

**\* Editorial**

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When empirical research studies involve individuals or groups of people it can be very difficult to avoid certain forms of investigative framework regarding the collection (of data) followed by analysis (of the material), or even the method of observation versus the type of intervention. But, and why not say it, - maybe it is useless or pretentious to attempt to change such an endeavor. It is important however, to consider that photography and its byproducts have been able to play a part in these operations, though sometimes imperceptibly.

Research methodologies dedicated to studying the intricacies of health and disease tend to lack the use of image, photography, video, and film, despite their potential to enhance any material. Professionals within the biomedical field themselves seem to have forgotten that radiology is basically the analysis of photographic images. Therefore, both social anthropologists and psychoanalysts, although they work against the grain and are the minorities, have always been concerned with the role of images in the field of research. Malinowski<sup>1</sup>, Mead and Bateson, Spitz and Robertson have been emblematic characters in this area. The ethnographic cinematography of Jean Rouch established, at last, the concept where truth, illusion, art, and science are more significantly bonded after being permanently detached from the ideals of purification, neutrality, and refutability. According to David MacDougall, although there is no genre that is properly understood as ethnographic film *per se*, and some theorists even refuse to define it at all because they would like the topic to remain open to interdisciplinary developments, one can distinguish ethnographic footage from ethnographic film, by recalling that videos have peculiarities that inspire respect. The characteristics of a video segment, whether from fictional or documentary film, comply with Jean Meryiat's documental-informational theory, which distinguishes a segment derived from intention from that conceived out of attribution. It is not, however, impossible that new theoretical sets are unveiled in the empirical field, as nowadays there is a growing repertoire of accessible and affordable digital devices for image capture, and an advanced acknowledgment with regards to the importance of qualitative research in the field of health.

This thematic issue of RECIIS stems from a process of reflection starting from the first edition of the refresher course "Ethnographic cinema, image and qualitative

research on health", at the end of 2009, in ICICT / Fiocruz. A meeting of health professionals and researchers gave rise to a debate regarding the extent of image use in the field of research on collective health, and its unexpected repercussions. With that, we had the chance to offer updated editions of the course, which having been enriched by the initial trajectory have further expanded the repertoire of questions regarding the status of images in health research be it in public health, the biomedical field, in education and / for / in health, in the social studies of science or in the art-science interface.

The origins of the course were rooted in the observation that Brazil lacked information regarding the use of images in qualitative research, especially in the areas of visual anthropology and collective health. The use of images in the anthropology field has been increasing in anthropology research programs such as with Etienne Samain at UNICAMP, Fernando de Tacca, and Patricia Monte-Mor in the Department of Anthropology and Image at UERJ, among others, and a specialized journal has even been created<sup>2</sup>. The convergence of ethnographic cinema with the progressive use of video in urban ethnography, and the role of photography and iconography in historical research and in oral history justify such developments. On the other hand, mental health studies that value the collection and recording of data on the mother-infant relationship in subjective genesis, in psychopathology and in the critical review of asylum experience, have another niche of interest, designing an approach that goes from micro-sociology to infra-individual. There are also very few courses dedicated to discussing this subject, most of them more firmly related to cinema or aesthetics, with no emphasis on the research problem in communication / information and health. However, there is surely interest, demand, and need to train researchers in these interdisciplinary areas, more or less hybridized. It could also be possible to transfer this recent trend in to the creation of film or video, film festivals, meetings and discussions devoted to ethnographic film, the substantial contribution of samplings from youtube or video, as well as the movement of bringing film to small communities.

This set of texts aims to present some theoretical currents of thought on the use of images in research, show some initiatives, point to some events and recover debts. No chosen thread of sufficient relief should be expected here, but rather we try to follow the course outline taking contributions from some of its professors. We work outside the

box and seek to depict a wide, unusual and heterogeneous panorama. Interinstitutional contribution is one of the features of this course and it is evident in selected texts.

PhD Prof. Diana Pinto, a researcher of the Social Memory of UNIRIO (Memória Social da UNIRIO), presents the foundations of discourse analysis based on interactional sociolinguistics, indicating three theoretical vocations that have contributed to this approach: analysis of conversation with Sacks, ethnography of communication of Gumperz and Dell Hymes, and also the analysis of framework with Gregory Bateson and Goffman. Accordingly, the project to integrate non-verbal information in data collection emerges. It includes audio-visual recordings, and a sophisticated manner of registering "the multiple and complex human actions in which various social groups are engaged." Image adds an interactive dimension to research and thus allows for the understanding of how subjects contextualize discourse. It is important to note that the researcher is particularly concerned with medical consultation and its complex interactive context. This leads to a discussion on ethical aspects such as confidentiality in the shooting of an interview with a patient. The issue of ethics in research with humans and of resolution 196/96 is quite timely because we are living a moment of deep concern about confidentiality and the implementation of images in research that uses photography or video.

Anthropologist Pedro Gradella, who works at the Laboratory of Communication and Health (LACES-Fiocruz), talks about how audiovisual devices help to support research production in the field of anthropology, as well as the development of the relationship between the two aforementioned fields. Pedro's concern was to reconstruct the debates surrounding ethnographic film, carefully exposing the tensions between cinema vérité and direct cinema, as well as the relationship between the initial ethnographic project and its reconsideration in late modernity.

Luciana Barbio, anthropologist, writes about the role of photography in the construction of the Paresí Indigenous community identity. This was one of the major ethnic groups that the legendary Luiz Thomaz Reis recorded during the Rondon Commission, constituting one of the oldest records of ethnographic film in Brazil. His fieldwork among members of this group brought us the wonderful photograph of the Indian chief dressed in a suit chosen specifically for that photograph, by the anthropologist. Using photographic records made by the Rondon Commission, the text seeks to counterbalance the official idea of the project, its strategic action of integration

and settlement of borders, with the current opinion of Paresi on the subject. The interest in recreating investigative trajectories or expeditions received the special attention of researchers from CO C, in particular PhD Prof. Eduardo Thiele n and Prof. Stella Oswaldo Cruz Penido, who rebuilt some in roads in to river stream areas called "ribeirinhas" that had been constructed by some major Brazilian sanitarians, and produced extensive documentation using photography, film and video.

The article written by PhD Prof. Rafaela Zorzanelli, from the Institute of Social Medicine at UERJ, aims to examine the persuasiveness of medical imaging from the use of photographs in European mental health medicine in the late nineteenth century, and of neuroimaging in the field of contemporary neuroscience, emphasizing problems concerning its production process.

The article by Mariana Bteshe and PhD Prof. Carlos Estellita-Lins was based on nearly a decade of research in IFF / FIOCRUZ when a systematic study of subjective genesis was undertaken using video to record the mother-infant interaction in institutional situations such as neonatal intensive care, in preterm infants, in the context of syndromic diseases, and even in routine situations like changing diapers. Together with PhD Prof. Octávio de Souza, Mariana and Carlos subjected some Lacanian paradigms to the scrutiny of an Anglo-Saxon rereading on early object relations. In this article, both seek to depict relevant initiatives in the footage of babies and young children with an emphasis on the psychoanalytic studies of the mother-infant relationship. The task of describing and classifying the project does not go beyond the pragmatic framework which indicates the composition of the field. They aimed at highlighting the importance of images within research for the study of intersubjective relationship genesis.

PhD Prof. Kátia Lerner, a researcher at LA CES / Fiocruz, discusses two American research experiences - the Fortunoff Archive (Yale) and the Shoah Foundation Institute (USC) – both which utilize the capture of audiovisual material as an important form of data collection, and emphasize the value of using image schemes in research.

It would not be correct to speak of ethnography and not mention the netnographies that emerge as methodology to reside and search the Web. Virtuality and its effects as related to the use of images in research are discussed in the article by designer Marcelo Vasconcellos, a doctoral student at the Graduate Program in Information and Communication in Health (PPGICS / ICICT / Fiocruz) and Prof.

Inesita Soares de Araújo, who explores the major ethnographic techniques applicable to the online medium, discussing the changes needed for its use in ethnographies in the field of massive online games, known as MMORPGs (*Massively Multiplayer Online Role-Playing*). This kind of graphical interface has been heading towards a tiny detail, the multitude of pixels and true color, in short, pursuing image simulation along with its potential for emulation.

It is very commendable that this journal has taken the task of publishing research in temporary state, uncertain as to the results, said to be in progress. In the section of ongoing research, Clarice Portugal and collaborators under the guidance of PhD Prof. Carlos Estellita-Lins, who are part of the research group for the prevention of suicide Labcities / FIOCRUZ, and contribute with their initial ideas on which they discuss the viewing of videos in the waiting rooms of clinics. It regards video viewing experience in health within a psychiatric emergency service location in Rio de Janeiro, highlighting the waiting room as a space for education and health, and analyzing its characteristics, process, and observed effects. It is effectively a pilot investigation into ethnography enriched with psychiatric emergencies.

Homero Carvalho and Tania dos Santos, directors of VídeoSaúde Distributer, bring out an article on "VídeoSaúde Workshop - Idea of the Argument," which occurs every two years and is now focused on the design of the proposed videos in health. The authors report the birth of this project and point the constraints and possibilities of audiovisual production as relevant practice in the field of health.

In our project we also bring three critical reviews: one about the iconographic book *Boticas & Pharmacies: An Illustrated History of Pharmacy in Brazil*, by PhD Prof. Flávio Coelho Edler, a historian and researcher at COC-FIOCRUZ, who presents images of the history of pharmacy in Brazil, focusing on the history of the occupation and medical practice in specific social, cultural and historical contexts. The review was written by Liandro Lindner and Elaine Kabarite, master students of PPGICS.

The documentary specialist Flávia Corpas, a doctorate student at PUC, along with PhD Prof. Marcus André Vieira, writes about a rare documentary film about the life and work of Artur Bispo do Rosário, famous patient at Juliano Moreira clinic: *Prisoner of Passage*, from 1982, directed by psychoanalyst and photographer Hugo Denizart, whose complaints of abuse in asylums were important for the psychiatric reform in Brazil.

Paul Giacomini, journalist and master student of PPGICS, contributes to our journal issue with a review he wrote on the film *Wasteland*, directed by Lucy Walker, which shows the work of artist Vik Muniz in one of the largest landfills of the world: the Jardim Gramacho in Rio de Janeiro.

This fascicle ends with a tribute to the work of the Psychiatric Reform in a democratic health system and open to psychological distress, research object of our group. Thus, we find it very important to mention an important initiative regarding the use of image in health projects, it was developed in 1996 by interns and employees at the Philippe Pinel Institute (PPI), which was a milestone in Brazilian psychiatric reform: TV Pinel. Edvaldo Nabuco, a researcher at the Laboratory of Studies and Research in Mental Health and Psychosocial Care (LAPS / Fiocruz), pays tribute to Doralice Araújo, creator of TV Pinel. Verônica Miranda and Bianca Reis, master students of PPGICS, interviewed Ricardo Peret, assisted by the former director of the IPP during the creation of TV Pinel, which enabled the implementation of this important project of image and mental health.

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Carlos Estellita-Lins

Mariana Bteshe

Eduardo Thielen

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<sup>1</sup> The famous Tobriand Boxes, Bronislaw Malinowski's boxes of pictures he took during his stay in Mailu, most of which are currently available to view and download, and the London School of Economics is responsible for treating them and making them available at: [http://www2.lse.ac.uk/library/archive/holdings/malinowski\\_bronislaw.aspx](http://www2.lse.ac.uk/library/archive/holdings/malinowski_bronislaw.aspx)

<sup>2</sup> Reports in Anthropology and Image, edited by UERJ, Department of Anthropology and Image