

Notes and methodological studies on diversity indicators in audiovisual production: the case of a regional "audiovisual pole"

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Abstract

Despite their importance, indicators for cultural diversity in the audiovisual field relate almost entirely to the general and structural size of the market or public policy. This article explores more specific aspects of cultural diversity from the point of view of what is produced and by whom. Our case study focuses on the production of feature films in 2015 by the "Audiovisual Pole" (Pol Audiovisual) of Zona da Mata in the Minas Gerais region of Brazil. As a result of the analysis we were able to establish elements that help to create a platform for the analysis of diversity in audiovisual production.

Keywords

Indicators, diversity, audiovisual production, content, regionalisation.

Resum

Malgrat la seva importància, els indicadors de diversitat cultural en l'àmbit audiovisual es refereixen gairebé exclusivament a una dimensió general i estructural del mercat o de la política pública. En aquest article ens proposem buscar els aspectes de la diversitat cultural més específics vinculats al punt de vista del qui produeix i del que produeix. Utilitzem com a estudi de cas la producció de llargmetratges l'any 2015 del Pol Audiovisual de la Zona da Mata de Minas Gerais, Brasil, per tal d'establir elements que contribueixin a crear una plataforma d'anàlisi de la diversitat en la producció audiovisual.

Paraules clau

Indicadors, diversitat, producció audiovisual, continguts, regionalització.

Introduction

Communication is one of the core issues in current discussions on the diversity of cultural expressions. Communicative aspects and content flows play a key role in affirming and negotiating identity and therefore have a direct impact on practices to promote intercultural dialogue and the diversity of cultural expressions.

The United Nations Human Development Report 2002, published by the UN Development Programme (UNDP), states

that "Only if accompanied by strong support to community groups can decentralization empower ordinary people [...] especially [...] people who are often marginalized" (UNDP 2002, 69, 74), establishing a close connection between democratic processes, citizens, empowerment and having a say.

According to an analysis by Knoblauch (2013, 305), culture and communication are spaces of objectivation that, to some extent, stabilise our experiences of the everyday. In turn, culture is capable of enabling communication and identification by means of "a collective, dynamic dimension that involves the

exchange of representations, values and interpretations of society” (Barros 1999, 31-32)¹.

When analysing culture, it is vital “to comprehend its communicative quality. In other words, culture as a process that produces meanings rather than merely disseminating information” (Martín-Barbero 2002, 287)². Based on the formulations of Raymond Williams, Hall (2003) states that culture can have two focuses, with particular emphasis on the structure of experience:

The first connects culture with all the descriptions available through which societies make sense of and reflect their common experiences [...] the second emphasis is more deliberately anthropological and stresses the aspect of “culture” in terms of social practices [...]. Culture is a way of life in general [...]. Some which intertwines with all social practices (Hall 2003, 134, 136)³.

Cultural experiences set up intersubjective relations and influence people’s comprehension, of themselves and also of the collective settings they belong to since they configure subjectivity (Barros 2013, 8). Communicative actions make the world of experiences decipherable; i.e. “Culture can thus be considered as the construction of contexts by means of communicative action” (Knoblauch 2001, 3, 12).

Luhmann (2005, 20) believes that “each communication can be connected to another, so that there is only a context of meaning”. What is important here is comprehension that the world would be constituted by communicative actions which, in turn, construct contexts as spaces of intelligibility.

According to this perspective, culture can be seen as a threefold system. As a system of representation, like a network of senses and meanings that spreads across the everyday, with all the tensions and conflicts entailed by the differences, or as Hall (2003, 181) notes: “Humans use a variety of systems of representation to experience, interpret and “make sense” of the conditions of their existence”⁴. As a system that classifies and orders reality, that attributes meanings and establishes references for similarities, differences and comparisons. And, lastly, as a system of communication; in other words, a complex system to exchange information and messages made up of singular informational universes (Barros 1993).

Communication as a process that enables circulation, that enables negotiation between what is imaginary, what is perceived as real and local rationality, according to Braga (2010b), means that it can be defined as an enabling process; an experience that makes interactions and negotiations between subjects viable, that continuously brings about alterations in languages, in codes and in institutions themselves:

Communication, as a phenomenon, is what allows humans in society to exchange their “unique” ideas or perceptions (of individuals or groups and social sectors), in principle “differentiated” perceptions, with the aim of a level of acceptability that allows the social space to function, be it to agree objectives, to prioritise some over others or to decide the right way to achieve them (Braga 2010b, 47)⁵.

The idea here is to highlight the importance of the social circulation of aesthetic experiences that appear in everyday communicational interactions, and of expressive materials to help subjects become aware of their own experiences. It is precisely in the desire and in the expressive efforts to share that comprehension, the objectivation of experiences, can operate, developing the capacity to “narrate one’s own experience” and establish relations and interactions beyond “cold stories”, enveloping feelings and sentiments, a process the author identifies as an “essential element of the aesthetic experience related to interaction processes” (Braga 2010a, 82)⁶.

The experiences of reflection, knowledge and recognition can help us to assume autonomous places of declaration, to construct one’s own place in the world. Communicational processes and the attribution of meanings are important for social memory and therefore for identities, as a continual effort to discriminate between what should be forgotten and what one wishes to remember.

Communication, culture and diversity: approaching, distancing and tension

Tackling cultural diversity means looking at the processes of identity, of self-image, of perception of the other, of structured representations in interaction with the world. One of the key elements in promoting cultural diversity is the specific attention that should be paid to the conditions for communicating and producing cultural content.

The links between cultural diversity, citizens and media pluralism have been stressed in several texts but are most clearly explained in the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which encouraged member states of the United Nations to establish policies and measures aimed at, on the one hand, ensuring the “access of cultures to the means of expressions and dissemination” and, on the other, aimed at “enhancing diversity of the media” (UNESCO 2005, 4, 6). On the tenth anniversary of the Convention in 2014, UNESCO published a document that brought together a platform of indicators in seven dimensions of interconnected policies to promote cultural diversity, one of which is communication:

Communication allows individuals to express their ideas, knowledge and creativity and share with others, whether they are individuals or an audience, local or foreign. [...] Culture requires diverse forms of communication in order to flourish, to create, to be re-created and to be shared (UNESCO 2015, 118).

The so-called mediatisation of society has altered how meanings are produced, organised and shared and how society is represented. The potential of the media has grown with the consequent increased diversification in the dissemination of information. However, this diversification does not necessarily guarantee communication processes affected by diversity. In

this respect, Martín-Barbero warns about the post-modernism's "deceptive pluralism that confuses diversity with fragmentation" (Martín-Barbero 1995, 60-69).

The social discourses produced by the media, and specifically by audiovisual media, are central in our societies as well as offering us a way to perceive and be aware of aspects of our own, wider social reality:

Of the new ways of being together through which citizens experience the heterogeneous socio-cultural fabric of the city, the huge diversity of lifestyles, of ways of inhabiting, of structures of feeling and narration... The symbolic heterogeneity and vastness of the city, whose most accurate expression lies in the changes occurring to the ways in which people experience a feeling of belonging to the territory and how they experience identity (Martín-Barbero 2002, 276-277).

Hence the importance of mediatisation processes, understood as a space for articulation and transition, for the production and dissemination of meanings but principally for operating "a route between the public sphere and the singular and individual space of the subjects" involved in "constituting the social space between the 'I' and the 'other'" (Barros 2013, 11).

Such movement and routes between the public sphere and singularities reconstruct new perspectives for the public sphere itself. Both communication and culture structure these transitions, spaces of co-existence, of exchange, of interaction, whose dynamism depends on the dynamism of the possibilities of social cohabitation, of new solidarities and of communication in process, in a "re-evaluation of the articulations and mediations of civil society" (Martín-Barbero 2002, 225).

Objectivations are socialised forms of meaning, interfaces between the subjective world and the objectivity of social reality. According to Knoblauch (2013), material objectivations are a way of stabilising objectivations and are therefore also communicative actions (p. 305). The author points to "mediators" linking what is local and territorialised with other spaces, bringing together situations that are displaced in time and in space; i.e. they are the link that connects different contexts.

It's vital to understand how, in practice, our awareness and recognition of singularities are processed and how the conditions come about for co-existence between subjects marked by their repertoires and by attempts at identification and comparison. Sodr  (2006, 9-11) notes that we continuously compare our own repertoires with what is before us and that this has a direct effect on diversity. He even claims that the concept of diversity itself should be seen as a comparative concept:

If an object appears several times before our eyes with the same internal determining features (quality and quantity), we use comparison to check whether it is one thing and not different things [...]. But why do we say someone is the same or different from another? Because we compare. We compare in the same way as we identify objects. And we compare to wield power, to dominate. In reality, men

are not similar or dissimilar. Men, unique beings, co-exist in their diversity⁷.

Based on what has been found by the authors of this article, it is possible to identify the organic relationship between cultural diversity, intercultural dialogue and communication processes in what are called intercultural competences or skills. These are partly acquired skills, communicative forms that provide the subject with the means to negotiate, to decipher references, conceptions and perspectives, in the same way as the contexts of Knoblauch (2013).

In the sense adopted here, with many different forms of expression, the guarantee of free access to communication is fundamental in the protection and promotion of cultural diversity. Not only access to diversified content but also access to the capacity to produce content which represents themselves, their singular logic systems and those of the groups they identify with. Cultural diversity is as much a space for expression as it is for the right to disseminate, for the desire to singularise, to present one's own culture and dialogue with the expression of others, to deal the "untranslatable" and express the universal.

To a certain extent, "communicative forms" (Knoblauch 2013) have an impact on the issue of cultural diversity since contexts can be limited by access to or the construction of cultural skills, either via stabilising objectivations which can be seen as consolidations of concepts or, in the words of Sodr  (2006), via automatic knowledge.

Common sense can also be understood as a stabilised context, a kind of stabilising objectivation, as pointed out by Knoblauch (2013). This can be directly related to the issues presented by the report *Investing in Cultural Diversity and Intercultural Dialogue*, which notes that promoting diversity means thinking about our everyday practices and perspectives for interpreting the world; i.e. "Sensitizing people to cultural diversity is more a matter of approaches, methods and attitudes than of the assimilation of content." (UNESCO 2009, 17).

The same report highlights three challenges: local content in communication production, diversifying the possibility to express different points of view and a more balanced representation of different individual and regional perspectives. This effectively opens up the possibility of not falling into the trap of "automatically knowing" about the other. Something that is highly stabilised can act as a brake on the intercultural communication, interactions and dialogues that end up reinventing the contexts we live in.

A methodological proposal

Based on these conceptual considerations, we propose a combination of Stirling's model of diversity in culture (UNESCO 2011, 13) and the theoretical contribution made by Knoblauch and Tuma for audiovisual analysis (2011) with the aim of helping to define variables and methods to identify the protection and promotion of cultural diversity in audiovisual production.

Analyses and studies to define indicators of cultural diversity in the audiovisual field refer almost in their entirety to a general and structural dimension of the audiovisual market, of public policy, such as the number of films or tracks produced, the languages of production, the number of films screened, the origin of the films screened, the production values, number of screens per inhabitant, nationality of the owners of cinemas or other aspects of special sectors of artistic production, such as in Stirling's base study (UNESCO 2011).

Regarding Stirling's model of cultural diversity, developed by UNESCO's Institute for Statistics to measure cultural diversity, Ranaivoson, quoted by Albornoz (2014, 25), notes that "to evaluate the diversity of any system [...], firstly this system must be divided into types or categories (for example, titles, geographical origins, etc.)"⁸ (Albornoz 2014). Ranaivoson (2007) states that the Stirling method defines three dimensions for diversity: variety (number of different types or categories), balance (close to the concept of balanced distribution, more or less uniform) and disparity (degree of dissimilarity between the existing types). To understand these dimensions better, we will give the example of musical diversity on French radio channels, used by Ranaivoson, which is enlightening:

To increase variety we can, for example, increase the number of songs broadcast from 100 to 150. To increase balance, we can reduce the number of broadcasts of the most frequently played songs and increase broadcasts of others. To increase disparity, we can choose to replace some of the French pop songs with songs of other styles that didn't used to be broadcast, such as Brazilian bossa nova songs or qawwali from Pakistan (Ranaivoson 2007, 6).⁹

In a later work, the author notes that simply broadening the diversity of products offered, almost always by creating links between these products and their relationship with consumer preference from the perspective of market segmentation, is an approach that focuses on the productions available as a whole and not on the characteristics of what is available, as in the theories of Superstar or The Long Tail. She also states that, for these theories, availability, as a key concern, is seen as "the range of products that may be profitably available" (Ranaivoson 2016, 242)¹⁰. In this case "diversity of supply" is limited to what can be sold or not. This may be useful for an analysis of the audiovisual market but not for our focus, which is the guarantee of diversity of expressions irrespective of whether they are more or less lucrative, including here what the author calls "marginal works".

Our proposal is to look for more specific aspects related to audiovisual production *per se*; in other words, from the point of view of what is produced and by whom. This study was carried out based on elements related to the promotion of cultural diversity: perspectives, types of organisation and proposed content and programmes, using the Stirling model as our reference. Our aim was to examine the diversity of specific characteristics of cultural products, goods or services

and the diversity of agents involved in the different stages of production and distribution *per se*, and our study was from this perspective. The products themselves were therefore seen as systems *per se*, identifying several of their aspects as categories (the variables to be used), related to what Ranaivoson called the diversity of production: "the diversity of the subjects at each stage of the production process" (2007, 7)¹¹.

In turn, Knoblauch and Tuma (2011) proposed an analytical method involving the "ethnographic sampling" of audiovisual production that served as a reference to complement the approaches of Ranaivoson and Stirling. According to the authors, a coding/sampling basis must be defined and categories selected to analyse situations or aspects deemed relevant within the specific coding/sampling context in question. Subsequently, a general view is obtained of the data gathered in a table or something similar and, finally, a refined analysis is carried out of the elements for a better understanding of the cultural product in question. This analysis of internal elements of production and of the creative process involved in the production of certain artistic sectors may be applied to the production of video, audio and other sectors.

A case study: the *Fábrica do Futuro* in the municipality of Cataguases, Minas Gerais, Brazil

Since 2005 the *Fábrica do Futuro* – Residência Criativa do Audiovisual has been in operation in the town of Cataguases, in the state of Minas Gerais (Brazil), with almost 75,000 inhabitants, Its work focuses on culture, communication and youth, with regional production hubs of cultural content for television, film and the internet. Together with various public and private institutions from the area, it set up a regional audiovisual production "pole" or centre, bringing social agents from five towns together around this project (from Cataguases, Itamarati de Minas, Leopoldina, Mirai and Muriaé). The audiovisual production studio for this pole made it possible to analyse the relations between culture and communication and their possible impact on the promotion of diversity.

243 audiovisual festivals and exhibitions are currently held regularly in Brazil, according to Leal and Matos (2011), who believe that, in the past ten years, Brazil has developed a diversified and consistent circuit of audiovisual festivals. One difference inherent in the sample from the Audiovisual Pole of Zona da Mata is the screening of films produced the previous year in the Audiovisual Pole's own area, allowing us to analyse a perspective of audiovisual productions within the same specific sphere and compare them with each other, opening up the possibility of comparability across historical series.

To analyse the audiovisual content produced by the Pole and verify to what extent this reflects and promotes diversity, using the aforementioned theoretical reference, it was decided to work with the data available on the production of four films made in the Pole's region and presented at the *Mostra 2015 do Polo Audiovisual*, held in December the same year: *A família Dioni*,

Estive em Lisboa e lembrei de você, Dois and *Introdução à música do sangue*. After interpretation and analysis, the main classification was defined as the cultural diversity expressed (or not) in the Pole's audiovisual products, taking the films of the Mostra 2015 as specific targets. The following diagram (Image 1) represents the combination of two references in the three groups of variables.

In order to show the power of the methodological exercise proposed, we studied three groups of variables:

- Origin of the direction and creative team, with the variables of the director's origin, the origin of the soundtrack's composer and the origin of the director of photography.
- Origin of the cast and technicians, with the variables of the percentage of local actors, number of towns of origin, number of actors from each town of origin, number of local actors coming through the Audiovisual Pole's own artistic or technical training.
- Locations and settings for filming, with the variables of towns used as locations and context and/or background settings.

We then produced the table of categories below, dividing the elements from the four films in the sample into three tables, totalling twelve columns of data. These data were used to compile the information obtained and subsequently analyse each of the elements, ranging from the artists and technicians involved to aspects related to the locations and settings for the Pole's audiovisual products. The aim of these tables is to develop elements that help us analyse some aspects of diversity of the actors and the references involved with audiovisual production which, gathered together and organised in this way, make it possible to construct a platform of analysis, as we will see later on.

In the first table, and although the prevalent place of origin was Rio de Janeiro, four directors were from three different towns and each of the four composers came from a different town, although the directors of photography were mostly from Rio de Janeiro.

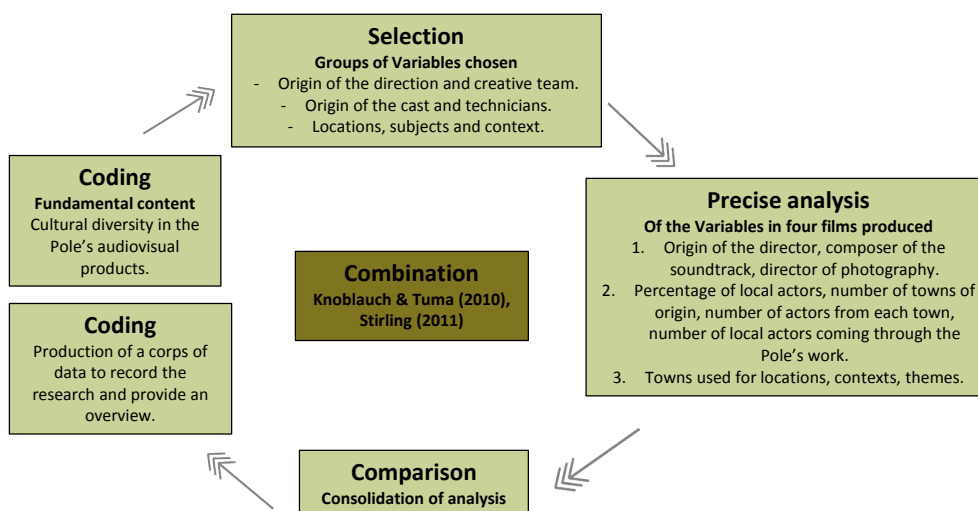
In general, the second table shows that the four films have 73 characters played by actors from twelve different towns and three countries, with 72% of the characters (53) played by artists from the region itself. Cataguases, the main town and where the Audiovisual Pole is based, accounted for 52% of the total.

Finally, the third table shows that five towns were used as locations, four of them from the region. One important point in the analysis of the four films is the discovery that, although most of the locations were towns from the Audiovisual Pole's region, the "setting" or ambience for the productions was not necessarily located in these towns. With the exception of *Estive em Lisboa e lembrei de você*, whose main character is in Cataguases, the others could have represented any inland town.

Regarding the origin of the artists, the four films have workers from the towns Cataguases and Muriaé, in the Audiovisual Pole's region. The film *A família Dioni* has three artists from the region as its stars (Bernardo Lucindo, Anna Luiza Marques and Murilo Quirino), who trained on the drama courses of associated institutions. Talking about working with the artists, the director, Alan Minas, says that "the three teenagers playing the main roles came out of the drama courses here in the town [...]. They have a theatre-approach to acting, of course, but they gave me material to work with".

The only film using artists from Cataguases and from the region for all its main artistic roles is the short, *Dois*, by the director Rafael Aguiar. The film deemed the most "cosmopolitan" is *Estive em Lisboa e lembrei de você*, based on the book written

Image 1. Definition of the categories



Source: Produced by the authors based on Knoblauch & Tuma (2011) and Stirling (2011).

Table 1. Origin of the direction team

Title	Origin of the director	Origin of the soundtrack composer	Origin of the photographer
A família Dioni	Rio de Janeiro	Pernambuco	Rio de Janeiro
Dois	Cataguases	Cataguases	Cataguases
Estive em Lisboa e lembrei de você	Lisboa	Paraná	Rio de Janeiro
Introdução à música do sangue	Rio de Janeiro	Rio de Janeiro	Rio de Janeiro

Source: Produced by the authors, from Oliveira Júnior (2016).

Table 2. Origin of the cast and technicians

Title	Cast features	Percentage local actors	Number of towns of origin	Towns	Origin of actors (town)	Coming through the Fábrica do Futuro
A família Dioni	The film's characters are from the town of Cataguases.	82.35%	6	Cataguases	10	10
				Muriaé	2	2
				Leopoldina	1	1
				Ubá	1	1
				Belo Horizonte	1	1
				Rio de Janeiro	2	
Dois	The film included the actor Mauro Mendonça, very experienced in television and nationally famous.	94.40%	5	Cataguases	12	12
				Muriaé	2	2
				Itamaraty	1	1
				Leopoldina	2	2
				Rio de Janeiro	1	
Estive em Lisboa e lembrei de você	Dozens of local actors and professionals, as well as promoting an important interchange with Portugal.	56.52%	10	Cataguases	10	10
				Muriaé	2	2
				Ubá	1	1
				Belo Horizonte	1	
				São Paulo	1	
				Rio de Janeiro	1	
				Recife	1	
				Fortaleza	1	
				Portugal	3	
Mozambique	2					
Introdução à música do sangue	Ney Latorraca and Bete Mendes (actors with a lot of experience and famous throughout the country due to their TV work) are the main characters but most of the technical team and the cast is from Cataguases.	60.00%	5	Cataguases	6	6
				Muriaé	2	2
				Ubá	1	1
				São Paulo	2	
				Rio de Janeiro	4	

Source: Produced by the authors, from Oliveira Júnior (2016).

Table 3. Locations, themes and setting

Title	Location town	Context / Theme / Setting
A família Dioni	Cataguases, Leopoldina, Recreio and Muriaé	The film tells the story of a father and his two almost teenage children, Kelton and Serino, who live on a farm, inland, in Minas Gerais. The mother no longer lives with them as she “melted” from love and, during transpiration, evaporated. Kelton falls in love with a girl from a circus that comes to town, and tries hard to transpire, evaporate, turn into a cloud and rain on his love. It portrays the universal theme of discovering love and the regional characteristics of the interior of Brazil.
Dois	Cataguases and Leopoldina	The story is about the relationship between Gabriel and Mateus, twin brothers who are in love with the same woman, Nina, in a small inland town. One of the brothers and the woman plan a heist and incriminate each other. One brother changes places with the other in jail.
Estive em Lisboa e lembrei de você	Cataguases and Lisbon	Based on the book by the writer Luiz Ruffato (from Cataguases), the story is about a middle to lower class man in his twenties who isn't happy with his family and decides to look for a better life by leaving Cataguases and going to Lisbon. As an immigrant in Lisbon he finds a very different world to what he'd imagined, with tensions due to the different societies and also the economic crisis.
Introdução à música do sangue	Leopoldina	A family is living inland in Minas Gerais, in a small house without electricity. All the characters have a different perception of time, which seems to pass more slowly inland, with a silent atmosphere of routine that's both exhausting and disturbing.

Source: Produced by the authors, from Oliveira Júnior (2016).

by the local Cataguases author Luiz Ruffato. The artists are from ten different towns, five different states and two countries.

In the Pole's productions we can see artists from Portugal and Mozambique (outside Brazil), Ceará, Sergipe, Pernambuco, Rio de Janeiro and São Paulo, acting together with local artists and technicians. Mauro Mendonça, Ney Latorraca, Bete Mendes, Caco Ciocler, Simone Spoladore, Gero Camilo, Bia Bedran and Neila Tavares, among others, are all artists with well-established careers in the country, who act on television, in the theatre and on film, and who've been involved with the Pole's productions for the last ten years. This started out as an apprenticeship but now they're starting to act together with a regional cast of different origins and backgrounds.

In the four cases, the presence of artists from the region presents, for example, a specific way of speaking which could mean that not only do people from the local towns see themselves in these actors but people from other areas in Brazil may also become aware of how people speak in other areas. The importance of this observation is directly related to language as a key aspect in cultural diversity; understanding how someone speaks as a primordial aspect in our cognitive mediations and the relations we establish with the world.

Regarding the themes of the films, references to Brazil's interior are present in the productions *A família Dioni* and *Introdução à música do sangue*. The first is a story about inland Brazil, about

a teenager struggling with his first love and who tries hard to transpire, to evaporate, to turn into a cloud and rain on his love. The film manages to make the characters' fantasy believable and shows both the awakenings of love between teenagers, in an unusual way for Brazilian audiovisuals, and also the world of the children of circus performers who go from town to town.

In *Introdução à música do sangue* the type of people who live in Brazil's interior is represented naturally, conveying to viewers the notion of what the author proposes, as well as placing viewers within the reality of the interior, portrayed by the characters. *Estive em Lisboa e lembrei de você* is originally set in Cataguases and Lisbon and deals with various aspects that concern a young man in his twenties, such as the economic crisis, harmful relationships and the feeling of being out-of-place, among others. As a way out, the main character looks for new opportunities and a fresh start in Lisbon but he comes across the typical situation of immigrants in Europe. The theme is also used to improve ties between these two Portuguese-speaking countries, both participants in the Festival de Cinema de Países de Língua Portuguesa (CINEPORT).

Regarding the “setting”, all the films in the sample use towns from the region as their main location. Although the story they tell could have been filmed in other places (such as *Dois*, where twin brothers fall in love with the same woman and envy lies at the heart of the story, etc.), the towns and their streets are

shown. The film *Introdução à música do sangue* has a remote farm as its setting, with birdsong or at times a disconcerting silence as the backdrop. It's about the interior of Brazil, a place that electricity hasn't reached, and throughout the film we can see that the characters have a notably different perception of time, which seems to pass more slowly in towns in Brazil's interior.

In this respect, the district of Leopoldina, chosen for the locations, is perfect. Interactions take place within specific contexts and the setting also acts as context. As in the case of the behaviour of the Isabel character, licking a spoon, an act which her mother believes to be sensual, "Is that the proper way to eat? Don't they have manners?", or the couple embracing in bed and the mother saying "we're too old for that", both behaviours considered inappropriate in such a context.

Conclusion

We believe the analyses carried out here could be useful in defining categories and variables applicable to the analysis of cultural diversity and audiovisual production. On attempting to combine the methodological proposals of Stirling (UNESCO 2011) and Knoblauch and Tuma (2011) with the contribution by Ranaivoson, we have revealed a productive way to develop a distinct methodology with this focus.

As an example of the power of the methodological exercise proposed, we carried out an analysis of four films produced at the Audiovisual Pole of Zona da Mata, in Minas Gerais, Brazil, which premiered in 2015, taking as our reference three groups of variables regarding the perspective of diversity: origin of the direction team, origin of the cast and technicians, locations, themes and settings.

An analysis of the categories and variables reveals several important aspects from the point of view of promoting diversity but we should especially cite two here: the opportunity for local artists and technicians to act effectively in the Audiovisual Pole's productions but also to benefit from the creative contribution of people from various parts of the country and world. Artists from Cataguases appear in the four films, a relevant fact if we compare this with the first film made at the Audiovisual Pole, *Meu pé de Laranja Lima*, which had several local technicians but only as assistants, and the only local artists were children.

Another point revealed by the analysis is that choosing the setting and theme without taking commercial (or sellable) issues into account provides a way not only to show local settings but also local expressive forms which might not be portrayed in other products from the same audiovisual medium.

This methodological exercise may help to guide producers and directors interested in furthering the promotion of diversity. The choice of the cast, of the setting, the soundtrack's composer, costume designers, directors of photography, scriptwriters, of all the elements are, in themselves, guides which can be used to develop several aspects in the area where they are going to be produced.

In the medium and long term, what has been analysed can be perfected, establishing comparative historical series of the elements studied here, as well as developing videographic studies of audiovisual production from the perspective of cultural diversity.

Notes

1. "uma dimensão coletiva e dinâmica que pressupõe a troca de representações, de valores, de leituras da sociedade".
2. "a compreensão de sua natureza comunicativa. Isto é, seu caráter de processo produtor de significações e não de mera circulação de informações".
3. "A primeira relaciona cultura à soma das descrições disponíveis pelas quais as sociedades dão sentido e refletem suas experiências comuns [...] a segunda ênfase é mais deliberadamente antropológica e enfatiza o aspecto de "cultura" que se refere às práticas sociais [...] A Cultura é um modo de vida global [...] Algo que se entrelaça a todas as práticas sociais".
4. "Os seres humanos utilizam uma variedade de sistemas de representação para experimentar, interpretar e "dar sentido" às condições de sua existência".
5. "Comunicação, como fenômeno, seria isso que viabiliza, entre seres humanos em sociedade, negociar suas ideias ou percepções "singulares" (de indivíduos ou grupos e setores sociais), em princípio "diferenciadas", objetivando um padrão de aceitabilidade que permita ao espaço social funcionar, seja para acordar objetivos, seja para fazer valer uns sobre os outros, seja para decidir dos modos adequados de atingi-los".
6. "elemento central da experiência estética relacionada aos processos interacionais".
7. "Se um objeto se apresenta várias vezes aos nossos olhos com as mesmas determinações internas (qualidade e quantidade), nós usamos o recurso da comparação, para saber se se trata de uma única coisa e não de coisas diferentes [...] Mas por que dizemos que alguém é igual ou diferente de outro? Porque comparamos. Comparamos como se fosse o caso de identificar objetos. E comparamos para exercer poder, para dominar. Na verdade, os homens não são iguais, nem desiguais. Os homens, seres singulares, coexistem em sua diversidade".
8. "para avaliar a diversidade de qualquer sistema [...], primeiramente este sistema deve ser dividido em tipos ou categorias (por exemplo, títulos, origens geográficas etc.)".
9. "Para aumentar a variedade, podemos, por exemplo, aumentar o número de canções difundidas, de 100 para 150. Para aumentar o balanceamento, podemos reduzir o número de transmissões das músicas mais tocadas e aumentar as transmissões das outras. Para aumentar a disparidade, podemos optar por substituir algumas das canções pop francesas por músicas de outros estilos que antes não eram transmitidos, como por exemplo as canções brasileiras da

Bossa Nova ou do Qawwali paquistanês”.

10. “a variedade de produtos que podem se tornar lucrativamente disponíveis”.
11. “diversidade de atores em cada estágio do processo de produção”.

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