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FILMS AS OBJECT OF STUDIES FOR RESEARCH IN APPLIED SOCIAL SCIENCES

FILMES COMO OBJETO DE ESTUDOS PARA PESQUISAS EM CIÊNCIAS SOCIAIS APLICADAS

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ABSTRACT

The use of films as a source of research data occurs in different areas. Although used in the academy in different areas than cinematography - such as studies in Applied Social Sciences (ASS) - there is no consensus on a model for film analysis when used as a source of scientific research data. This study seeks to contribute to the solution of this gap by proposing a model for analyzing films in scientific research in ASS. Films represent not only feature films, but also productions such as advertising campaigns and institutional videos. The model includes antecedents to the contact with the film, the contact itself, elaborated messages and eventual generated consequential effects, using the semiotics and French discourse analysis to contribute with the due considerations. This construction is expected to provide a basis for standardizing film analysis when used as a data source for future ASS research, allowing a procedure for validation of results.

Keywords: Movies; Model; Applied Social Sciences.

RESUMO

O uso de filmes como fonte de dados de pesquisa ocorre em diferentes áreas. Apesar de utilizados na academia em áreas além da cinematográfica – como estudos em Ciências Sociais Aplicadas (CSA) – não existe consenso sobre um modelo para a análise fílmica quando utilizados como fonte de dados de pesquisas científicas. Este estudo busca contribuir para sanar esta lacuna propondo um modelo para analisar filmes em pesquisas científicas nas CSA. Filmes representam não apenas longas-metragens, mas também produções como campanhas publicitárias e vídeos institucionais. O modelo compreende antecedentes ao contato com o filme, o contato propriamente dito, mensagens trabalhadas e eventuais efeitos consequentes gerados, utilizando-se da semiótica e da análise do discurso francesa para contribuir com as devidas considerações. Espera-se que essa construção forneça uma base para padronização das análises de filmes quando utilizados como fonte de dados para pesquisas futuras nas CSA, possibilitando um procedimento para validação dos resultados.

Palavras-chave: Filmes; Modelo; Ciências Sociais Aplicadas.

1. Introduction

The use of images as a source of communication has pre-historic roots. The films are nothing more than moving images, loading messages that have special purposes, whether in the form of entertainment (such as the cinema), with commercial purposes (such as advertisements of consumer goods), Institutional (such as presentation videos used at events or informative (such as social awareness videos) (OLIVEIRA; COLOMBO, 2013; GUNNING, 2007).

Movies can be analyzed following directions that vary according to the interest of the person that carries out the analysis, or also through the interest of a given area of study. There are studies of films with different approaches and applications: more technical aspects of works (CARREIRO; MIRANDA, 2015; CARREIRO, 2011), resolutions of family therapy (CAG; ACAR, 2015), understanding immediate behaviors (LOCHBUEHLER; KLEINJAN; ENGELS, 2013) and future consumption (TASCI, 2009), citing some. Even though there is a wide range of studies and directions with the use of films as a source of data, it was noticed a lack of standardization procedures, as well as models for directed/specific analysis, which demonstrates a possible gap to be explored academically.

The present study aims to propose a model that can be used by several researchers in the area of Applied Social Sciences, in order to standardize the results of analyzes of films when the proposed model is used, thus seeking an even greater rigor in the results presented in studies that use movies as a source of data. Such model takes into account aspects both prior to the contact with the film itself and subsequent occurrences to this contact. According to Araújo and Tomei (2012), “the use of the resource of cinema masterpieces is not a novelty in human sciences. In the Administration area the resource is still little explored” (p. 130), contributing also in the sense that

“It is necessary that the researchers stop approaching *implicit* criteria to evaluate and guide researches, that is, they do not allow such criteria to go implied and passible not to be understood, but adopt more *explicit* criteria and investigation processes that allow the understanding and the replication of the study (JÚNIOR; LEÃO; MELLO, 2011, p. 191, authors’ remarks).

The importance of developing a model with focus on a specific area search does not invade the domains of other areas with similar goals, since films can be used for research with different applications, such as in technical aspects, education and even in therapies, as referenced above. It is important to emphasize that this model of analysis is not focused on the technical aspects of the films production (such as photography, or lighting, for example, even if it is something that can be taken into account), but in aspects related to the intended message (and the message assimilated by viewers) and unfolding derivatives. This is not intended to restrict the creativity and freedom of interpretation of the films, but rather provide a functional protocol of analysis focused on particular objectives of a scientific area, as done by Bezerra and Miranda (2014).

Thus, the article that follows provides a theoretical basis for dealing with the use of films as an object of research and some ways to analyze the same; it also exposes the methodological indicatives, demonstrating scientific support for the proposition of the model built. Afterwards, the model for the films analyses is presented, followed by details of its components. At the last moment, the final considerations of the study are explained, pointing to new directions that can be followed.

2. Films as study objects and importance of a model for analyses

The relationship between images and its means of transmission, refer back to pre-historic periods, in which the communication was disseminated by means of paintings made in rocks (CAMARGO, 2005). Such paintings can be interpreted as figures evocative of distinct elements of that time, as well as the cinema can be seen as an expression of culture and of human existence in a given period (VIDAL; PESSIS; GUIDON, 2000). As Jakobson demonstrates (1970, p. 155), "the understanding of the meanings present in scenes from a movie depends on the conversion of objects into signs". The objects transformed into signs correspond to specific material of cinema, which bring with them a wide range of phenomena of language that transmit the spectator a relationship among the sequences of images and the representation of reality (OLIVEIRA; COLOMBO, 2014; JAKOBSON, 1970).

Jakobson (1970) points out that the semiotic must be considered in relation to the analysis of films and the understanding of the signs, which are intrinsic to the cinematic images and their meanings. Silva (2009) emphasizes the importance of the figure of the Director, because, according to the semiotic point of view, the production of meaning is developed by the author - role exercised by the director of the movie - the main reference in this question. Whereas the observer is in charge of decoding the messages built by the director.

The cinema, while artistic expression, has its own style to transmit its content and can be a source of objects to be studied following specific routings, such as the study of styles to particular direction or even worked elements within a work (LEITE, 2012, CAMARGO, 2005, CARREIRO; MIRANDA, 2005). In addition, the study of films enables to go deeper in issues related to perceptions with the exhibition and reactions after the contact and such reactions may vary even in cultural terms¹. As Flanagan (2009) defines, the films may be used "to symbolize values of domination as well as entertainment and as a field of communication is richly multivalent, speaking with a voice often contradictory that deserves a sensitive audience" (p. 2, our translation).

Nova (2000) emphasizes the recent use of resources such as the cinema and videos as a means of expression of historical information and knowledge. According to the author, researchers have been busy with works focused on the investigation of the possibilities of using this type of material as resources that can portray the process of history construction. Thus, we have the use of cinematographic resources in the education field. Such observation is also applied to the studies in applied social sciences, where it is possible to see articles such as Lochbuehler, Kleinjan and Engels (2013) and Tasci (2009). In articles mentioned alterations in consumption behaviors are analyzed in function of contacts with films. In the first (2013), it is verified that there is no alteration in an immediate behavior of consumption (if teenagers would be more willing to smoke after contact with films where smoking is present). In the other hand, the second (2009) indicates changes in planning of a future consumption, with the following consideration: "The presence of visual information, as in promotional films, can improve the image of attraction of destiny, increase desire, increase the intention to visit, and establish a bridge among the people's social distance" (TASCI, 2009, p. 502).

Regarding specifically the analysis, it is evidenced by Oliveira and Colombo (2014) that the films analysis comprises aspects which go beyond of what is only exposed, comprising representations through a proper language, which can be understood following different approaches, once that there is not a method universally accepted (PENAFRIA, 2009).

If the movie is interpreted following philosophic premises, it is then necessary to know the form and the language used by the person who built it (OLIVEIRA; COLOMBO, 2014). The authors emphasize that, in order to analyze the codes present in cinematic language and its influence in the social life of spectators, the analysis should extrapolate technical aspects such as the photography, costuming, makeup, the soundtrack (among others), and encompass considerations about the perception, cognition and semiology.

Deleuze (1983) complements saying that the visual image has a readable function that goes beyond its visible function. In this way, everything that goes beyond what is explicit in a film should also be part of its analysis, which makes the filmic analysis to be considered as a set of techniques of observational studies that provide the researcher with the interpretation of symbols and meanings, from the characters' images and behavior (LEITE, 2012). The images, therefore, are not exempt of senses, and must produce them regardless of descriptive supports or various explanations, as in the case of subtitles in advertising films, for example (CAMARGO, 2005).

Cordeiro and Amâncio (2005), widening the considerations proposed by Camargo (2005), observe that the same must be geared to a subjectivity study. Some forms were presented by the authors as an initial point for the films observation and categorization:

- 1) Genre and sub-genre** - ex: fiction and social utopia, or even fiction and technology;
- 2) Temporal record** - addressing the "temporal hook" (referring to the most prominent historic event present in the work) and "historical reference" (including historical facts);
- 3) Represented themes** - working the thread of the actions portrayed (acts and bows, for example);
- 4) The nature of representation** - for the purpose of production, whether documentary, reconstituted (as if seeking to be faithful portrait of the fact exposed), random (without expressed determination) or mixed (encompassing more than one classification presented).

On the other hand, even if some guidelines of elements to be searched in the films are demonstrated, no material was identified in the literature that shows an analysis protocol for reflexions with social implications. This thought is supported by works such as Penafria (2009) and Aumont and Marie (2004), where it is explicit that there is no full acceptance of method for the performing of films analysis, and even if the suggestions developed by the authors refer to a more critical glance of the production, geared to applications by scholars in the communication area. Furthermore, this gap is evidenced through the study carried out by Guimarães (2013), where the author develops an analysis of the German film "The wave", pointing not only technical aspects but also reflections about the message and potential unfolds. In the alluded work, it is noticed the lack of references that help in the task, with the author presenting only filmic analysis models aimed at the technical aspects.

Complementing such considerations, it is reinforced the justification for a model of analyses geared to specific applications through the study of Bezerra and Miranda (2014), where the authors develop a model of costumes analysis, contributing to the filmic analyses when proposing the use of a protocol to work with the costumes as a resource for understanding of narratives. Therefore, other models can be developed for different focuses in the films analyses, because certain elements can be more or less valued according to the goals. In the case of applied social sciences, there are more interest in the study of social relationships and behaviors in different contexts as an advertising film, a film of historical drama, a fantastic historical drama full-length film, among others; even it can be used to analyze consumption. Based on considerations exposed along this section, the use of films as study object has scientific value as a form to enable a better understanding of both, the social environment portrayed, and the values inserted in the representation, helping, as well to understand the consumption behaviors (being possible to explore not only immediate alterations but also future intentions). Furthermore, it is justified that the value of model for analysis can also be seen to analyze commercial films, as if there is no shared meaning by the target audiences, the film is not adequate.

It is possible to indicate, however, that the films can be analyzed by different approaches, in directions that are more aligned with the script of the scenes and even with the historical insertions. However, there is space not covered by the literature regarding the filmic analysis when it comes to a protocol to be observed, with

application aimed at a given knowledge area as the ASS. Bearing this in mind, the next sections are about the methodological basis that support the model proposed and the analysis model itself.

3. Methodological Indicatives

Are you being asked to focus on question regarding format and film style – narrative, *mise-en-scène*, camera work, editing and sound? Or you are being asked to discuss the film in the context of an established genre or saying about the commercial context, social or history in which it was produced? For such contextual trials, you will need to look “outside the box” and make additional readings (LEWIS, 2014, p. 284).

This excerpt of Lewis (2014) reinforces the importance of functional models for research in specific areas, not necessarily interested in technical aspects of the films. And, as a way to validate the proposition, the same was built following principles treated in discourse analysis of French line and also in semiotics. In terms of discourse analysis, it refers to procedures which will provide, to the observer, procedures that allow an opaque look to action, being aware of what is being said, not necessarily what makes this subject, at the same time, "stripped and responsible for the meaning that he or she reads" (PÊCHEUX, 1998, p. 53).

The use of discourse analysis to filmic productions proves its correlation to be defended by Gregolin (2007), where the author argues that "analyzing discourses means trying to understand how the truths are produced and set out" (GREGOLIN, 2007, p. 15), seeking, therefore, discursive effects (impact and influence on interpretations of subjects exposed to production generated). It is reiterated herein the validity of discourse analysis in the same way as the previous author mentioned concludes his article: "The media is a powerful and inexhaustible source of production and reproduction of subjectivities, evidencing its sophisticated insertion into the network of discourses that shape the history of the present" (GREGOLIN, 2007, p. 24). Thus, it is seen that the method proves its validity in the scientific community as it has already been used previously to filmic analyzes, as in Milanez and Bittencourt (2012) and Pessoni et al (2011).

On the use of semiotics to analyze this type of production, Santaella (2012) initially suggests three paradigms in the evolutionary process of image:

- 1) The pre-photographic paradigm** - referring to the images represented in crafts, such as paintings;
- 2) The photo paradigm** - referring to images captured from the visual world through equipment like cameras;
- 3) The post-photographical paradigm** - referring to synthetic images generated by means of computational calculations).

It is noticed that the videos are inserted in the second and third paradigms. In the second because of "what is it portrayed exists in reality" (Santaella, 2012, p. 12). In the third because, although it is not a snapshot of reality, the computer generated images can be considered as movies for being resulting from multiple frames/images per second. It make them potential sources of data in scientific research - as we have already seen in Pessoni et al (2011) that analyzed the movie "Shrek".

Still on the Semiotics, Santaella (2012) argues that the videos use the system of signs, being this word (signs) used to mean anything that leads to certain cognition in virtue of contact with an object. The use of signs is important for the analysis of videos, according to the author, because it guides the path addressing three faces:

1) The face of the reference - the relationship of the sign for what it is representing, knowing that each video makes a specific cut, a topic to be addressed in its conduct, allying the audiovisual aspects to the proposals established).

2) The face of the signification - the aspects related to the representation of the observed and portrayed reality.

3) The face of the interpretation - by checking the effects produced by the sign in the potential or current minds, and these effects are emotional, energetic and/or logical.

The study of signs already demonstrates the importance in the literature when emphasizing that can contribute to understand cultures behaviors, as seen in the Türe and Ger (2016). In the work cited, cassette tapes are studied as representing the Kurdish culture, which means a symbol of resistance forward a political scenario of repression. Similarly, the films can develop worked messages by means of signs in order to generate consequential effects, as seen in movies made during the military regime in Brazil. As an example, Bryan and Nat shown the short film "Strawberry Pudding" in full format, recorded in 1979, that contains political criticism in a repression and censorship scenario (BRYAN & NAT, 2016).

It is also important to emphasize the importance of the development of the proposal in question, once articles and theses related to analyzes in specific films have been found, as well as analyzes aimed at a more technical study of the productions. Carreiro and Miranda (2015) developed a theoretical essay whose concern refers to the ways in which the devil is sonically represented in different films. Carreiro (2014) performs a stylistic and narrative analysis of Sergio Leone's work to point out contributions of this director to contemporary cinema.

Moreover, there is space in the academy for articles that concern about providing a model for analyses of these same objects of study in areas such as the ASS. In order to provide examples of this, the articles of Cag and Acar (2015) and Lochbuehler, Kleinjan and Engels (2013) are mentioned. In the first, a film was analyzed based on the symbolic-experiential approach of family therapy. The goal was to expand the knowledge of therapy in terms of scenes present in the film with situations that occur in people's lives. It is therefore an additional resource in the therapeutic process. This indicates the versatility in the use of films as scientific research resources in several areas, reinforcing the importance and validity of the proposal to create models for specific directions. In the second article, adolescent smokers were divided into two groups who watched different movies (one with and one without smoking characters). Teenagers could smoke while they watched the movie if they wished. The aim was to evaluate if the exposure to smoking as an element of the films could influence young people's behavior. In both cases it has been demonstrated that the analysis of films can go beyond the elements present in the films themselves, but also generating effects in those who watched them.

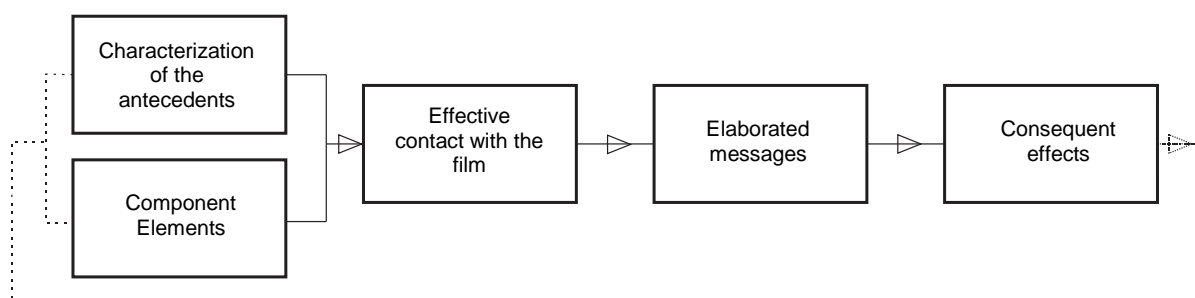
With this, it is reinforced that the films are important in social studies upon configuring a valid object of study, since "The filmic analysis provides strong instruments for research and build realities instead of simply defining it" (CAG; ACAR, 2015, p. 584, our translation). Therefore, next is presented the model developed for the filmic analysis.

4. The analysis of films is applied social sciences

Making use of the theoretical bases presented, in this moment it is started the presentation and explanation of the model proposed for the filmic analysis, focusing on the use for studies in the ASS (although not exclusively for this area). The model covers five moments divided into four steps, namely: (1) characterization of the antecedents; (2) component elements; (3) effective contact with the film; (4) elaborated messages; and (5) consequent effects.

Figure 1 illustrates the model and, in sequence, the characterization of each of the moments. Through the methodological indicatives referenced, it is proposed that the French discourse analysis be used based on works such as Pêcheux (1998) and Gregolin (2007). Thus, the films used in SSA studies can be analyzed based on the understanding of the meanings of the signs used. An example can be observed Pessoni et al. (2011) that worked the construction of the trajectory of the contemporary ogre. It is also proposed the use of semiotics as a tool for the analysis of the films themselves, interpreting the developed productions. For this, we use the exhibits of Santaella (2012), for example - identified in Milanez and Bittencourt (2012), who work on elements of Margaret Thatcher's personality and singularity using elements, as well as verbal aspects, to construct signs that carry the messages.

Figure 1 - Model proposed for the films analysis in Applied Social Sciences



Source: Elaborated by the authors (2016).

Characterization of the antecedents: In this moment previous to the exposition of the spectator to the film, it is proposed that points be observed and written down as those described by Cordeiro and Amâncio (2005): gender and subgender, temporal record (temporal hook and historical reference), themes represented with a chain of actions, and the nature or purpose of the representation. In addition to this observation, it is also included the characterization of possible previous contacts with the film to be analyzed, such as critiques accessed, known repercussions and other consequent effects of analyzes already carried out by other people, which may influence the analysis in execution. This is because works like Carreiro's (2014) show that works can carry elements of their producers and, once having previous references, the

spectators can have some expectation. Here, the objective is to make a kind of "cataloging" of the film, defining it as to the categorization, historical representation, purpose of its creation and possible initial conceptions coming from previous contacts of the researcher with third-party analysis.

Component Elements: Also previous to the exposure to the film, this moment is occupied through the verification of the history, both of the Director (his or her visual identity, identifying trend of production and usual resources used) – given the importance already exposed by Carreiro (2014) and Silva (2009) – as the main characters (reputation, usual roles and messages/themes that are usually tied), with the purpose to check what such characters symbolize, as there might be correlation between the goal of the analyzed production and the previous development of similar works. Moreover, other elements used by directors, as soundtrack, editing, photography and other visual components, to name a few, form the signatures of the same, and it is also included in this moment, as they can also exert an influence on the experience of the spectators (in this case the researcher), as pointed out in Carreiro and Miranda (2015). Here it is also comprised the careful observation of the scenes, as objects and costumes, allying such elements to the characterization of the antecedents, as the construction of scenarios used to convey the message.

With the observation of these previous moments to the contact with the film, the first step is taken, and it is expected that the model helps in the identification of the classification regarding the purpose of the film and symbolization of the main agents before initial considerations which can, as well having been generated by the analysis of other people. The main characters do not need, necessarily to be a natural person, but they can also be a product (in the case of an advertising, with commercial purposes). In addition, it is reaffirmed that the film can be interpreted in the whole or following different cuts, as in the case of specific acts and scenes (LEWIS, 2014, CORDEIRO; AMÂNCIO, 2005).

Effective contact with the film: In this stage the exposure of the viewer to the film production of interest of the study occurs. There are two points to be taken into account at this moment: 1) the environment where the viewers' contact with the film will be, since the analysis can be influenced if the viewer / researcher sees the film in festivals, cultural projects, cinema, residence, online and other places; 2) the company that the viewer / researcher watches the film can generate effects in the interpretation. Thus, it may be that the same film is analyzed in different ways according to the situations that the researcher is inserted, suffering pressures from influence groups and contact environments, as in the presence of other researchers or even knowing some of the participants of the film. For example, watch the video of a wedding party in a survey on weddings. These points to be observed are justified by findings such as those found by Henningsen and Henningsen (2015) and Cascio et al. (2015), which indicate that groups can influence both opinions and decisions, both in physical and virtual environments.

Elaborated messages: After contact with the film, there is the analysis of the same based on the chosen cut and following the observation of the seven aspects, elaborated through reflections inspired by the reading of Cordeiro and Amâncio (2005): (a) social portrait - the company explored in that construction; (b) analysis of stereotypes - how the archetypes were treated, if it was a posture that consent or that criticizes; (c) main nucleus - an analysis of the history of the construction of the same, and including the values represented by those involved (correlating previous roles with

the analyzed); (d) the identification of problematic - referring to the proposed action of the movie (theme of a long-length film, a situation of use in advertising a product, reflective thinking about some practice in the environment, to illustrate some); (e) Construction of the interactions of the characters - analysis of social interactions, with conflicts, problems portrayed and related services; (f) development of film - depending on where the film is held, meanings, values and other symbolic aspects may be communicated without the need for explicit discourse, as films developed in specific political scenarios (Cold War, exemplifying); and (g) period or season that portrays the movie, as, for example, historic moments marked by certain practices and thoughts, as Middle Age, Illuminism, to name a few. These aspects were suggested by the authors based on the considerations of Cordeiro and Amâncio (2005), who indicated initial points to be observed in the films and guidances that the analyses could follow, in a way that the “elaborated messages” cover the seven aspects indicated previously, to be validated with the application in previous researches.

Consequent Effects: In the last step presented in the model, it is proposed to analyze the reflection generated, the dissemination actions, derivations created and eventual awards. In terms of reflection generated, this concerns the interpretations of possible alterations of behavior, provoked by spectators that can have adhered or not to the purpose, either of the film or the research developed by the researchers, as seen in the study of Lochbuehler, Kleinjan and Engels (2013), recalling. Whereas the dissemination actions are about the unfolds, such as the mouth-to-mouth generated (recommending or criticizing) and the feedback (positive or negative) of experts (critics, journalists, and council members such as CONARⁱⁱ, just a few examples), which relate to the considerations of groups of influences, present in Henningsen and Henningsen (2015) and Cascio et al (2015) and that can also serve as analysis object complementary to the filmic analysis. The derivations are resulting productions, and they can be new films or even related objects (the so-called *spin-offs*) which can also be used, in researches which use films as data source, to complement the analyses of these films.

With the purpose to offer a guidance on the application of the model as protocol to be developed in researches in ASS that might use films as research object, even if preliminarily, it is possible to mention the article of Ribeiro (2013), where the biographic development is analyzed of the brand Havaianas through his communications plays (printed media and films). In a reading of the work, it is possible to identify applicability of this model to analyze the development of the brand over the decades, assuming the visualization as a footwear of marginal classes (not in the pejorative sense, but understanding as to the margins of society, with few resources); hiring an advertising agency for development of parts of communication with the market, which has used celebrities to bind the mark with aspects of value; positioning as a product present in everyday life, working the message of being a footwear that can be used in different moments of the day-to-day; thus with the coupling of the brand to a national identity.

Even though presenting a summarization, the model proves to be applicable, with the four steps representing the model proposed for carrying out analyzes using films as a source of data, in a direction aimed at (mainly, but not exclusively) the studies in applied social sciences.

5. Final considerations

The images presented by the films have representations and senses that exceed their visible function. Thus, the film analysis aims at the interpretation of elements that go beyond what is exposed, through different approaches that aim at establishing relationships with the spectator. The filmic analysis can be described this way, as a set of observational techniques that allow to understand the different signs and meanings from the visualized images, of the actor and the stakeholders involved in the project. It is important to notice that the analysis techniques are restricted to long-length films, as they can also be applied in advertising, institutional videos and other audiovisual materials. In this context, the current article aimed at proposing a model for film analyses geared to ASS studies, serving as a protocol of basis for future researches in the area.

The analysis model proposed in this work has four stages that include: a) the characterization of the filmic antecedents - composed by the understanding of the context in which the film was produced, besides the place where it was filmed; b) the component elements - such as the tradition and stylistic resources of the actors and directors; c) Effective contact with the film - encompassing the visualization of the material and the place where the exhibition was performed (whether it occurred in a private environment, a cinema or a classroom, alone or shared, for example); d) messages worked - involving stereotypes, social portrait worked in the film, archetypes, problematic and interactions between the characters; e) consequent effects - characterized by the communication between spectators of the same film, involving the exchange of opinions and considerations about the same, as well as productions resulting from that film.

As an academic contribution, this work contributes to expand the results of the SSA studies by proposing a model that solves, although not totally, the apparent validity question pointed out by Júnior, Leão and Mello (2011). Such authors refer to "when a research method produces the kind of information desired or expected" (Júnior, Leão e Mello, 2011, p.194). It was sought to answer this question because in qualitative research there must be a "continuous socio-cultural and historical reinterpretation in the sense of its action in society" (Júlio, Leão; Melo, 2011, 205). Thus, a cyclical model as developed in this work seeks to contribute to these studies.

The model was conceived as a methodological process by which researchers could analyze films and relate them to applications in specific fields of knowledge. The model also allows the analysis of films for other purposes such as: a) thematic proposals - a selection of films addressing a specific theme (minority empowerment) or a common proposal (sales calls); b) didactic purposes - with the films being used as a learning resource, with the model being applied as an instrument for selecting films or evaluating a film. In addition, teachers can evaluate the analyzes developed by the students.

Although it has been a propose for a model of films analysis geared to an specific area of scientific environment, the study had limitation due to the lack of material regarding the other models which guide the films analyses.

Future research can test the proposed model as the goal of contributing to its improvement. In addition, such a model can be adopted by other researchers in future empirical applications, contributing to the expansion of content related to the development of methods for data collection and analysis, as well as the deepening of the content of the researches developed in the applied social sciences that use films as a data source.

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ⁱ Based on Carreiro and Miranda (2015), as an example, it is possible to wonder if the film "The Exorcist" (1973) would have the same interpretation in countries of different religions, such as Brazil and India, since that the question of possession is not present for the Hindus, which could even have as a consequence the not understanding the movie.

ⁱⁱ National Council of Publishing Self-Regulation (Authors' notes)