105 - CULTURAL STUDIES AND USE OF PHOTOGRAPHY IN SEARCH OF SPORTS AND LEISURE

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Introduction

The objective of this study is to perform a literature review on research in the field of cultural studies. Results from the need to establish methodological and conceptual references to a study that we are developing on the culture of body movement.

In this study, we examine the events and social representations of the sport and leisure in the city of Pelotas in Rio Grande do Sul, using as a source of data images of these activities in the sports media members and images of collections of private institutions - mainly clubs -, and individuals (personal).

An entire universe of possible analysis of images, selected from those photographs recovered, preserved and digitized by the infamous Sports Collection of Memories (AMEI) of ESEF - UFPEL.

Although iconographic sources (drawings, prints, photographs, etc.) for some time already are used in searches in the area of Social Sciences, there is significant expansion of this procedure from the 1980s. Approaches socio-cultural phenomenon of sports and leisure also recently started to use this type of action.

Above all, the intention is to use the photographic images to reveal how the culture of sports and leisure manifests itself in people's lives at certain historical moments. It is not a comparative study suggests that simply the differences between the uses of free time or practice sports at different historical periods, but a study which focuses on an interpretation / analysis of meanings, values and representations that the company received the sport and the leisure at different moments in the history of the city of Pelotas.

Therefore, by means of photographic documents, we propose to consider different social and cultural practices, sports and leisure time that they meet outside of work. A significant number of images of parks, squares and in clubs in the city since the mid-nineteenth century and the twentieth century will allow us to verify the method of processing as the fragmentation of time in a society that quickly, and if industrialized areas stipulated time to human activities (leisure / sports, labor, religious, family, among others).

Among the authors who studied for reviewing the paper in question, there is almost a consensus on the "extent" of the area of cultural studies. Featuring Sanches (1999, p. 193) that, referring to this subject, says:

(...) The approaches they are self stem from numerous approaches, from very different provenance and guidance from the Marxism, using the less orthodox reflections of the Althusser for Gramsci, to semiotics, following the revolution structuralist, its questioning by post-structuralism, with particular emphasis on the works of Michel Foucault and Jacques Derrida, not forgetting the contribution of ethnography.

In this study, as presented above, focus our attention on the approach of cultural studies that are based on the Marxist social criticism, because we do not understand the science as neutral or impartial in political terms. On the contrary, we believe that all scientific output is related to a particular social vision of the world, that is, "to the interests and the situation of certain groups and social classes" (LÖWY, 1987, p.13). In this sense, cultural studies, positioned ideologically, "claim that their analysis work as an intervention in political and social life" (SILVA, 2002, p. 134), with goals for change, following the Marxist thesis that it is not enough to interpret the world, but the important thing is to transform it.

I. Cultural studies: references to search the sport and leisure

The culture of body movement - the sports, games, dances, gymnastics and struggles - have been studied by several authors and different perspectives and / or worldviews. In these studies, the approach can be seen in different aspects regarding the form of manifestation of this type of culture, focusing directly either of them, sometimes indirectly treating them together with many others, categorized as leisure or recreational.

Some of them have already become classics and references for theoretical research in this area, such as *Homo Ludens* of Johan Huizinga (1936), O Direito à Preguiça of Paul Lafargue (1880), *O Elogio do Ócio* of Bertrand Russell (1935), Os Jogos e os Homens of Roger Caillois (1958) *Deporte Y Ócio em El Proceso de La Civilizacion* of Norbert Elias and Eric Dunning (1986).

However, for Cevasco (2003), at the age of images and the media, "which produced intense changes in the way of contemporary society is organized, there were new ways of thinking and analyzing the culture. According to the author (2003), in England in the 1950s, comes a new "discipline" that seeks to provide answers to the questions brought by this new social and cultural context: These are cultural studies.

The cultural studies address the culture from a non-elitist. Cevasco (2001, In: MORAES, sd), by referring to one of the precursors of cultural studies in England - Raymond Williams -, for which he describes "culture is ordinary experience, which means the meanings common to a human society, their customary ways of life and also its artistic and intellectual production."

For Escosteguy (1998, p.88), cultural studies should be viewed both from the political point of view, as the theoretical point of view. In the first case, it is commit themselves to a political project, in the second case, to define a new area of research. This area, for failure to comply with the methodological limitations imposed by certain disciplines, adopts an interdisciplinary perspective. "It is a field of study where various disciplines are intersection in the study of cultural aspects of contemporary society" (ESCOSTEGUY, 1998, p. 88).

The Center for Contemporary Cultural Studies (CCCS), founded in the city of Birmingham, England in 1964, by Richard Hoggart (1918), Raymonond Williams (1921-1988) and Edward P. Thompson (1924-1993), among others, is the center radiator of cultural studies.

In the English tradition of cultural studies there is strong influence of Marxist materialism, especially of Gramsci and the Frankfurt School. On the one hand, cultural studies break with the Sociology positivist and, with the interpretations economics, structural and historical-of Marxism. With the prospect of Marxist authors, who plays the social relations from the economic determinations (infrastructure) on the culture (superstructure), the proponents of cultural studies preclude a new way of interpreting this relationship. The understanding is that the cultural sphere is "a place of construction of meaning and not from slavery to the economic sphere" (DALMONT, sd). According to Dalmont (sd, p. 2), "the scholars of Marxism Birmingham added to

the need to consider the cultural dynamics, designing them as members of all socio-economic levels.

In the same vein, Sanches (1999, p.195) points out that the founders of culturalismo contributed to "a redefinition of culture not as mere accessory superstructure of a substantive economic, given the sphere of production, such as orthodox Marxism taught." The culture confers a "relative autonomy" to culture, however, not lost sight of its social dimension.

The first studies of the CCCS had as its object the means of mass communication and its influence on the lives of workers. Delmonte (sd, p. 5), points out that studies of Hoggart "adds an important element to the analysis of the social impact of the media - the resistance from consumers." As this author points out, the goal of Hoggart "is to see what is the influence of the press [people] on the attitudes and to what extent they are able to resist such influence" (HOGGART, 1970, p. 44, in: DELMONT, sd, p. 5).

In Brazil, cultural studies initially had a major impact in the area of communication. Many papers have been published and are addressing the means of mass communication. Indeed, some scholars come to define cultural studies as well as those who have the concern to examine the actions of the culture of the media, through a multidisciplinary bias (...)" (ZANFORLIN, 2007, p. 1).

However, the proposals of the founders of CCCS exceeded the original boundaries and ultimately influence various studies in different fields of knowledge and treatment of a variety of topics. Currently, as Sanches (1999, p. 194), "cultural studies does not define a method for conclusive, an object of study itself, but the diversity of approaches and themes."

This fact can be seen from the very large number of works that "recover" the ostracism the sphere of leisure as an object of study. As part of Social Sciences, the leisure edge research that arise in programs for graduate and are presented as a work of completion of courses for master's and doctorate. The daily life of workers, "life outside the factory", the festivals, sports, leisure workers, the hanks organized, finally, a multitude of issues of culture that are part of the daily life of the masses is now the "object" to be known. The result appears in a multitude of books and articles published in scientific journals.

II. The use of images in cultural studies: a "new" source of information in studies of the sport and leisure

The use of images and use of communication used to convey messages is known at least since ancient times. The elites of the peoples Egyptian, Greek and Roman lending relative importance and whether galore used this strategy to legitimize their social positions in front of their subordinates.

For science history, the images are considered sources of research material: paintings, sculptures, among others. They can also be regarded as documents not written, although some historians reserve the term "document" to the written sources (GLÉNISSON, 1991).

So on the one hand, the images are essentially cultural production, developed by the media, therefore, with light to transmit messages and aiming to influence, train and / or change the behavior of those who receive, on the other hand, images are also sources of memories and shape representations, express meanings and values of moments, spaces, things, people and activities of those who not only prepare but also to those who observe. Represent facets of production symbolic of society and contribute to the building of the social imaginary.

For Laplantine and Trinidad (2000), "images are built based on information obtained by previous visual experience." Images are the representations of things abstract or concrete. Thus, according to the authors is possible, from the images, the concept or achieve representation on certain human activities.

Images from photographs, in the words of Mauad (2008), recorded the story for more than a hundred years. However, "only recently moved to historiografia to treat it as an object of research and interest in addition to an inventory of techniques and devices" (MAUAD, 2008, p. 19). The photo "is revealed" as excellent tool that allows us to observe the life of society at any given time. Under Milk (2001), the photo has the ability to penetrate the social imaginary supplanting the power of words / narratives, can be considered an excellent means of recovery of information through images. The photograph provokes different sensations in the most often contradictory: it can inspire a particular interpretation, subjective about a particular historical moment, but can also be constituted as an instrument of manipulation through the unique idea of what to produce.

Moreover, the image derived from photographs can be used to make people believe in certain things, convincing them on a fact or to make this very fact can take an entirely new interpretation, surprising never thought by others. It may well take some form of observer close to that caused by art: it often causes the emotions and feelings. For Le Goff (1994, p.466) as part of historical studies, photography "revolutionizes the memory, and multiply it democratizes it, gives you a visual accuracy and truth never met, thus saving the memory of time and chronological evolution."

By treating the photo as a historical document, Mauad (2008), to paraphrase Le Goff, says the photo should be considered at the same time, as image or document and image / monument.

In the first case, it is considered as the photo index, a brand of materiality past, in which objects, people, places, tell us about certain aspects of that past - conditions of life, fashion, infrastructure, urban or rural, working conditions And so on. In the second case, the picture is a symbol, what in the past, the company established as a single image to be premised for the future. Without ever forgetting that every document is monument, where the picture information, it also conforms certain view of world (MAUAD, 2008, p. 22).

Mauad (2008, p.23), referring to written sources and non-written, or under the author's own, "character texts of verbal and non-verbal," believes the photo as part of "textual a certain time". Thus, the broad understanding of a certain age, of ways of being and action, involves the concept of "intertextual", that is, "as the historical texts are not independent, they need others to its interpretation" (MAUAD, 2008 , P. 25). The author supplements:

Similarly, the photo - to be used as a historical source, surpassing his mere appearance example - should compose a series and extensive homogeneously in order to realize the similarities and differences themselves to the set of images that you choose analyze. Accordingly, the photographic corpus can be organized according to a theme, such as death, the child, so the marriage. Or for different agencies to produce images that compete in production processes of social meaning, including the family, the state, the media and advertising (ibid., p. 25-6).

Mauad (2008) in his article presents a method of analysis of the photograph which called for "historical and semiotic", exploring the communicative aspects of such non-written source. Summarized below some procedures proposed by the author for analysis of photographs in the search.

1. The author sees the photo as a "cultural product" and as a historical source, can "contribute to the delivery of new behaviors and representations of class that has control of such resources" and also "act as efficient form of social control , Through the education of sight ";

2. The photograph "must go through procedures of internal and external criticism and then be organized into Photography series, according to a timeline";

3. The photograph is the result of a process of constructing meaning, she communicates through non-verbal

messages. Because this is work of human communication has references based on "codes convencionalizados socially, with a character connotative which refers to the ways of being and acting of the context in which they are inserted";

4. In terms of form of expression, the author also notes that the analysis of the photograph should be considered their size, shape and form, type, frameworks (meaning, direction, distribution plans, central object, arrangement and balance) and sharpness;

5. In terms of how content should be considered the camps: local, people, objects, attributes of people (in poise and disposal plans); attribute of posts (landscape, environment); time portrayed (day and night);

6. The photographic analysis of the message should be structured in five spatial dimensions: the photographic space (the space of cropped photo), the geographical space (physical space, place); the space of the object (the objects in the photo); the space of figuration (people, animals); of living space or event (activities which refers to the photograph).

Conclusion

The completion of this work is still preliminary, as it is to achieve an approximation of the original research in the field of cultural studies and the possibility of use of photography as a source for development of studies on the culture of body movement, in particular, the sport and leisure.

The current valuation of the images seen in society, the use of images as part of privileged communication and therefore the construction of social representations, the tradition of using photographs to historical records, the prospect of using the concept of "intertextual" in order to broaden the understanding of the culture of a certain age, among others, are aspects that seem to legitimize the images, especially the photographs, as sources for research within the field of cultural studies and have to focus the culture of body movement .

Sport and leisure are human activities in which the use of images recorded in photographs is a constant. Who can question the impact of images of black athletes in the United States bearing the white German athletes in the stadium in Berlin, in front of the führer in the 1936 Olympics, or the black athletes of the United States lifting the arm with his fierce, symbol of Black Panthers, movement that fought for human rights in this country and against racial discrimination.

We believe that the use of photographs as a source for research on the culture of human movement may, as in other areas was proven to be possible, to enlarge our understanding of the representations, the meanings and social values produced and played on this type of human activity.

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CULTURAL STUDIES AND USE OF PHOTOGRAPHY IN SEARCH OF SPORTS OF LEISURE

Abstract

The objective of this work is to conduct a literature review on research in the field of cultural studies and on the possibilities of the use of photographs as a source of such research, with the object the sport and leisure. Results from the need to establish methodological and conceptual references to a study, still in development, about the culture of body movement, using photographs as a source of data recovered, preserved and digitized by the Collection of Memories of the infamous ESEF-UFPEL. Being vast and controversial, it is essential to carry out a cut in the study conducted here. Focus our thinking in addressing the cultural studies that are based on the Marxist social criticism because, from a political perspective, we recognize the impossibility of scientific neutrality and impartiality. We believe that the use of photographs as a source for research on the culture of human movement may, as in other areas was proven to be possible, to enlarge our understanding of the representations, the meanings and social values produced and played on this type of human activity.

Keywords: Images, sports and leisure.

LES ÉTUDES CULTURELLES ET DE L'EMPLOI DE LA PHOTOGRAPHIE À LA RECHERCHE DE SPORTS ET DE LOISIRS

Résumé

L'objectif de ce travail est de procéder à une revue de la littérature sur la recherche dans le domaine des études culturelles et sur les possibilités de l'usage de photographies comme source de ces recherches, avec l'objet le sport et les loisirs. Résultats de la nécessité de mettre en place méthodologique et conceptuelle des références à une étude, encore en développement, sur la culture des mouvements du corps, en utilisant des photographies en tant que source de données récupérés, conservés et numérisés par la collection de souvenirs de l'infâme ESEF-UFPEL. Être vaste et controversée, il est essentiel de procéder à une réduction de l'étude menée ici. Concentrer notre réflexion dans le traitement des études culturelles qui sont basées sur la conception marxiste de critique sociale, parce que, à partir d'une perspective politique, nous reconnaissons l'impossibilité scientifique de neutralité et d'impartialité. Nous pensons que le recours à des photographies en tant que source pour la recherche sur la culture du mouvement mai, comme en d'autres domaines a été prouvé à la mesure du possible, à élargir notre compréhension des représentations, la signification et les valeurs sociales a produit et joué sur ce type de l'activité humaine.

Mots-clés: Images, sports et loisirs.

LOS ESTUDIOS CULTURALES Y LA UTILIZACIÓN DE LA FOTOGRAFÍA EN BUSCA DE ACTIVIDADES DEPORTIVAS Y RECREATIVAS

Resumen

El objetivo de este trabajo es realizar una revisión de la literatura sobre la investigación en el campo de los estudios culturales y sobre las posibilidades de la utilización de fotografías como una fuente de dicha investigación, con el objeto el deporte y el ocio. Resultados de la necesidad de establecer metodológico y conceptual las referencias a un estudio, todavía en desarrollo, sobre la cultura del movimiento corporal, utilizando fotografías como una fuente de los datos recuperados, conservados y digitalizados por la Colección de Memorias de la infame ESEF-UFPEL. Ser amplio y controvertido, es esencial para llevar a cabo un recorte en el estudio llevado a cabo aquí. Centrar nuestra reflexión en el tratamiento de los estudios culturales que se basan en la crítica social marxista, porque, desde una perspectiva política, reconocemos la imposibilidad científica de la neutralidad y la imparcialidad. Creemos que el uso de fotografías como una fuente para la investigación sobre la cultura de la circulación puede, como en otras zonas demostrado ser posible, para ampliar nuestra comprensión de las representaciones, los significados y los valores sociales producidos y reproducirse en este tipo de la actividad humana.

Palabras clave: Imágenes, deportes y ocio.

ESTUDOS CULTURAIS E O USO DA FOTOGRAFIA NA PESQUISA DO ESPORTE E DO LAZER

Resumo

O objetivo deste trabalho é o de realizar uma revisão bibliográfica sobre a pesquisa na área dos *estudos culturais* e sobre as possibilidades do uso de fotografias como fonte desse tipo de pesquisa, tendo como objeto o esporte e o lazer. Decorre da necessidade de se estabelecer referências metodológicas e conceituais para um estudo, ainda em desenvolvimento, sobre a cultura corporal de movimento, utilizando como fonte de dados fotografias recuperadas, preservadas e digitalizadas pelo Acervo de Memórias Infames da ESEF-UFPEL. Por ser vasto e controverso, torna-se indispensável que se realize um recorte no estudo aqui realizado. Centraremos nossa reflexão na abordagem dos estudos culturais que se fundam a partir da crítica social marxista, pois, do ponto de vista político, reconhecemos a impossibilidade da neutralidade e imparcialidade científica. Acreditamos que o uso de fotografias como fonte para a pesquisa sobre a cultura do movimento humano pode, como em outras áreas já se mostrou possível, contribuir para ampliar a nossa compreensão sobre as representações, os significados e os valores sociais produzidos e reproduzidos neste tipo de atividade humana.

Palavras-chave: Imagens, esporte e lazer.