



CULTURE, EDUCATION AND PSYCHOLOGY: BRAZILIAN INDIGENOUS FORMATION AND THE SOCIAL MEDIA CONTEXT

CULTURA, EDUCAÇÃO E PSICOLOGIA: FORMAÇÃO INDÍGENA BRASILEIRA E O CONTEXTO DAS MÍDIAS SOCIAIS

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ABSTRACT

The social relevance of this research is based not only on the fact that it makes it possible to perceive that new technologies are also mighty present in many indigenous communities, which already tensions colonialists paradigms, but to acknowledge how these technologies are transmitting knowledge to make it possible to broaden discussions about the conceptions of indigenous education and culture, raising reflection on whether it is feasible or not to use Youtube as an educational, technological tool, especially with a focus on an anti-colonialist education. Because Youtube is a place of broad access, used by both teachers and students of primary and higher education, it is interesting to know the existence of specific channels that deal with indigenous education, as well as to critically analyze their contents, before using them as educational tools on indigenous people.

KEYWORDS: Brazilian. Youtubers. Education

RESUMO

A relevância social desta pesquisa baseia-se não apenas no fato de que torna possível perceber que novas tecnologias também estão poderosas presentes em muitas comunidades indígenas, o que já tensiona paradigmas colonialistas, mas para reconhecer como essas tecnologias estão transmitindo conhecimento para tornar possível ampliar as discussões sobre as concepções da educação e cultura indígenas, levantando a reflexão sobre se é viável ou não usar o Youtube como ferramenta educacional e tecnológica, especialmente com foco em uma educação anticolonialista. Como o Youtube é um local de amplo acesso, utilizado tanto por professores quanto por alunos do ensino fundamental e superior, é interessante conhecer a existência de canais específicos que lidam com a educação indígena, bem como analisar criticamente seus conteúdos, antes de usá-los como ferramentas educacionais sobre os povos indígenas.

PALAVRAS-CHAVE: Brasileiro. Youtubers. Educação

INTRODUCTION

New technologies¹ have expanded rapidly, and it is well known how they can change people's lives, involving changes in personal, social, and professional behaviors (BERRIBILI; MILL, 2018). Its use provides fast access to information, primarily through social media and interactive channels, connecting people from several countries; as Mello describes it (2012, p. 102), "the

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¹ New technologies are understood as the methods and technologies used in communication, emerging in the Information Revolution scenario in the second half of the 1970s, which have been developing and improving over the years (VELLOSO, 2014).



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advances and discoveries, when announced, do not remain restricted to a community, as it did in the past, now the global population knows the questions of the whole world.”

Access to information through the internet¹ happens in many ways and through several channels. This paper focuses on a specific means, Youtube², and even more narrowly on Youtube channels produced by Brazilian indigenous YouTubers³ who carry on information about the native peoples from Brazil. In this way, this research aims to identify channels of Brazilian indigenous Youtubers and the contents shared regarding indigenous education and culture. There is the hypothesis that these Youtube channels, which enable the active participation of indigenous people, even if not many, can be a viable technological tool for promoting anticolonial⁴ education.

The interest in this work emerged from the participation in a group of research called GEPECUMA, led by professor Dr. Renan Antonio da Silva (Universidade Estadual Paulista e Universidade Estadual do Ceará), approved by the National Council of Scientific and Technological Development, linked to UNESP and UECE, which performs biographical researches on women educators, such as gender issues and teacher training, in which was possible to know stories of Indian teachers who reported using Youtube channels as a didactic resource. It was noticed that new technologies were being inserted in several villages. They took part in the daily routines of the Indigenous people, e.g., the use of cell phones, computers, laptops, and interactive networks via the internet (MENDES; FIALHO; MACHADO, 2019). Through the finding of digital média disclosing knowledge about Indian education, the main problem of this research emerged: which Youtube channels deal with indigenous education and which contents of this topic are being broadcast on the addresses of the “BR” domain?

It is important to infer that the universalizing and discriminatory ideas, disseminated in the social imaginary for centuries of history, according to Schmidt and Cainelli (2004), referred to all indigenous people the condition of rude people, barely evolved, who live from hunting, fishing, agriculture, and handicrafts, which do not develop technologically, including reproducing this perception at schools of primary education through textbooks. On the other hand, Silva K. and Silva M. (2010) affirm that each indigenous society has its structure, with a specific culture, being dynamic and critical; in fact, it is not possible to ignore indigenous history or speak about native peoples in a general way, making their specificities invisible.

¹ The internet is understood as a global system of interconnected computer networks that use their own set of conventions that control and enable this protocol, connection, communication, and data transfer between computer systems (CASTRO; MARANHÃO; SOUZA, 2013).

² Youtube is a website for sharing uploaded videos posted by its users via the internet. The term comes from English, in which “you” means “you” and “tube” means tube, channel; that is, a channel through which videos are broadcast

³ Youtuber is a terminology used to refer to a person who is a frequent user of the Youtube site for sharing videos, especially for someone who produces and appears in these videos on a specific channel.

⁴ In the decolonial perspective, ideas presupposed already striking, and fixed essences are perceived to enable differences to reinvent and enunciative *loci*. Knowledge is formulated from subaltern subjects' views, cosmovisions, or experiences.



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On March 10th, 2008, Law No. 11.645 was passed. It was established that teaching about indigenous culture and history should be mandatory and included in the country's official public and private education institutions curriculum. Such initiative, as highlighted by Mignolo (2007), is essential for the recognition and appreciation of indigenous people, as long as the knowledge is not worked from a European perspective, but from a decolonial logic, to produce an energy of discontent and distrust of colonial power (LOUREIRO, MORETTI, 2021), thus, according to Fialho, Machado e Sales (2014), a teaching proposal that abstracts the realities experienced by social-historical subjects is no longer accepted, to the detriment of mere biased description, relegating the social and cultural relations of historical agents, who effectively are the authors of history, to the background of importance.

TECHNOLOGIES, YOUTUBERS, AND INDIGENOUS EDUCATION

In Brazil, there are more than 250 indigenous people, according to the Demographic Census of 2010 from the Brazilian Institute of Geography and Statistics, totalizing in a population of 817,963 people, of which 315,180 people live in urban areas, and 502,783 live in rural areas. This data infers that even though most indigenous population concentrates in rural areas, a considerable portion is inserted in urban areas, with more significant contact with digital technologies. The indigenous people represent about 0,5% of the Brazilian population, having a very rich ethnic, cultural, and educational diversity, though they are barely known, understood, and respected by non-indigenous people.

According to Ginsburg (1994), contrary to reinforcing a Eurocentric history, the attempt to produce the history of indigenous people, considering the educational, cultural, and mythological aspects, is an international movement that necessarily permeates the consideration of indigenous worldview, that being a history constituted for them and with them. In this way, with indigenous people positioned behind the cameras, it is possible to give protagonists and visibility to their voices, making it feasible for them to narrate their own stories.

The first ethnographic movies sought to show the indigenous peoples as exotic and backward people who could only achieve a higher level civilization if there were an action from the state to educate them and take their savagery away, as Castro teaches (2005, p. 13):

Applied to the age-old question of the tremendous human cultural diversity, perceived both in societies that existed in the past and in those that coexisted contemporaneously in space, the evolutionary perspective in anthropology was based on fundamental reasoning: to reduce cultural differences to historical stages of the same revolutionary path.⁵

This perspective did not prioritize the narrative of Brazilian indigenous people; furthermore, it contributed to creating a wrong and prejudiced perception, which associated the indigenous people to

⁵ Aplicada à antiga questão da enorme diversidade cultural humana, percebida tanto nas sociedades que existiram no passado como nas que conviviam contemporaneamente no espaço, a perspectiva evolucionista em antropologia baseava-se num raciocínio fundamental: reduzir as diferenças culturais a estágios históricos de um mesmo caminho evolutivo.



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savages that needed domestication, teaching them the ways of western culture. Besides other factors, a fact taken into account is that the ethnic movies produced until recent times and other audiovisual productions that involved indigenous people were not made by their members. Delgado and Jesus (2018) explain that this mediatic perspective has been doubted in the past decades. The indigenous movement has engaged in debates, sensitized communicators, and produced new audiovisual content with themes involving indigenous people from their perspective.

In this way, technological advances have revolutionized the world, and it has been much different for several indigenous people. Castells (1999) teaches that this technological revolution has provoked many changes on the material foundations of society as a whole, presenting itself at a speed that sometimes is too difficult to keep up. According to Vermelho et al. (2014, p. 182), “[...] new technologies enable the creation of more interactive means of communication, freeing individuals from limitations of space and time, making communication more flexible”.

Technological evolution has been breaking paradigms and changing the way human beings relate to the environment in different areas, from the world of work, human relations, and, why not say, knowledge acquisition. The ubiquity of digital information and communication technologies (DICT) resources is increasingly rooted in our daily habits, changing how we interact and inform ourselves.⁶

It is crucial to notice that through the technological progress, it was possible to constitute youtube channels in Brazil; some of them do not simply count on the participation of indigenous people but are produced by them, a fact that deserves to be highlighted. Such channels signal the use of digital technologies by indigenous people and how important those YouTubers are, showing the cultural and educational diversity not only for indigenous communities but also for all other communities that access these channels.

One should note that children and youngsters make most access on Youtube. As stated by Silva, Fagundes, and Menezes (2018), in the manual *Children and Adolescent's health in the digital era*, created by the Brazilian Society of Pediatrics, some data and indicators are referring to the research done by the Internet Management Committee and the Regional Center of Studies for the Development of the Information Society, the TIC Kids Online - Brazil from 2015, which shows that there are more than 29,7 millions of children and adolescents between 9 and 17 years old in Brazil, from which 23,7 million (80%) are heavy internet users. Such information allows us to infer that children and young people in the development process have contact with knowledge mediated by the web. The way these pieces of knowledge are signified and seized interferes with their worldview (FILHO; SOUZA, 2019).

⁶ Technological evolution has been breaking paradigms and changing the way human beings relate to the environment in different areas, from the world of work, human relations and, why not say, the acquisition of knowledge. The ubiquity of the resources of digital information and communication technologies (DICT) is increasingly rooted in our daily habits, changing the way we interact and inform ourselves. (SOARES et al., 2018, p. 1).



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According to Castells (1999), new information technologies are integrating the world into global networks of instrumentality and can no longer be ignored, as they interfere in the development of humanity. Communication mediated by computers generates a variety of virtual communities, for instance, Youtube channels, that enable fast access to subjects that one wants to deliver. In fact, YouTubers are unknown people, not being public figures, meaning that they don't have a strong media presence in the mass media; they are relegated to the background of importance, at least until they get featured in the propagation of their posts.

The videos produced by regular people, which is the case of videos made by indigenous, are usually recorded with a webcam, without complex editing or a vast production team, as seen in the mass media or more sophisticated channels. The protagonists typically speak to a camera in the foreground in these videos, commenting on their channel's scheduled topics. Although without professional rigor, Oliveira and Viggiano (2018) infer that YouTubers democratize access to education as they make knowledge widely accessible for free.

Berribili and Mill (2018) explain that YouTubers have become more critical in several sectors, especially in the commercial one, to advertise products; however, there is a wide variety of channels used to disseminate individual and collective works and even personal life. Regardless of the goal for which they were created, these channels end up spreading daily practices, arts, values, habits, social relations, among other aspects that make up the framework of plural cultures.

As Martino says (2009, p. 3):

The leader of opinion spreads the messages (say, a propagation function), but in doing so, they cannot fail to perform a function of selecting those they deem relevant (filter function); moreover, they can and often do edit, crop, comment, evaluate and, therefore, transform these messages.⁷

When it comes to the diffusion of education and culture, this reality is quite remarkable, as each subject will transmit what they conceive as opportune, imbued with values, beliefs, and opinions which are subjective (ARAÚJO; SOARES, 2019). This way, the Youtube channel becomes a space of formation of the subject, enabling learning, which permeates the selection and editing of the Youtuber (SOARES et al., 2018). Also, as children, youngsters and adults will be able to access Youtube videos from computers, tablets, and smartphones, to name a few, quick information is allowed (SILVA; FAGUNDES; MENEZES, 2018).

Indigenous Youtubers generally make homemade videos, including classes, documentaries, personal diaries, and militancy events. It is possible to observe that indigenous people use this digital resource as interactive, dynamic, and mobilizing spaces, in other words, a tool to promote awareness for the preservation, appreciation, and respect of indigenous culture. Indigenous education is not alien to the technological modernization process; on the contrary, in many cases, it has become an essential tool in propagating their ideas. And indigenous Youtube channels can be used, didactically,

⁷ The opinion leader disseminates the messages (say, a propagation function), but in doing so, they cannot fail to exercise a function of selecting those that they deem relevant (filter function), in addition, they can also, and often do 'edit', cut, comment, evaluate and, therefore, transform these messages.



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to promote knowledge about indigenous history and culture, as of what is transmitted, in an anticolonial way, by themselves.

Knowledge about indigenous history and culture included, through educational legislation, as mandatory in primary education schools and higher education courses. The Law of Guidelines and Bases for National Education no 9.394/1996, in Chapter II, Article 26, ensures that the content taught on the History of Brazil must also refer to the Indigenous History as well as other peoples' history: "in public and private elementary and secondary schools, the study of Afro-Brazilian and indigenous history and culture is mandatory." Article 32, § 3º, also asserts that "[...] regular elementary education will be taught in Portuguese, ensuring indigenous communities the use their mother languages and their own learning processes.

Indigenous YouTubers, through their channels, can facilitate the educational mediation of knowledge for indigenous and non-indigenous people, as long as the teachers use the information responsibly (LUCHETTA; PIOVEZANA, 2011). However, I had yet to see which Youtube channels produce information about indigenous peoples that could be used for educational purposes, with indigenous people playing a leading role. An investigative path was elaborated for this, described in the next session.

METHODOLOGY

This research began with an online search carried out on January 9th, 2020, in the following databases: Scientific Electronic Library Online (SciELO), portal of Periodicals of Coordination for Improvement of Higher Education Personnel (Capes), and Digital Library of Thesis and Dissertations (BDTD), in order to know the previous productions that interrelated indigenous education with Youtube.

On SciELO, 22 articles were found when I searched for essays with the search word "indigenous education"; however, I found no records when I refined the descriptor "Youtube". On the Capes Periodicals Portal, in "search subject," with the type of materials "articles", in the "subject" field, I found 211 articles for the descriptor "indigenous education"; however, when adding the term "Youtube", I also found no record. On BDTD, in "advanced research", in the "subject" field, I found 371 results with the descriptor "indigenous education", but when adding "Youtube," again I found nothing.

It is considered the possibility that Youtube was a very specific term, so the searches were redone in the three databases as mentioned earlier, combining the words: "indigenous education" and "new technologies"; "indigenous education" and "digital technology", following the same paths of the previous search with the following words: "indigenous education" and "Youtube". On ScieELO and the Capes Periodical Portal, there was no article record for the three new combinations. On BDTD, the same happened with the word combinations "new technologies" and "digital technology"; however, five words appeared with the combination "video". These papers were compiled in hopes that they could contribute to the theoretical foundation of the research; in fact, after analyzing the titles,



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abstracts, and keywords, I found that none of them dealt with the use, production, or discussion of videos involving indigenous people.

Even though it did not offer good theoretical support, This initial search was essential to understand that there are only a few published papers that address, even superficially, indigenous education in Brazil; after all, only 604 products were located with this descriptor, originating from theses, dissertations, and scientific articles. Regarding the use of new technologies associated with indigenous education, the most alarming thing is that no study has been published. This finding makes this research original and shows the need to reflect on how indigenous communities have appropriated digital technologies and how these are being used in education.

After the previous exploration in the databases, I started the epicentral research, intending to identify the channels of Brazilian indigenous YouTubers to learn, later on, about the transmitted contents related to indigenous education disseminated through Youtube. Therefore, the study was developed electronically on July 9, 2021, through the world wide web, as the information on Youtube is provided digitally.

In more detail, to find the channels of Brazilian indigenous YouTubers, the following subject was written in the Google research field: "indigenous YouTuber channels", with the *Wariu* channel appearing as the first option. Through the *Wariu* channel, by clicking the "channels" icon, other indications from indigenous YouTubers were presented, enabling the meeting of promoters of indigenous content, such as *Benilson Pitaguary* and *Vlog Katú*.

New searches were carried out through the icons of these channels until the indicators were repeated, showing the exhaustion of the collection. At the end of this process, fifteen channels of indigenous YouTubers were identified.

The inclusion criteria were three: 1) be produced by an indigenous person; 2) have written self-definition on the channel as indigenous people content disseminators; 3) disseminate subjects related to indigenous education and culture directly or indirectly. As all channels met the inclusion criteria, all of them were considered for analysis.

After selecting the channels that would be investigated, the systematic observation of the posts began, the floating and in-depth reading of the contents broadcasted, and the export of pertinent information, which made it possible to organize the database with the results found.

Regarding the ethical aspects of this research, it is important to clarify that it isn't a study involving human beings; it was based only on publicly disclosed content with open access; so there was no need for the research project to be approved by the Ethics Committee. However, the ethics prevailed in the development of the study, expressed in several aspects: in the care of the definition and description of the problem and research goal; in reliable data collection supported by the chosen methodology; in the analysis and interpretation of the results, which value rigor and commitment to the author's ideas, in the writing and propagation of the research, concerning the clear and direct scientific language as well as the effective participation and authorial responsibility of the researchers who signed this article (CRESWELL, 2007).



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PRESENTATION AND MATERIAL DISCUSSION

I found that indigenous people have been using technology, and such appropriation, specifically when it comes to the use of Youtube, resulted from the need to show their peers and the world that their culture matters, that their lives have value, that indigenous people are diverse and plural and that they produce history. On the need to use technology, Mendonça, Lima e Gusmão (2015, p. 42) infer that “[...] in indigenous villages and communities, this reality is no different, there is also a demand for access to information and the use of IT resources (computers, smartphones, internet, etc.).

I chose to show the results found in this research by identifying Brazilian YouTubers I located, displayed in a chart, including the electronic addresses of their channels, a brief description of each channel, the main contents shared, and the possibilities of interaction with people. This chart makes it possible to obtain an overview of the findings and a specific perception of each channel.

Table 1 – Indigenous *Youtubers* in the “BR” domain

Name	Youtube page	Description	Content	Interactivity
Daniel Munduruku	https://www.youtube.com/user/dmunduruku	It was created on January 31st, 2011, and it has 13,8 thousand subscribers. There are 347 videos on the channel, with 275.163 visualizations.	It shares videos that bring information about indigenous literature, suggestions of papers, and guests who share indigenous traditions. Thus, he enables citizen awareness and understanding of diversity and indigenous identity.	It allows people to comment, like and dislike, share his videos. There are no discussions or indications of other indigenous channels,
Crônicas Indigenistas - Música Indígena	https://www.youtube.com/channel/UCAomI3aHQWA2svF2nnogGNg	It was created on December 28, 2017, and there are 8,84 thousand subscribers. There are 45 videos posted on the channel, with 1.199.545 visualizations.	It shares indigenous music, traditions, and literary culture.	It allows people to comment on the song lyrics, like and dislike, and share the videos. There are no discussions or indications of other indigenous channels.



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Wariu	https://www.youtube.com/channel/UCZFj_5-VLQRddUKouwCSpbA	It was created on August 22, 2013. It has 35,9 thousand subscribers. There are 28 videos and one playlist on the channel, with 614.741 visualizations.	It aims to share what it is like to be an indigenous person in the 21st century, showing the changes in the villages with the new technologies. It seeks to value the indigenous identity.	It allows people to comment, like and dislike, and share the videos. There are no discussions or indications of other indigenous channels.
Vlog Katú	https://www.youtube.com/channel/UCDWpUyt09FuAidkMZAIVEVg	It was created on December 7th, 2017, and it has 3,55 thousand subscribers. There are two videos on the channel, with 2.401 visualizations.	It shares posts aimed at valuing indigenous culture ironically and humorously, criticizing the stigmas about indigenous people. It seeks to foster indigenous empowerment by deconstructing stereotypes from the anti-colonialist perspective.	It allows people to share the videos, but it doesn't allow them to comment on them. There are indications of other indigenous channels.
Anápuáka	https://www.youtube.com/user/anapuaka	It created on February 28th, 2008, and there are 1,2 thousand subscribers. There are 11 videos e two videos in the playlist on the channel, with 43.747 visualizations.	It shows posts about public politics and indigenous music.	It allows people to comment, like and dislike, and share the videos. There are no discussions or indications of other indigenous channels.



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Benício Pitaguary	https://www.youtube.com/channel/UCMde3zcWeLRiPRmeV1fOB5Q	It was created on January 6th, 2015, and there are 1,87 thousand subscribers. There are 65 videos, 12 videos in the <i>playlist</i> on the channel, with 71.256 visualizations.	It shows posts about indigenous culture, describing the villages, the art, the music, the cooking, and education.	It allows people to comment. There are no discussions or indications of other indigenous channels.
Kunumi MC Oficial	https://www.youtube.com/c/KunumiMCOficial/about	It was created on November 14th, 2013, and there are 8,85 thousand subscribers. There are 20 videos and ten videos in the <i>playlist</i> on the channel, with 46.129 visualizations.	It expresses the political activist struggling for indigenous rights. He became known for displaying the red banner written “demarcação já” at the 2014 World Cup.	It allows people to comment. There are no discussions or indications of other indigenous channels.
Djuena Tikuna	https://www.youtube.com/user/djuenatikuna/videos	It was created on April 21st, 2012, and there are 3,52 thousand subscribers. There are 79 videos e four videos in the <i>playlist on</i> the channel, with 176.112 visualizations.	It shows posts aimed at the artistic dissemination of the indigenous music of Djuena, sung in the Tupi language, and it shares aspirations.	It allows people to comment. There are indications of other indigenous channels
Rádio Yandê	https://www.youtube.com/channel/UCLMgRZ4O12fCZjJK7qeysQw/about	It was created on September 1st, 2015, and there are 242 subscribers. There are 18 videos on the channel, one in the <i>playlist</i> , with 3.390 visualizations.	It displays Yande's communication post intending to spread this indigenous culture. The schedule includes information technology about indigenous reality.	It allows people to comment and share videos. There are indications of other indigenous channels.
Daiara Tukano	https://www.youtube.com/channel/UCnDJldEDEgwGtCJur6GnuUw	It was created on September 30th, 2011, and there are 1,61 thousand subscribers. There are 62 videos on the channel, three in the <i>playlist</i> , with 3.298 visualizations.	A channel of resistance and fight in the acquisition of indigenous rights.	It allows people to comment and share videos. There are indications of other indigenous channels.



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Katú Mirim	https://www.youtube.com/channel/UC27r9YhkT2hyR19jmXj2mTA	It was created on March 17th, 2017, and there are 5,08 thousand subscribers. There are 14 videos on the channel, with 89.249 visualizations.	It shows posts by an independent artist and songs of her authorship that portrays indigenous issues.	It allows people to comment and share videos. There are indications of other indigenous channels.
Oz Guarani	https://www.youtube.com/channel/UCFS1sv6slO9HvHw58zsZ1Tw	It was created on June 26th, 2017, and there are 2,4 thousand subscribers. There are 16 videos on the channel, with 73. 742 visualizations.	It shows posts from a Guarani rap group, “M’bya”, formed in the Jaraguá indigenous land.	It allows people to comment and share videos. There are no indications of other indigenous channels.
Denilson Baniwa	https://www.youtube.com/user/DBaniwan	It was created on March 8th, 2007, and there are 2.07 thousand subscribers. There are 17 videos on the channel, with 25.437 visualizations.	It expresses activism for indigenous rights, bringing culture, art, cuisine, and especially political issues to the fore.	It allows people to comment and share videos. There are no indications of other indigenous channels.
Ysani Kalapalo	https://www.youtube.com/user/YsaniTV	It was created on April 28th, 2012, and there are 640 thousand subscribers. There are 614 videos on the channel, with 59.316.515 visualizations.	It displays video posts promoting peace and indigenous culture, passing through art, music, dance, and political issues. It also deals with indigenous homosexuality.	It allows people to comment and share videos. There are no indications of other indigenous channels.



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<p>Mobilização Nacional</p>	<p>https://www.youtube.com/channel/ucidicgobjud78vgghsmwmjq?pbjreload=10</p>	<p>It was created on April 1st, 2015, and there are 4,44 thousand subscribers. There are 27 videos on the channel, with 279.774 visualizations.</p>	<p>It displays national mobilizations, defends indigenous rights, and encourages indigenous demonstrations.</p>	<p>It allows people to comment and share videos. There are indications of other indigenous channels. Instigate for mobilizations.</p>
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Resource: done the authors (2022).

It was shown that the 15 channels were created between 2007 and 2017 and that they had about 733,130 subscribers altogether, with an approximate average of 48,875 thousand subscribers per channel. There was just one channel with only 242 subscribers - *Rádio Yandê* -, while thousands of subscribers had already visited the majority, the most popular channel being the *Ysani Kalapalo*, with 640,000 subscribers. In all, the channels had posted 1,397 videos, totalizing about 62,220,500 thousand views. It is important to note that these figures refer to the consultation carried out on July 9, 2021, as the channels are constantly updated, and the numbers grow.

There were seven channels managed by male YouTubers, six by women. Two - *Mobilização Nacional Indígena* and *Radio Yandê* - had a more collective character, making it impossible to consider only one YouTuber responsible for feeding these channels. The main contents produced by indigenous people were music, dancing, cuisine, literature, routine in the villages, education, and political mobilization. I noticed that such subjects not only propagated the various facets of indigenous culture but aimed to disseminate it as a way of recognizing the nuances that permeate the lives of indigenous people by valuing its people, raising awareness of respect for the multiple forms of living, and the need to ensure indigenous rights.

In seeking the recognition of the indigenous people, they provided information about the daily life in the villages. The artistic work of the indigenous people was highlighted, as well as their routines and political struggles. It was possible to watch the indigenous teachers, students, musicians, dancers, healers, artisans, political activists, among others, which made a virtual approach possible with different ways of living, with a plural cultural framework of inestimable value. Rites, myths, and customs varied among indigenous peoples, showing the cultural diversity in dressing, eating, painting the body, elaborating religious rituals, and behaving towards the world, highlighting the need to preserve and value human life and the material and immaterial heritage produced (FIALHO; FERREIRA; SILVA, 2020).

It should be noted that the investigated YouTubers do not present themselves as educators, nor are their channels defined with a specific educational purpose. However, their pages are set as training places because they provide essential content for portraying indigenous history and culture and interface with their political struggles.



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To carry out a more detailed systematization of indigenous YouTubers' channels, they were divided into similar categorical thematic groups, in short, those that had similar themes posted on them. According to Malheiros (2011), the categories that emerge from the data have the great advantage of allowing a richer analysis since there is no limitation of a previous design. From this perspective, the analysis of the 15 channels showed that there were four main themes of the channels: music, literature, daily life, and political issues. As only one channel focused on literature, I decided to carry out a regression process and organize the data into three emerging categories: 1. music and literature; 2. everyday routine; and 3. politics.

To Minayo et al. (1994, p. 70), the categories “[...] refer to a concept that encompasses elements or aspects with common characteristics or that are related to each other”. This classification favors that the contents are crossed and compared to perceive their similarities and carry out the analyses; in this way, the table below was created, highlighting the channels of YouTubers and relating them to their thematic category:



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Table 2 – Youtubers classified by thematic categories

Thematic Category	Youtubers
Music and Literature	Daniel Munduruku <i>Crônicas Indigenistas - Música Indígena</i> Djuena Tikuna Katú Mirim Oz Guarani
Daily Routine	Vlog Katú Wariu Benício Pitaguary Rádio Yandê Ysani Kalapalo
Politics	Anápuáka Kunumi Daiara Tukano Denilson Baniwa <i>Mobilização Nacional Indígena</i>

Resource: the authors (2022).

The most emphatic congruence among the content broadcast on the channels of the indigenous YouTubers surveyed was the search for recognition and appreciation of indigenous culture, since giving light to their daily lives, their music, their literature, and their political aspirations was something carried out with the motto of presenting different ways of life to their viewers, who expressed themselves through music, art, customs, recognition of the native language, the need to restrict their lands and guarantee other indigenous rights. They constituted a possibility to show that different ways of life exist and need to be respected and valued; after all, Brazilian society is multicultural and heterogeneous, which does not allow massification via the massacre of lives and ways of living that do not fit the normalizing socioculturais standards instituted by white colonizers (ABU-EL-HAJ; FIALHO, 2019).



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Daniel Munduruku's channels, *Crônicas Indigenistas - Música Indígena*, *Djuena Tikuna e Katú Mirim*, presented indigenous literature describing its importance for the preservation of traditions and appreciation of indigenous literati. These YouTubers pointed out that white literature is not the only one that exists, even though it occupies commercial spaces the most. They also inferred that the indigenous can and should produce knowledge and literature that emphasizes the story told by the indigenous people, considering their way of perceiving the world, a narrative that, for centuries, according to Antunes e Bergamaschi (2012), was despised, devalued and made invisible. It is worth mentioning that much of the literature published in the analyzed channels was transformed into melody, promoting original songs to music, which symbolized rites and told the history of the indigenous people.

Indigenous people consider music an essential element in the teaching process; some parents pass it on to their children for generations, contributing to keeping the myths alive in the community's imagination and learning their native language (BASTOS). I could observe music, such as raps⁸, being used to denounce social inequalities and claim the inclusion of indigenous rights in Brazilian public politics.

Vlog Katu, *Wariu*, *Benicio Pitaguary*, *Radio Yande*, and *Ysani Kalapalo* focused on disclosing how indigenous people went about their daily lives. They filmed the houses, the meals, the festivities, the manual arts, the body paintings, in short, the everyday life in the communities: specific patterns of shared socialization, combined with a system of reinforcement of their values or their acquired behavior (FEATHERSTONE, 1999). They also broadcast news and shed light on the indigenous culture to value their multiple forms of expression, including emphasizing the use of the original language, which is very necessary for the historical-ethnographic-linguistic understanding (PESSOA, 2004). Through these channels, it was possible to develop a more excellent approximation and sensitivity to indigenous life in the face of virtual immersion in the naturalness of the indigenous life without editing or retouching that would alter the indigenous panorama.

The *Anapuaka*, *Kunumi*, *Daiara Tukano*, and *Denilson Baniwa* channels mainly sought to defend indigenous rights and strengthen the union of peoples in the struggle for national political mobilization. They discussed the historic conflict over the possession and demarcation of indigenous lands, made difficult by legal bureaucracy and lack of political interest, as Kujawa (2015) denounced. They questioned the lack of regularization of indigenous lands and, consequently, the increase in pressure from loggers, miners, land grabbers, and other profiteers who improperly appropriate the land, exploiting it and accentuating conflicts that destroy nature and lead many indigenous people to death (SILVA, 2018).

On the *Wairu* channel, xavante, an indigenous with Guarani ancestry, brings information on how indigenous people appropriate digital culture. The video called "what it is like to be indigenous in

⁸ Rap " is an intermedia language that brings together elements not only of music but also of other languages and ways of expression. This is explicit in its name, as raps means rhythm and poetry – therefore, rhythm and poetry –, alluding to the synthesis of word and sound that characterizes it"



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the 21st century” reflects on the stereotypes that society relates to indigenous people as if they weren’t able to evolve and were forced to live as they did 400 years ago. According to *Wariu*, being indigenous is also being modern and part of the Brazilian people without neglecting their characteristics. By seeking to break stereotypes and paradigms constituted by the Eurocentric view of indigenous people, *Wariu*, in the video “Indigenous Peoples in Brazil”, questions the misconceptions presented around the word “Indian”. As Cafeffi says (2003, p. 21), “[...] this identity was attributed by Christopher Columbus to the inhabitants of the territory later known as America. He believed he had arrived in East India by traveling sea routes through the West”. The correct form, according to *Wariu*, is the word “indigenous” as it translates what is native to the land.

Caleffi (2003) adds that being indigenous means having legal rights and being part of their own culture. Thus, “[...] under the category “indigenous”, as we say, there are different ethnic groups, different from each other and national societies, which claim part of their rights based on the principles of “Original Rights” (CALEFFI, 2003, p. 21). Another historical mistake denounced by *Wariu* would be to call the indigenous territory a “tribe”, as Europeans used this term to rank the different peoples, thus advocating the use of the constructs “villages”, “peoples,” or “communities”.

Daniel Munduruku and Djuena Tikuna publish thematic themes that involve indigenous literature and culture on their channel. They defend the feeling of exclusion and prejudice for being indigenous can only be felt by the indigenous themselves. However, sisterhood is possible. According to Thiel (2006), through indigenous literature, it is possible to observe and better understand the conflict between the identity constructions created for the indigenous people and those created by them.

The *Crônicas Indigenistas* as well as the Benício Pitaguary channel - created by indigenous artists who produce music, highlighting culture, traditions, and nature - make songs - “Sonho do Beija-Flor Benki”, “No meio dessa floresta”, “Tarondê”, “Canto Yawanawá”, among others that have different styles of music - including adapting lyrics and melodies to their language. *Vlog Katu*, for instance, uses rap to denounce the neglect and prejudice against the indigenous people and the massacres that occurred in the attempt to take over indigenous lands. He calls for the union of people marked by slavery and violence to unite and be against the government’s strength and resist its extraordinary powers and mills that force them to dominate.

Oz Guarani is also a channel with indigenous songs, in the rap style, showing how strong indigenous people are amid the difficulties they face, such as the struggle for possession of their lands. In the rap “O índio e forte”, the last image exposes a part of the manifesto of the indigenous peoples of the Amazon in support of the *Guarani of Jaraguá*, published in 2017: “[...] we call on all Brazilian and international society to prevent this government from continuing to destroy our territories, our forests and our lives [...]. All strength to the indigenous peoples! Demarcation now! No fewer rights”. Through music, *Oz Guarani* tries to fight the Proposed Amendment to the Constitution (PEC) no 215/2000, which transfers the final word on the boundary of indigenous lands from the Executive to the Legislative. Several Brazilian traditional peoples and activists see the text as a threat



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to indigenous rights. On this fact, it is worth transcribing a note published by the National Indian Foundation (Funai) in October 2015:

The National Indian Foundation - Funai makes public its unrestricted opposition to PEC 215/00, which is being processed in the National Congress. Such a proposal represents a serious threat not only to indigenous rights and society as a whole since it is unconstitutional in several respects. PEC 215/00 proposes the transfer of responsibilities for the demarcation of indigenous lands from the Executive Branch to the Legislative Branch, disregarding the 1988 Constitution, whose rights expressed represent an achievement of the entire Brazilian people. In practice, this transfer means that the definition of the lands where indigenous peoples will exercise their right to physical and cultural permanence is subject to political majorities at the time. Today, this majority represents stakeholders and financiers so that indigenous land is not restricted personally, as was explicitly said by parliamentarians who are members of the Commission, which we know today as PEC 215/00. [...] Above all, PEC 215/00 affronts the stony clause contained in article 60 of the 1988 Constitution by trying to abolish individual rights and guarantees of the whole of society. If implemented, its approval will represent a severe setback for democracy, society, and the indigenous peoples of Brazil.⁹

In this direction, the *Anápuáka* channel has public policies and opinions, with videos made by him or reports that mention how indigenous people were televised. Complaints about deforestation and the neglect of indigenous people in all channels are evident. The *Daiara Tukano* channel, for example, is mainly focused on denouncing the government's negligence with the indigenous people and the misappropriation of their lands.

The *Mobilização Nacional Indígena* channel broadcasts videos of indigenous mobilizations, free land camps, and the parliament with indigenous agendas. It is linked to a website called Articulation of the Indigenous Peoples of Brazil (APIB), which brings together the *Acampamento Terra Livre*. This national mobilization has been carried out every year since 2004 to make visible the denial of indigenous rights and demand that the Brazilian Estate meet the demands of indigenous peoples. This fight for rights permeates the publications of Denilson Baniwa – publicist, plastic artist, illustrator, communicator, and indigenous activist. He recommends books with indigenous content, such as *O Diário* and *Kaxi*, adds film tips, such as “Quem quer saber sobre cultura?”, conducts interviews, and promotes indigenous projects.

⁹ The National Indian Foundation - Funai makes public its unrestricted opposition to PEC 215/00, which is being processed in the National Congress. Such a proposal represents a serious threat not only to indigenous rights, but to society as a whole, since it is unconstitutional in several respects. PEC 215/00 proposes the transfer of responsibilities for the demarcation of indigenous lands from the Executive Branch to the Legislative Branch, disregarding the 1988 Constitution, whose rights expressed there represent an achievement of the entire Brazilian people. In practice, this transfer means that the definition of the lands where indigenous peoples will be able to exercise their right to physical and cultural permanence is subject to political majorities at the time. We know that today this majority represents personal and financial interests and works to ensure that no indigenous land is demarcated, as explicitly stated by parliamentarians who are members of the Special Committee, which yesterday approved PEC 215/00. [...] Above all, PEC 215/00 affronts the stony clause contained in article 60 of the 1988 Constitution, by trying to abolish individual rights and guarantees of the whole of society. If implemented, its approval will represent a serious setback for democracy, society and the indigenous peoples of Brazil. as explicitly stated by parliamentarians who are members of the Special Committee, which yesterday approved PEC 215/00. [...] Above all, PEC 215/00 affronts the stony clause contained in article 60 of the 1988 Constitution, by trying to abolish individual rights and guarantees of the whole of society. If implemented, its approval will represent a serious setback for democracy, society and the indigenous peoples of Brazil.



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Ysani Kalapalo makes available several videos published on current issues: how indigenous people treat diseases, how to avoid pregnancy in the village, sexuality, indigenous conflicts, in addition to demystifying some myths: pipe smoking, age counting, the birth of a shaman, marriage with a white man/woman.

I found that, even though they are not identified as educational channels, the contents produced and broadcast on Youtube channels by the indigenous people, in general, highlighted the indigenous ways of living with a focus on cultural preservation and valorization, in the deconstruction of prejudiced paradigms and the formation and political organization in defense of indigenous peoples. Such contents, shown from the indigenous perspective, make it possible to know educational and cultural aspects inseparable from historical, social, and political issues that permeate indigenous life in Brazil, configuring itself as an essential vehicle for disseminating knowledge and also as a tool that can be used in the educational field, especially for being devoid of colonizing conceptions.

Contrary to broadcast ethical-racial diversity and indigenous identities propagated in a discriminatory, structural, and structuring way in Brazilian society; the daily lives of these peoples, portrayed on the Youtube channels produced by them, provide an opportunity to dismiss racism in its different manifestations and bring to light relevant information to combat retrograde and stigmatizing conceptions that relegate indigenous peoples to the background of importance. Furthermore, propagating the existence of these channels and their possibility of use in the educational field strengthens the confrontation with the forms of oppression that naturalize the silencing of indigenous people, the invisibility of their narratives, and the historical erasure of their speeches.

Read the indicated literature, listen to the songs, see the dances and body paintings in the interface with their meanings, watch the interviews, learn about rites and myths, virtually enter the indigenous daily life and, above all, be able to debate all this material collectively posted on the channels of indigenous YouTubers is not only a fruitful way to learn new knowledge but also a possibility to collaborate with the transmission of this knowledge.

The channels even have a feature in common, to critically show indigenous and non-indigenous aspects of indigenous life to cooperate with the formation of citizen awareness. In this wake, the investigated channels are presented as tools with rich possibilities of educational work, which Brazilian educators should not ignore; on the contrary, they should be valued and strengthened.

The study, however, brings, in a compiled way, a presentation of the channels available on Youtube that can contribute to the expansion of knowledge about Brazilian indigenous people, including pointing out the main subjects dealt with in each of them, responding to the proposed objective. And, in addition, it objectively demonstrates that many indigenous people already have the domain and use technological and digital tools to produce knowledge, which must be considered in the teaching of indigenous issues, suggesting the use of this tool in the educational field.

In this sense, learning, according to indigenous peoples, school or not, involves an educational practice that guides Western scientific knowledge to make the emancipation of non-indigenous guardianship feasible, as well as the traditional understanding of the ethnic groups that



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inhabit the Brazilian territory for the strengthening their cultures (SILVA; ARAUJO, 2014). Youtube channels produced by indigenous people allow not only to know the various cultures and ways of living of these individuals but also the importance of strengthening the fight for the guarantee of violated rights, recognizing interculturality, as an approach that is contrary to a merely rhetorical discourse that disrespects ethnic-cultural identities.

Educators who commit to a proposal for a substantial change in the traditional and dominant cultural pattern of educational training to achieve greater social justice understand that it is unacceptable that a country like Brazil, “[...] with such ethnic and cultural diversity, remains rooted in a unique model of education, grounded in the Anglo-Saxon history, culture and values of the white population [...]” (ABU-EL-HAJ, 2019, p. 211-212).

Finally, it is worth remembering that some indigenous communities chose to live in isolation, far from technological and medicinal advances, as they believe that indigenous knowledge itself, such as healing from nature, is sufficient for their existence. According to Arisi (2007, p. 32), the terms “isolated indigenous people” or “in isolation” are strongholds of more significant peoples who chose to isolate themselves from national society, sometimes as a result of previous traumatic experiences:

Far from the discussions that involve them, these peoples live deep in the woods or other places that are difficult to access for various reasons, among them, to escape from diseases, to have better hunting and fishing or to control the encounters with the whites to a certain extent. As the socio-environmental Institute points out: ‘isolation represents, in many cases, an option of the group, which may be guided by its relations with other groups, by the history of the attraction fronts in the region and also by the geographical conditions that provide this situation’.¹⁰

Thus, not all indigenous people have access to technology; for those who opt for more isolated lifestyles, it is important to foster understanding, admiration, and respect. After all, as Souza and Di Gregório (2016) teach, this is the objective of teaching indigenous history and culture: to respect and value cultural identities, that is, the cultural diversity in Brazil. The channels of indigenous YouTubers, in this direction, can collaborate with this scope both concerning school education in Brazil and non-formal education, shedding light on the multiple facets of the diversities of ethnicities that make up the ethic-educational territories.

FINAL CONSIDERATIONS

The research started from a concern about which indigenous people would produce Youtube channels to deal with indigenous education and culture and what content on these themes would be broadcast on the addresses of the “BR” domain. This concern led to the the emergence of a study

¹⁰ Far from the discussions that involve them, these peoples live deep in the woods or other places that are difficult to access for various reasons, among them, to escape from diseases, to have better hunting and fishing or to control the encounters with the whites to a certain extent. As the Instituto Socioambiental points out: ‘isolation represents, in many cases, an option of the group, which may be guided by its relations with other groups, by the history of the attraction fronts in the region and also by the geographical conditions that provide this situation’.



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to identify the channels of Brazilian indigenous YouTubers and the respective contents disseminated regarding indigenous education and culture.

I noticed that there are still few Brazilian pieces of research emphasizing indigenous education, especially regarding the use of video for indigenous educational training. In this case, no study was found in SciELO, the Portal of Periodicals from Capes and BDTD. Given the absence of scientific research concerning Brazilian indigenous channels on Youtube, there was a need to investigate this theme, since it was based on the hypothesis that these channels could be a feasible tool for the promotion of anticolonial education by making it possible to know the stories and ways of living in the light of indigenous perceptions.

Reaching indigenous YouTubers was necessary to start a free search on Google with the expression “indigenous YouTubers channels”. From the first channel identified, it was possible to locate the others through the indications they had on their online pages, a procedure carried out until exhaustion when the signs no longer inferred new channels. This movement made it possible to locate 15 channels, all of which met the inclusion criteria – to be produced by indigenous people, to have a written self-definition on the channel as a disseminator of content about indigenous people, and to disseminate issues related to indigenous education and culture directly or indirectly.

The identification of channels only partially responded to the proposed objective, and it was necessary to carry out an analysis to ascertain the main issues disseminated. This procedure made it possible to organize the channels into three thematic categories, according to the main theme dealt with in each of them: 1) music and literature, with the channels *Crônicas Indigenistas*, *Música Indígena*, *Djuena Tikuna*, *Katú Mirim* and *Oz Guarani*; 2) daily life, with *Vlog Katú*, *Wariu*, *Benício Pitaguary*, *Rádio Yandê* and *Ysani Kalapalo*; and 3) politics, with the *Anápuáka*, *Kunumi*, *Daiara Tukano*, *Denilson Baniwa* and *Mobilização Nacional Indígena* channels. I found that the posts differed in terms of focus, as there were channels that presented the everyday life in the villages; some were more dedicated to art – indigenous music, literature, crafts, painting, and cooking; and others had a political focus, denouncing irregularities and articulating mobilizations to guarantee rights. However, there were congruences at their core that interconnected the channels; in addition to being produced by indigenous people, they sought to: value indigenous identities; uncover prejudiced paradigms that relegate indigenous peoples to backwardness, savagery, and ignorance; show indigenous peoples' history and life experiences as producers of art, literature, knowledge, and others.

After getting to know the channels of indigenous YouTubers, it was possible to defend the thesis that they constitute spaces for the propagation of indigenous education and culture, under an anticolonial view, as they are produced by the indigenous themselves in their daily experiences, giving rise to preservation, appreciation, and promotion of the realization of rights. This is because all the content broadcast was not neutral; on the contrary, permeated by subjectivities and particular, collective and political interests, they portrayed a critical production that collaborates for the destruction of prejudices and a better knowledge regarding indigenous communities and their struggles.



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In general, its creators did not have specific educational training. Their channels were not pedagogical; however, they intended to inform, sensitize, and mobilize indigenous and non-indigenous people about respect for different ways of living. However, I can affirm that the channels can be a viable and fertile tool for promoting ethnic-racial education in a multicultural perspective since they propagate content with easy access. In many cases interactively, they allow entering virtually the indigenous cultures, expanding the understanding of these peoples; knowledge necessary to develop a critical and sensitive look, according to the stories and ways of living in the light of indigenous perceptions.

I conclude that the channels of indigenous YouTubers are tools permeated by a vital framework of knowledge that can be used even as a didactic resource by educators with the motto of promoting: the democratization of access to information about indigenous people; a non-formal space for conducting research; and raising awareness through critical analyzes and debates on published content.

This article contributes to the expansion of scientific knowledge in the area. In a compiled way, it offers society the electronic address of the main channels on Youtube produced by indigenous people in Brazil, with a synthesis of the main contents broadcast.

This study makes it possible to develop further research by making it feasible to inventory a considerable part of the audiovisual production, in which indigenous people are not only protagonists but producers, as well as enabling an initial path to carry out studies on specific literary works, musical rhythms, lyrics, forms of political organization, and other aspects concerning Brazilian indigenous people.

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