane Marcia Mazzarino was responsible for coordinating the project and designing the research. Denise Bisolo Scheibe and Daniela Marqueli Delarmelin acted in the production and analysis of the data. Jane Marcia Mazzarino, Denise Bisolo Scheibe and Daniela Marqueli Delarmelin actively participated in the methodological construction and elaboration of the manuscript.

Conflict of interest

The authors declare no conflict of interest.

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