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**BRAZILIAN CINEMA  
AND SOCIAL  
INCLUSION: THE ISSUE  
OF DIFFERENCES IN  
THE CONTEMPORARY  
MEDIA ENVIRONMENT  
AND ITS REFLECTIONS  
BASED ON MOVIE  
ANALYSIS: ``CÃO GUIA``  
AND ``DO ``LUTO À  
LUTA``**

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**Abstract:** The work aims to address the issue of social inclusion in relation to issues related to media discourse, in the last twenty-five years there has been a growing participation in relation to the documentary genre in national circuits and festivals. The imagery media, mainly cinema, has approached the theme of inclusion during these last years in a way that broadens the spectator's gaze, starting to observe a physical, sensorial, visual difficulty, without any kind of prejudice that is often linked to a lack of information and the judgment of the incapacity of the human being. In this sense, contemporary Brazilian cinema has been building new perspectives on social relations, from this inclusive perspective, people with disabilities (PCD) with reference to the analysis of two films: a fictional short and another of the documentary type that seek to inform and expand this look at the issue of difference. The fictional short film: ``*Cão Guia*`` (Gustavo Acioli, 1999) which creates the possibilities of a life without restrictions both in terms of love and social life independently for the visually impaired and the documentary aspect of ``*Do Luto à Luta*`` (Evaldo Mocarzel, 2005) which shows the difficulties of people with Down Syndrome in a way never before discussed in the Brazilian filmic universe until then, in a personal way, and in a direct way, it deals with prejudices, challenges and sensitivity, leading to discussion, to question of the school and its participation in the inclusion process, and thus observe the way in which we begin to observe the other based on the Brazilian filmic context.

**Keywords:** Inclusion, Brazilian Cinema, Down Syndrome, People with Disabilities (PCD), Visual Impairment.

## INTRODUCTION

The objective of this work is to reflect on

1 The Festival: ``Assim vivemos`` is one of the first film festivals to bring the theme of inclusion, its first edition was in 2003, and several initiatives began to exist around this theme in relation to festivals to promote inclusion in the Brazilian film scene.

the role of social inclusion of people with disabilities (PCD) in the media process, the approach follows two films: one of the fictional short type and the other of the documentary type that were released in the years 1999 and 2005. Establishing parameters and transformations in the last twenty-five years in Brazilian cinema with the theme of inclusion has become a great challenge for Brazilian cinema. According to these aspects and the context of Brazilian cinema, social inclusion also involves promoting and encouraging new ways of understanding disabilities, remembering that disability is any physical, sensory or intellectual difference and when we talk about inclusion, we have the idea that all people have the same rights, regardless of ethnicity, social class, mental disability, or educational level, in studies by Freire (2008), Rigo (2019) and Gallert (2021).

This emphasis will be given from the analysis of how the theme of inclusion in Brazilian cinema is approached, in the last twenty-five years, this theme becomes more debated in festivals and it is from the Festival: ``Assim vivemos``, that in 2009, had its fourth edition showing fiction films with disabled actors, documentaries or animations about people with disabilities coming from the four corners of the world that we began to perceive a new way of discussing the theme of inclusion in Brazilian cinema, with the dimension that its semantic meaning wants to reveal to us, providing us with a reflection based on the differences.

The exhibition of these films makes people understand how the barriers of difference can be broken and make society reflect on issues that are invisible, but are so present in our daily lives and how to reflect on the inclusion can stop stigmatizing prejudice.

Thus, the cinema that assumes this characteristic starts to have a participative role

in the construction of a learning reflection and ideas that can give quality and incentives to an understanding that becomes capable of helping to overcome social relationships of coexistence and pave the way for an equality of respect in the chasms of difference.

Based on this relationship of differences, I base the relationships of cultural understanding of world expression in which Brazilian cinema finds its roots in American cinema, present in the studies of Robert Stam (2006) in relation to third world cinema, the search for a cinema with characteristics of Brazilianness, contextualized with ideas of thought and movements of Glauber Rocha's new cinema from the thought of Flávio Reis (2005), and the impressions when discovering the theme of inclusion when watching documental films that deal with disability as a something that can be overcome, showing that everyone has the same right to life and to participate in it regardless of the disability we may have, whether it is visible or not<sup>2</sup>.

From this point of view, the present work seeks to analyze documentary-type films<sup>3</sup>, because it is a question of having in the documentary something credible of our reality, a question addressed by Umbelino Brasil who explains to us that:

“Between the 60s and 70s, documentary production went through the recording of popular traditions, in search of a national identity. This production is practically financed by the mechanism of the cultural policy developed by the MEC, through

its executing agencies such as: Funarte, Department of Cultural Affairs and, mainly, Embrafilme. Before that, there was, in the period 1964/1965, what Jean-Claude Bernardet classifies as a sociological model, characterized by the type of documentary whose themes are directed to the social problems of minorities suppressed by the pressure of the new regime, and there is a great concern regarding the evolution of the cinematographic language” (in: Brasil, Umbelino. The documentary film as a “truth document”, <http://www.oohodahistoria.ufba.br/01ofilme.html>).

Based on this question, we can understand that the process of historical evolution of the Brazilian documentary is one of transition, not only from political ideas, but also social ones in convergence with the national cinema, but what characterizes this type of documentary that we are going to discuss is that that reaches the social form of behavior, which gives us the approximate dimension of what are the difficulties these people face and how they overcome them. The films analyzed here will be those that work with the concept of inclusion in society, work on the subject's identity, the question of modifying the look of the other and humanizing these differences, the relationships worked on in these types of Brazilian films, depart from the assumption that we are inserted in a media world to which we are increasingly problematizing the relations of inequalities.

The approach of films such as: ``Cão Guia`` (Gustavo Acioli, 1999), From ``Luto à

2 From contextualizing the theme of social inclusion in films of national circuit so that it can propose the interest in schools, making the debate with teachers and pedagogical coordination bring their students the possibility of working with interdisciplinarity (with art and transversality, working with concepts of interculturalism and multiculturalism) in a joint project capable of helping the community's participation in socially understand people who suffer from prejudice and know how to deal with students who have some type of disability in a participatory process in their school community, I take the school as a basis because it is an institution, guaranteed in the constitution and with reference to the LDB (Law of Guidelines and Bases of Brazilian Education nº 9.394 of 1996) in its general context forms a citizen in ethical practices of citizenship and excludes any attempt or dissemination of any type of prejudice

3 The approach to Brazilian documentaries will be those made for the years 1999 and 2005, the year 2009 is a milestone for the debate on this theme, based on festivals and initiatives that bring inclusion as a theme, with notoriety in the media about the films that participated in the festival thus we live, because analyzing the Brazilian filmography there are not many films with this theme, therefore the emphasis on the documentary film type, as it is closest to reality and the problem of social inclusion.

Luta`` (Evaldo Mocarzel, 2005), are Inserted in the context of humanization of the human being, where more and more media issues have the search for perfection, for beauty, people increasingly connected to fashion and overcoming the other as a consumer product, as a market where it is not understood by most people, the question of the difficulty of survival in a world that presents situations of spatial and physical structures, so difficult to circulate, this coming and going, it becomes difficult to get around this can be relatively easy when compared to social discrimination and the way a visual, auditory, physical problem can be labeled as a disability, working on the issue of difference is a way to help reduce any kind of prejudice.

From this idea and problematizations related to inclusion, they start to gain a different context in certain approaches, such as those referring to politics, school, it is up to this text to propose an awareness with the circulation of films in the Brazilian circuit whose theme is knowing how to look at people equally, generating a debate about what it is to be normal, and what it is to be different, if these labels can be considered prejudiced and the field of sociology appropriates this to explain this fact, but to reduce the apparent prejudice there are laws that do this as a means of imposing, against their will, those who do not know how to deal with differences and still do not understand the meaning of the word inclusion, it is worth mentioning Ordinance Number 310, of June 27, 2006, of the Ministry of Communications, approved a complementary rule, considering the provisions of Article 53 of Decree Number 5296, of December 2, 2004, in the Federal Constitution, which specifies "Accessibility Resources" for people with disabilities, in the programming broadcast in sound and image radio broadcasting services and television retransmission.

Cinema immediately builds an opinion, from its exhibition, the spectator, when watching a film, analyzes it and expresses their opinion, which they can do consciously or unconsciously, which is why the role of Brazilian cinema is increasingly strong. and by exploring a topic as relevant as inclusion, it ends up giving us an egalitarian perspective of perceiving and respecting people.

## RESULTS AND DISCUSSION

### THE LOOK OF THE DOCUMENTARY AND THE POSSIBILITY OF THINKING ABOUT THE THEME OF INCLUSION FROM THE ANALYSIS OF THE FILMS: ``CÃO GUIA`` AND ``DO LUTO À LUTA``

Brazilian cinema has strong characteristics and a diverse range of subjects related to society, but the issue of inclusion is still a very particular subject, in the last 25 years little Brazilian production has been identified, in these aspects as we can see in the graph below, in Figure 1 where the documentary type films shown in Table 1 were listed, with national prominence and also participation in Festivals, highlighting the ``Assim vivemos`` Festival, in relation to the year of production and its quantity.

FIGURE 1  
TABLE 1

We can observe here the film productions annually from the year 1999 with emphasis on the fictional short film ``Cão Guia`` (Gustavo Acioli, 1999) even though it is a fictional short and not a documentary, it represents a highlight and a milestone for the theme of inclusion in Brazilian cinema, so it is the only fictional short mentioned and highlighted, from the following years until 2023 the graph shows all the productions focused on the documentary genre with national repercussions and with participation in festivals, in recent years we highlight

the festival ``Assim vivemos``. As we can highlight the focus for Brazilian documentary films in the last 25 years that deal with social inclusion, we can see a growing production, as we can see in the graph, the production follows an increase of 4 to a maximum of 5 productions per year, but that still needs more documentaries, more investments and more broadcast nationwide, as the theme is very relevant to society. In Table 1, we have a list of films, with their respective directors and year of production that were highlighted in Figure 1.

Brazilian cinema has great diversity in its themes and cultural approach in the various segments related to the process of Brazilian history, we cannot fail to mention its vast repertoire of films of a national nature, with political themes, referring to violence and linked to stereotypes. that seek to find the identity of Brazilian cinema, regarding these advances, one cannot fail to mention the participation of "Glauberian" cinema"<sup>4</sup> in the 1960s, with a feeling of revolutionize the aesthetics of Brazilian cinema, quite different from the commercial aesthetics of Hollywood or European art cinema, Glauber Rocha makes an analogy with anthropophagic thinking, a theme related to Brazilian modernism in the 1920s, and among other characteristics, promotes the identity of a cinema authorial and uncommitted to technique, but dramatically reflective and marked by sociological imprecision, when talking about the notion of the emergence of the third cinema in the ideas of Robert Stam (2006), it leaves room for thinking about the characterization of new cinema in Brazil and the influences for its emergence in the context of production in Latin America, linked to paths towards political cinema, an urgency to talk about

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4 I take this Glauberian term from the reflection of Flavio Reis in his book ``Cenas marginais`` (2005) and understand it as a term capable of encompassing in terms of feeling and movement what was the participation of Glauber Rocha for the new cinema and its perspectives of an identity cinema that assumes national values of our culture. which until today leads to the discussion and contributes to thinking about the characterization of contemporary cinema.

the social, the third cinema understands as an ideological project, films that adhere to a political and aesthetic program, it is in this context of manifests between the 60's and 70's that Brazil from avant-garde ideas of rupture and emancipation, mainly in the ideas of Glauber Rocha like the aesthetics of hunger or the aesthetics of garbage that think functionality and why make cinema, which the purpose before everything that was already being produced in world terms.

The understanding that Cinema Novo shares the feeling of reflection, the idea of building nationally engaged films that constitute the basis of our contemporary cinema, Ismail Xavier (2001) also shares this thought when stating that Cinema Novo was the Brazilian version of an author policy that sought to destroy the myth of technique and production bureaucracy with current issues that demonstrate the Brazilian reality with criticism of social relations.

In the 1990s, Brazilian cinema went through a transition and, based on the studies of Luís Zanin Oricchio (2003), we have a cinema of recovery where issues such as marginality and violence are once again part of the themes of Brazilian films, but now in a more perceptive and criticism putting current issues as a result of themes exposed in the television media composing the picture of violence and marginality in large urban centers.

From the approach of what Brazilian cinema wants to deal with and discuss, as a way to bring the public closer to understanding and quick discussion, we have the possibility of finding this form of analysis in the documentary and from this conclusion we begin to think about the theme of inclusion as something that took on a socially and ideologically engaged proportion

for a purpose, that of raising awareness and informing the population about a situation experienced by society. Contemporary cinema has a lot of potential for an approach, even more so as a vestige of the 60s, 70s, 80s and 90s, it has focused a lot on political and social issues, this is the case of examples that address the theme of politics in their speech, *''O que é isso, companheiro?''* (Bruno Barreto, 1997), *''O ano em que os meus pais saíram de férias''* (Cao Hamburger, 2006) and *''Lula, o filho do Brasil''* (Fábio Barreto, 2009), *''Ônibus 174''* (José Padilha, 2002) and dealing with the same story but in a fictional way the film e: *''Ultima Parada 174''* (Bruno Barreto, 2008). With this approach and a reflective look, we can discuss how the theme of inclusion is something new and that there are still few films that deal with this theme in such a persuasive way and in a way that helps to eradicate prejudice, the relations of the television media with violence end up favoring the dissemination of this approach in national cinema, as stated by João Freire Filho and Micael Herschann (2005) this idea takes place through the spectacle, when television, media and consumer aesthetics end up influencing national cinema. And how the discourse of inclusion is treated in contemporary cinema, what function and role it plays in the media context, based on these questions that take shape in discourse analysis from the perspective of two films, one of a fictional nature and one with a provocative style that raises the possibilities of a life without restrictions, both in terms of love and social life independently for the visually impaired, as portrayed in the short film: *''Cão Guia''* (Gustavo Acioli, 1999), and the documentary aspect of: *''Do Luto à Luta''* (Evaldo Mocarzel, 2005) which showed the difficulties of the person with down syndrome in a way never before discussed in the Brazilian filmic universe, in a personal way, and in a direct way it deals with prejudices,

challenges and the sensitivity of how to deal with people close to you, friends, your family and thus the inclusion is made metaphorically and makes the center of the story in the aspect of discussion of the realities presented, mainly in relation to the lack of information and the prejudice generated by this.

The fictional short movie: *''Cão Guia''* (Gustavo Acioli, 1999) deals with the relationship between Lúcia, who is visually impaired, and Raul, an ordinary boy who defines himself as a "good old man", which Lúcia soon characterizes as a "tramp", in which we perceive characteristics of our characters. The story begins with the two meeting in a very unusual way, as Lucia saves Raul from having an accident, because Raul is distracted and was going to cross the street without looking, Lucia, despite her visual impairment, catches Raul's attention and he ends up impressing her. if with her perceptive ability. This action makes Raul interested in Lucia and asks to accompany her to the institute where she takes classes, Lucia accepts and so the two begin to talk along the way, the way in which Lucia demonstrates her independence, which ends up surprising and causing Raul's interest, from the conversation between the two, we realize Raul's doubts with people with disabilities, especially the look that is a theme addressed in the film, he begins to question Lucia with questions like: are you not afraid to walk alone in the street? Afraid of getting lost? Afraid of bumping into things? Raul ends up asking things that everyone has doubts about, but we are afraid to ask so as not to be misunderstood and branded as prejudiced, and so we begin to enter Lucia's world and realize how difficult the reality of any visually impaired person is, but it is not impossible lead a normal life and we realized this from Lucia's answer, which is do you think I must stay locked up at home? And he asks her that it must be difficult, but she replies that she has

always been like that and that things are like that and that's it, in Lucia's speech we have a determinism and a conformism when Raul insists and starts asking how she chooses her clothes? How does she know the time? Lucia answers with another question and how do you do these things, she tries to show Raul that despite her visual impairment she can do everything that a sighted person can do, it demonstrates that the difference exists, but only in people's minds and the way of being human to perceive the other, which generates prejudice. Raul ends up becoming interested in Lucia and she is resistant, which he ends up not knowing how to deal with the situation, as he follows her wherever she goes and keeps bothering her, the restaurant scene is very emblematic and demonstrates Raul's lack of control over her. Not wanting him to get close to her, Raul ends up hurting Lucia and to win her over he puts a stuffed animal in the shape of a puppy at her door. Raul's intention is to symbolize the guide dog that he intended to present her with., but he explains that there are no guide dogs in Brazil, in 1999, when the short film was shown, the possibility of having a guide dog to help the visually impaired did not yet exist, currently one can already have one in Brazil, as well as there are already training schools for dogs for this purpose, one of the things that the film draws attention to is that today it is already possible not only to have a guide dog but also a decree law was authorized to accompany the visually impaired in several places, what was previously seen as forbidden and inappropriate. Based on Raul's attitude, Lucia ends up calling him and leaving the possibility of a relationship open to the public. The film deals with issues of relationships, not just love, but friendship and overcoming physical difficulties, reflecting that the life of a disabled person can even present several limitations, but that Lúcia's character proves to be capable of overcoming,

such as what happens with most people with disabilities to continue life in a way that faces differences and overcomes prejudice.

The documentary: *Do Luto à Luta* (Evaldo Mocarzel, 2005) in a light, personal and informative way, it starts with the difficult task of the parents to explain how it was to receive the news from the doctors, often in a rude, cold way, that their child had down syndrome and how the parents reacted to the news, they are emotional testimonies, as they expected a "normal" child and have a child with a problem, the emotional charge is very strong and understands how each father and mother faced and began to put prejudice aside and love their child unconditionally, regardless of which problem he has.

Faced with all the lessons that the documentary deals with, especially when it talks about the prejudice that they themselves feel when they are discriminated against for having this genetic deficiency, the most interesting thing is the documentary's proposal that a person with down syndrome can date, work, living in schools, one of the most important points is the discussion raised and what interests us most to analyze this work is what is more appropriate to place a child with down syndrome in a normal or special school, and also talks about the issue of many schools normal people do not accept special children in the video we have the speech of one of the founders of APAE and who had a son with down syndrome, already deceased at the age of 54 who would not have placed him in a special school at the time of his birth there were no special schools yet so he attended a normal school and she says it was the best thing that happened because not only did he learn to live in society, but he also had an egalitarian education, because according to the mother, the child has to be included with the other children and live without differences.

Another statement that supports this same reasoning is that of a mother who is a public prosecutor and a public prosecutor who clarifies in the area of human rights and in relation to the rights of a child with down syndrome, it is to be recognized as a child with down syndrome who has the same rights given to any child, for example, if you go to the amusement park there are toys that are prohibited for children with mental disabilities the prohibition is wrong what has to be done is there is such security that allows each and every child to be able to participate, there are medical opinions that say that logically, if these toys cannot be used for children with a certain limitation, mental or physical, it is because this toy is not suitable for other children either, if we use this same reasoning for school, it is easy to understand because many parents put their children in special schools, special classrooms and this contributes to exclusion because they think that in a normal school they will not be able to learn like other children and that is wrong, of course special schools are important but it is in the Law of Guidelines and Bases nº 9.394, of December 20, 1996, that a special school must be restricted to a special school, it is a modality, a complement, an instrument, it cannot replace access to fundamental to children's education, this type of clarification made in the documentary makes clear the participation of the school as a way of working on inclusion and reducing prejudice because all children have the right to relate and learn to live with differences there is a speech from a mother that can complement this understanding when she talks about the difficulty of a normal school accepting her to enroll her daughter with down syndrome and when she succeeded, the condition was imposed that she would be the first child to arrive and leave so that the other parents would not see her, so prejudice starts first with

the stigmatized look of adults and this has to be modified, one of the main objectives of the documentary is to present the difficulties and that information and knowledge are the first steps to eradicate prejudice and make inclusion a process participatory in society.

## CONCLUSION

In the last 25 years, Brazilian cinema has had a growing production of documentary films, but still very few documentaries broadcast nationally and in festivals that explore the theme of social inclusion and people with disabilities (PCD), based on this reflection, this study addresses the media relations existing in two films, a fictional short and a documentary with significant relevance in Brazilian cinema: ``Cão Guia`` (Gustavo Acioli, 1999) and ``Do Luto à Luta`` (Evaldo Mocarzel, 2005), respectively.

From the approach of what happens to the majority of people with disabilities (PCD) to continue life in order to face differences and overcome prejudice, these two documentaries reflect on inclusion in all aspects of society. The importance of the discourse of Brazilian cinema in expanding this theme is understood that it incorporates this theme to society in a critical and reflective way. The discourse of inclusion is treated in contemporary cinema, and has the function and role of bringing a discourse analysis from the point of view of two films, one of a fictional character and provocative style, which raises the possibilities of a life without restrictions both in the loving aspect, in terms of social life independently for the visually impaired, as depicted in the short fictional ``Cão Guia`` (Gustavo Acioli, 1999), and the documentary aspect of ``Do Luto à Luta`` (Evaldo Mocarzel, 2005) which showed the difficulties of people with Down syndrome in a way never before discussed in the Brazilian film universe until that period, in a personal way, and in a direct way, it deals



with prejudices, challenges and the sensitivity that inclusion can be made, bringing these aspects of discussion of the realities presented, shows how much Brazilian cinema needs to expand this theme and bring these reflective and inclusive parameters to society.

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Movies reference:

Cão Guia (Gustavo Acioli, 1999)

Do Luto à Luta (Evaldo Mocarzel, 2005)

FIGURE 1

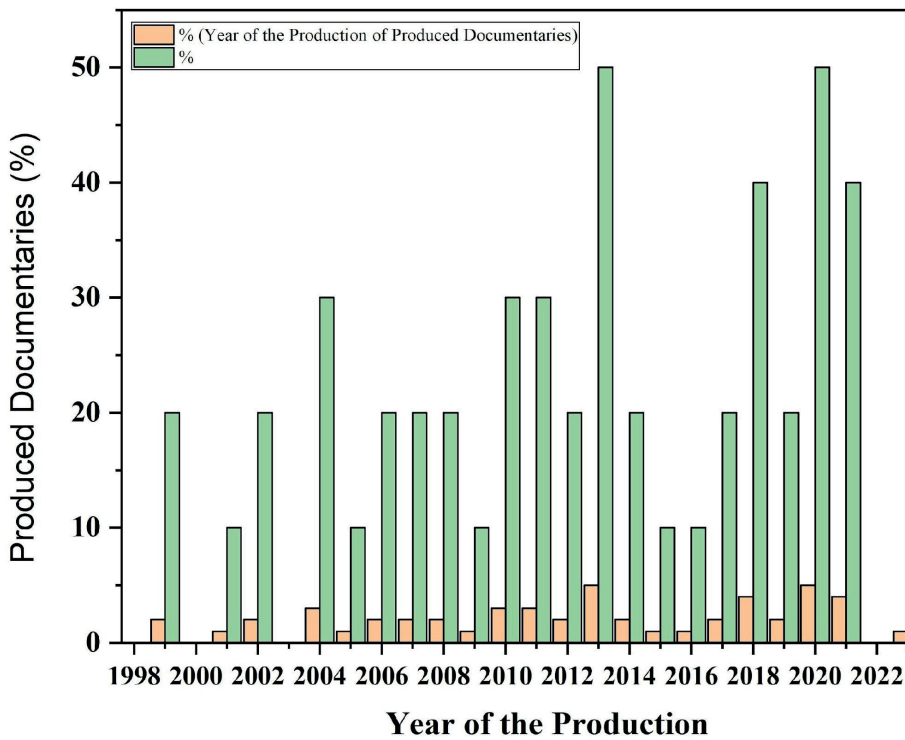


Figure 1. The production of documentary films in relation to the year of production, in the last 25 years, with emphasis on those aired nationally and at Festival: ``Assim vivemos``.

**TABLE 1**

<b>Movies</b>	<b>Directors</b>	<b>Year of the Production</b>
Cão Guia	Gustavo Acioli	1999
Ei! Tô aqui faz muito tempo	Sueli Nascimento	1999
Janela da Alma	João Jardim, Walter Carvalho,	2001
Casamento Proibido	Forbidden Wedding, Flavia Fontes	2002
No meio do caminho	In the Middle of the Way, André Costa e Silvio Cordeiro	2002
Do Luto à Luta	Evaldo Mocarzel	2004
A Pessoa é para o que Nasce	Roberto Berliner	2004
Thalassa	Júlia Porciúncula e Liane dos Santos	2005
Coque do Buriti	Gel Messias	2006
Pai Mãe Filha	Sueli Nascimento	2006
Corpo Vivo	Cleber Veloso	2007
Um outro olhar	Bruna Lavoura	2007
PINDORAMA – A VERDADEIRA HISTÓRIA DOS 7 ANÕES	Roberto Berliner, Lula Queiroga e Léo Crivellari	2008
Senti dos à Flor da Pele	Evaldo Mocarzel	2008
Herbert de Perto	Pedro Bronz, Roberto Berliner	2009
Dois mundos	Thereza Jessouroun	2009
Além da Luz	Ivy Goulart	2010
História do movimento político das pessoas com deficiência no Brasil	Aluizio Salles Jr	2010
Aloha	Paula Maia dos Santos	2010
Incluir também se aprende	Aliny Lamoglia	2011
Uma simples cegueira	Fred Dib e Bruno Rossi	2011
O chupa-prego	Murilo Minello	2011
De arteiro a artista	Rodrigo Paglieri	2012
Gigantes da Alegria	Ricardo Rodrigues e Vitor Gracciano	2012
PAUÊ – O Passo de um Vencedor	Alessandra Pereira, Fábio Cappellini	2013
Estrangeiros	Sônia Machado Lima	2013
Um dia especial	Yuri Amorim	2013
Marcelo	Jéssica Lopes	2013
Meu olhar diferente sobre as coisas	Gilca Maria Motta da Silveira	2013
Conjuntos	Rodrigo Cavalheiro e Monica Farias	2014
E agora José, Maria, João?	Marcio Takata	2014
Tatuagem e Terremoto	Sávio Tarso e Nilmar Lage	2015
A vida tocando	Marco Antonio Saretta Pogliã, Vinicius Correa	2016
"Todos os Paulos do Mundo"	Rodrigo de Oliveira e Gustavo Ribeiro	2017
Luiza	Caió Bai	2017
"Meu Nome é Daniel"	Daniel Gonçalves	2018
Mona	Lucca Messer	2018
Pagar 4 nunca mais	Leide Jacob	2018
Não me esqueci de você	Rene Lopez	2018
"Olhos de Ressaca"	Petra Costa	2019
Posso	Adama Ouedraogo	2019
WCMX – faça na cadeira	Loopcius	2019
Stimados Artistas	Cristiano de Oliveira	2020
O Que Pode Um Corpo?	Victor Di Marco e Márcio Picoli	2020
Silenciadas: em busca de uma voz	Flavia Pieretti Cardoso	2020
Seremos ouvidas	Larissa Nepomuceno	2020
O artista e a força do pensamento	Elder Fraga	2021
Uma Parte de Mim	Sara Paoliello	2021
Movimento	Luís dos Santos Miguel	2021
Fale Conosco	Fábio Costa Prado	2021
Transo	Lucca Messer	2023

Table 1. Documentary films in relation to the year of production, in the last 25 years, with emphasis on those aired nationally and at Festival ``Assim vivemos``.