



Reflection: Building a Library for Munduruku Craft Futures

Cacique Domingos Munduruku, Teal Triggs, Celia Matsunaga and Matt Lewis

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Abstract

This article takes the form of a conversation between partners on a six-month project titled: "Building a Library for the Future: Munduruku Craft Practices and Indigenous Knowledge". As part of the British Council's Crafting Futures Digital collaboration grant scheme, the project brought together design educators from the Royal College of Art, the University of Brasília and sixty Munduruku inhabitants who live in the Bragança village, along the lower Tapajós River in Pará - a tributary of the Tapajós River, Amazon. In an appeal to prepare for an uncertain future, the chief of the village, Cacique Domingos Munduruku, noted: "Families don't have access to information and they don't have money: we need a project to improve communication... we know the importance of education." In response, the partners address within the wider project a co-identified need to develop cooperative communication practices and methods of digital inclusion to promote new ways of learning that build on and "rediscover" local artisanal traditions and indigenous knowledge. The project's main outcome is a sustainable online virtual library and craft repository which holds documentation and stories from the village's craftspeople, participatory workshops with the local schoolteachers and students, and a unique collection of Munduruku craft objects. This article's conversation reveals how learning took place through craftspeople, objects, and stories as well as the modes of technologies for communication practices which aided establishing learning processes.

Keywords: Munduruku, craft, virtual library, technology, education, communication practice

Website: <https://en.mundurukudebraganca.org/>



Fig.1 Cacique Munduruku, chief of the village of Bragança (Tapajós National Forest FLONA, Pará, Brazil) (2022). Photo: Larissa Munduruku, 2022.

1. Introduction

This article takes the form of a conversation between representatives of the partner groups. The conversation took place over five days using the multiplatform messaging app, WhatsApp. This platform had the advantage of allowing for spontaneous interactions and reflections, and for circumventing any problems with Amazonian weather conditions, which might have interfered with other forms of communication (e.g. the rains have a habit of knocking out electrical sources).

The indigenous craft knowledge is at the center of this multi-partner project which seeks to cultivate the potentials of communication and digital technologies in the creation of a virtual library for the Munduruku inhabitants of a village in Bragança, Brazil situated along the lower Tapajós River, Pará - a tributary of the Amazon. Funded through British Council's Crafting Futures Digital Collaboration Grants scheme, the project brings together a unique partnership between (chief) Cacique Domingos Munduruku, the village's inhabitants, and design educators at the Universidade de Brasília and the Royal College of Art. The collaboration develops cooperative communication practices and digital inclusion methods to foster new ways of shared learning that build upon and 'rediscover' local craft traditions and indigenous knowledge.

Reflective dialogue (e.g., Brockbank, McGill and Beech, 2002) is used as a lens through which to identify and critically evaluate our approaches, outcomes, and mutual learnings. The dialogue begins with a prompt: an impassioned call from Cacique Domingos, who, in preparing for an uncertain future remarked: "...families don't have access to information...we need a project to improve communication...we know the importance of education." Discussants then range widely over questions such as what it means to build a library under such circumstances, the ethical implications of working with indigenous communities, how traditional crafts should be preserved and represented, and the value of the project as research.

In particular, the methodology is interrogated. The use of local telecommunications practices (e.g., WhatsApp, mobile phone recordings) is central to the project's documentation and has defined and shaped the narrative for the virtual library. Craft practices are foregrounded and represented through the villagers' own chosen means of documentation modes and methods (e.g., digital storytelling, images, and sound). This results in an ongoing iterative process of dialogue, action and reflection, a co-learning process for intercultural communication. These processes ultimately inform the representation and interpretation of Munduruku indigenous knowledge, crafts processes, and their place in history.

The text in the following exchange is verbatim to maintain a more accurate reflection of the informality of the exchange and the translation process.

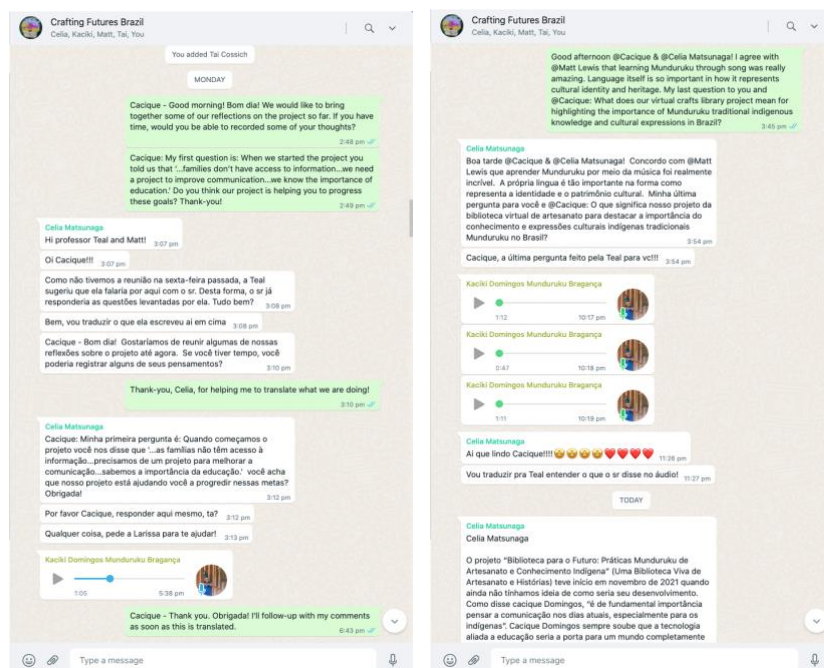


Fig. 2 The social media platform WhatsApp offered an effective multimodal approach which underpinned the project's communication processes and methods of documentation. Screengrabs by the authors.

2. Project Learning

25 April 2022 Monday

@Teal Triggs

Cacique - Good morning! Bom dia! We would like to bring together some of our reflections on the project so far. If you have time, would you be able to record some of your thoughts?

Cacique: My first question is: When we started the project you told us that '...families don't have access to information...we need a project to improve communication...we know the importance of education.' Do you think our project is helping you to progress these goals? Thank-you!

@Celia Matsunaga

Hi professor Teal and Matt!

Oi Cacique!!!

Como não tivemos a reunião na sexta-feira passada, a Teal sugeriu que ela falasse por aqui com o sr. Desta forma, o sr já responderia as questões levantadas por ela. Tudo bem?

Bem, vou traduzir o que ela escreveu ai em cima

Cacique - Bom dia! Gostaríamos de reunir algumas de nossas reflexões sobre o projeto até agora. Se você tivesse tempo, poderia registrar alguns de seus pensamentos?

@Teal Triggs

Thank-you, Celia, for helping me to translate what we are doing!

“Cacique, minha primeira pergunta é: Quando começamos o projeto você nos disse que '...as famílias não têm acesso à informação...precisamos de um projeto para melhorar a comunicação...sabemos a importância da educação.' você acha que nosso projeto está ajudando você a progredir nessas metas? Obrigada!”

Por favor, Cacique, responda aqui mesmo, tá?

Qualquer coisa, pede a Larissa para te ajudar!

@Kaciki Doningos Munduuruku Braganca

Audio Recording

@Teal Triggs

Cacique - Thank you. Obrigada! I'll follow-up with my comments as soon as this is translated.

@Celia Matsunaga @Kaciki Domingos Munduruku Bragança

Oi Celia, boa tarde! Então, da forma como a gente conversou no início do projeto, acho que a meta era essa mesmo. Era que o aluno progredisse com mais facilidade, ficasse mais atento com a tecnologia. Acredito que a meta era essa mesmo que a gente tá vendo. As pessoas assistem com facilidade, mais rápido e eu acredito que estamos em cima sim do que foi pensado na comunicação, para que o aluno aprendesse com mais facilidade e que ele chegasse mais longe. A visão de todos era o aprendizado dessa forma mesmo. Era isso que a gente esperava. O esperado era isso e que tá bom, tá bom?

Hi Celia, good afternoon! So, from the way we talked at the beginning of the project, I think that was the goal. It was for the student to progress more easily, to be more attentive to technology. I believe that the goal was the same that we are seeing. People watch with ease, faster and I believe that we are on top of what was thought of in communication, so that the student learns more easily and that he gets further. Everyone's vision was to learn that way. That's what we expected. That was what was expected and that's good, ok?

Obrigada Cacique!

Thank-you Cacique!

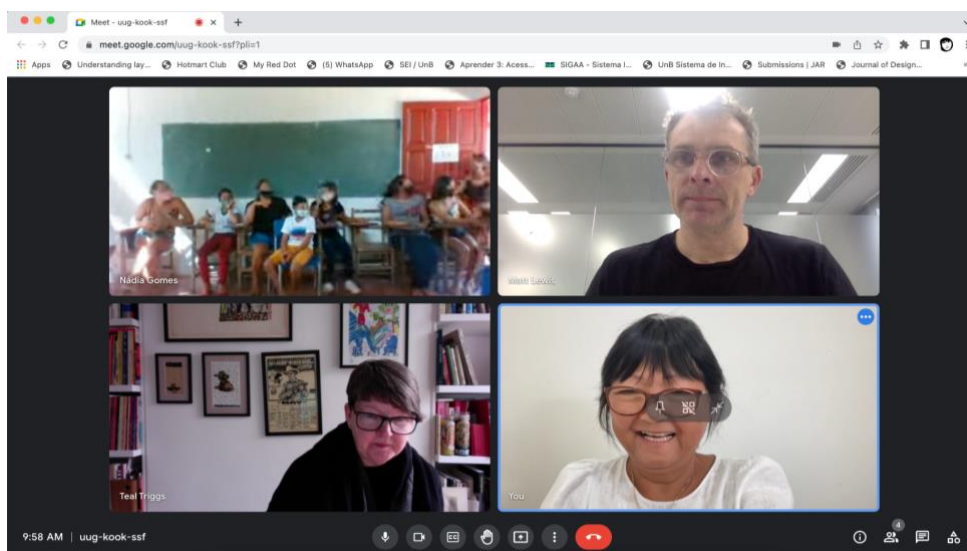


Fig. 3 School Nova Esperança, Aldeia Munduruku, Matt Lewis, Teal Triggs, and Celia Matsunaga. Screenshot by the authors.

3. Learning and Crafts Processes

26 April 2022 Tuesday

@Teal Triggs

Obrigada Cacique! I am pleased to hear our project is supporting learning in the community. As researchers, I can say that we have also shared in a process of learning. The process of working directly with you, the teachers, students, and craftspeople, has been important for us; the project asks us to think differently about communication technologies, craft production and heritage as well as ways of researching with indigenous communities.

We've learned to be more aware of a rhythm of research that is flexible to new kinds of contexts and ways of doing. Which brings me to a question about crafts. What do you feel you and the village have learned about your own craft processes? What do you hope people who look at the website or hear your stories, may better understand about the importance of crafts in the village? What has the role of crafts been for you in this project? Obrigada!

@Celia Matsunaga

A Teal disse:

Obrigada Cacique! Fico feliz em ouvir que nosso projeto tem auxiliado a aprendizagem na aldeia. Como pesquisadores, posso dizer que nós também temos compartilhado um processo de aprendizagem. O processo de trabalhar diretamente com vc, os professores, estudantes e artesãos, tem sido importante pra nós; o projeto nos faz questionar a pensar diferentemente sobre tecnologias de comunicação, produção artesanal e tradição bem como caminhos da pesquisa com comunidades indígenas.

Temos aprendido a ser mais prudentes quanto ao ritmo da pesquisa que é flexível a novos tipos de contextos e caminhos do fazer. O que me traz questões sobre o artesanato. O que você sente sobre e o que aprenderam com a sua própria prática artesanal? O que você espera das pessoas que estarão visitando o website ou ouvindo suas histórias, poderão melhor compreender sobre a importância do artesanato na aldeia? Qual o papel do artesanato pra vc neste projeto?
Obrigada!

28 April 2022 Thursday

@Kaciki Domingos Munduruku Bragança

Audio Recordings

@Celia Matsunaga

Cacique Domingos answered the 3 questions from Teal!!!

@Teal Triggs

Olá Cacique! I understand that the rains are falling in the Amazon causing flooding near the village. I hope you and everyone remain safe!

@Celia Matsunaga

I'll translate and soon will place here.

Ola Cacique! Eu entendo que a chuva continua na Amazônia causando enchentes perto da aldeia. Espero que vc e todos se mantenham em segurança!

@Matt Lewis

Obrigado Ceclia, vou responder em breve

@Celia Matsunaga @Kaciki Domingos Munduruku Bragança

Então, é só para responder a primeira pergunta, a gente sabe que com essa, a gente sentiu que melhorou bastante, e a questão do que a gente já tinha uma prática e para nós não foi 100% mais que o que a gente sabia ampliou sendo que essa ampliação ela vai melhorar. A gente sabe que quando, vai sim quando uma ampliação em um trabalho, a gente sabe que com certeza ela vai ser mais visto melhor, vai ser, ter mais saída né, pra nós a gente sente uma esperança de melhorar a questão dessa ampliação e a gente sentiu muito feliz porque a gente ampliou o nosso trabalho.

So, just to answer the first question, we know that with this one, we felt that it has improved a lot, and the question of...that we already had a practice and for us it was not 100% more than what we had known it expanded and this expansion will improve. We know that when, yes, when an expansion in a work is done, we know that it will certainly be seen better, it will be, have more output, right, for us we feel hope to improve the issue of this expansion and that we felt very happy because we expanded our work.

Outra questão a outra pergunta com relação ao que estarão visitando né, e agora no momento nesse espaço que estamos, as pessoas estão visitando pouco, não tem visita constantemente, mas, o que a gente espera que seja mais divulgado o nosso trabalho que está sendo feito na biblioteca com relação ao artesanato, e se não tiver uma divulgação, assim mais longe, para outros países e aqui no Brasil, a gente não vai poder

vender o que a gente está fazendo, o que a gente faz na prática o nosso próprio artesanato. O que a gente acha é que pode ser melhorado a questão da divulgação.

Another question, another question regarding who will be visiting, right, and now in this space we are in, people are visiting little, there is no constant visit, but what we expect that our work is being more publicized, so far to other countries and here in Brazil, we won't be able to sell what we are doing, what we make in a practical sense our own craftsmanship. What we think is that the issue of disclosure can be improved.

É, desse material que a gente tá praticando, essa nova tecnologia, a gente sabe que o papel do artesanato é muito importante pra nossa renda familiar que é muito baixa e, por exemplo, aqui no Brasil, a gente que trabalha com pobre, com pessoas que vivem aqui na Amazônia, na floresta é mal visto por que não tem um escoamento de produção. Mas pra nós o artesanato é fundamental pra nós aqui que tá com as matérias que se pode trabalhar com o artesanato. Isto é, um papel fundamental, é muito importante o artesanato aqui na aldeia.

Yes, this material that we are practicing, this new technology, we know that the role of handicraft is very important is very important for our family income, which is very low and, for example, here in Brazil, people who work with the poor, with people who live here in the Amazon, in the forest, are frowned upon because they do not have an outlet for production. But for us, crafts are fundamental for us here, who have the materials that can be worked with craft. That is, of fundamental role, crafts are very important here in the village.

Cacique, estou traduzindo para a Teal entender o que o sr disse no áudio de hoje, ok?

"Once upon a time there was a warrior who had the wisdom of the art of making necklaces. One day, he, jealous of his wife, decided to jump from a very high waterfall to transform himself into a very beautiful fish: the aracu. There was a river under this waterfall where women used to bathe and they could keep admiring the beautiful fish that passed by. And this warrior's wife also did that. So, jealous, wanting to impress his wife, he decided to jump out of the waterfall to transform himself into one of the fish so that he could also be admired by his wife. But he was the only one who knew how to make necklaces, therefore, before jumping, he gave his necklace to his brother so the art or teaching of "making necklaces" would not disappear. And so the art of making necklaces remains alive to this day."

- Edimilson Munduruku, 2022.

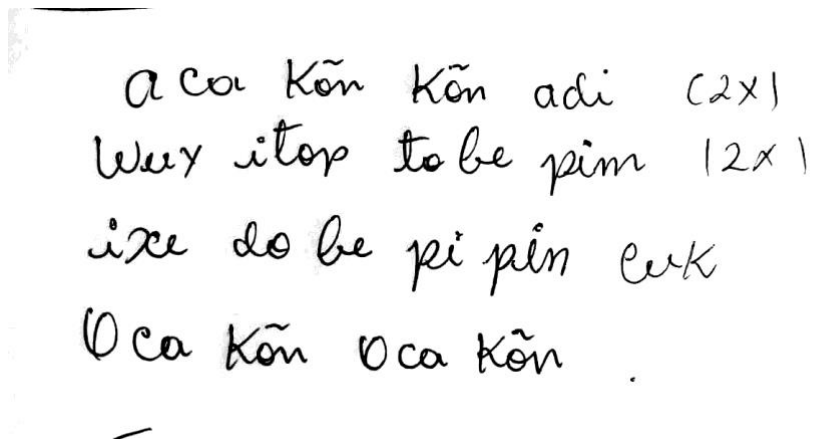


Fig. 4 This history of the necklace making was told by Edimilson Munduruku during a podcast workshop facilitated by Matt Lewis. Edimilson wrote the song related to this history on the school blackboard so all participants could sing it. After the practice, the whole group sang the song using maracá, which for the indigenous people has spiritual power. The Munduruku students and teachers sang the song of the necklace tales, recorded the video and submitted it for inclusion in the Munduruku virtual library.

Credit: Munduruku people of the village of Bragança (Tapajós National Forest, Pará, Brazil) (2022).

4. Learning and Language

29 April 2022 Friday

@Kaciki Domingos Munduruku Bragança

Audio Recording

@Celia Matsunaga

Que bom Cacique!

@Matt Lewis

Obrigado @Kaciki Domingos Munduruku Bragança e @Teal Triggs Aprendi muito sobre linguagem neste projeto e se Cacique e Teal têm um momento para falar sobre suas experiências e importância de aprender interagindo com diferentes linguagens ao longo do projeto como forma de conectar?

@Teal Triggs The same question for you: I've learnt a lot about language in this project and if Cacique and Teal have a moment to talk about their experience and importance of learning, interacting with different languages over the project as a way of coming together and connecting?

@Teal Triggs

Good morning! Thanks for the question @ Matt Lewis. Language has played an important role in this project in several invaluable ways. As a non-Portuguese speaker my interactions with Cacique, teachers, students, and craftspeople, have been through a mediated process of interpretation. You and Celia have been the translators in our meetings. This process has led me to be closely aware of the interactions between people and places as viewed through the frame of a Google Meet screen. Another layer of meaning emerges from the articulations, gestures, and voice intonations of ourselves and the craftspeople when telling stories. It can be a very poetic way of communicating.

The learning also comes through recognizing the value of language in their visual and aural forms of communication. Each craft object can be understood through a stylistic language expressed by the individual hand of its maker, their tools, and their way of making. I like the idea that a specific aesthetic language (emerging out of the rich history of indigenous crafts making in the village) is deepened by the new hand of the object's current maker. What is missing is the tactile experience of holding the object, when communicating online.

Language and our collective learning is also represented through sound and voice via the workshops with the School children. @Matt Lewis could you tell us a little more about the intent of these and where the learning was for all of us as a result of this process?



Fig. 5 Podcast workshop facilitated by Matt Lewis (left) with Edimilson Munduruku (right) and the village community. Screenshot by the authors.

@Matt Lewis

Thank you @Teal Triggs, for me working with music and song both cut through but also celebrating the differences in languages, the workshops felt like a genuine exchange of culture through song that was fun where we focussed on communication not semantic meaning. The speed at which the young people picked up the songs and the English we learnt was incredible and the sessions were a space to start exchanges about wider cultural activities without direct questioning.

Technology was on one hand frustrating as the delay over Zoom made it a challenge to sing together but was also amazing through WhatsApp as we could send each other versions of songs via audio and learn quickly. The chance to learn some Munduruku was wonderful and doing this through song really helped me.

@Teal Triggs

I loved the singing! It was where everyone connected in the same place - despite the geographical distance!

@Matt Lewis

Para Cacique @Kaciki Domingos Munduruku Bragança , tradução da minha resposta ao Teal em português: Obrigado @Teal Triggs, trabalhando com música, celebrou as diferenças nas línguas, as oficinas pareciam uma verdadeira troca de cultura através de músicas que eram divertidas onde focamos na comunicação e não significado semântico. A velocidade com que os jovens captaram as músicas e os ingleses que aprendemos foi incrível!!! e as sessões foram um espaço para iniciar trocas sobre atividades culturais mais amplas sem questionamento direto

A tecnologia foi frustrante, o atraso sobre o Zoom tornou um desafio cantar juntos, mas também foi incrível através do WhatsApp, pois poderíamos enviar umas às outras versões de músicas via áudio e aprender rapidamente. A oportunidade de aprender um pouco de Munduruku foi maravilhosa 😊 e fazer isso através da música realmente me ajudou

@Teal Triggs

Good afternoon @Cacique & @Celia Matsunaga! I agree with @Matt Lewis that learning Munduruku through song was really amazing. Language itself is so important in how it represents cultural identity and heritage. My last question to you and @Cacique: What does our virtual crafts library project mean for highlighting the importance of Munduruku traditional indigenous knowledge and cultural expressions in Brazil?

@Celia Matsunaga

Boa tarde @Cacique & @Celia Matsunaga! Concordo com @Matt Lewis que aprender Munduruku por meio da música foi realmente incrível. A própria língua é tão importante na forma como representa a identidade e o patrimônio cultural. Minha última pergunta para você e @Cacique: O que significa nosso projeto da biblioteca virtual de artesanato para destacar a importância do conhecimento e expressões culturais indígenas tradicionais Munduruku no Brasil?

Cacique, a última pergunta feito pela Teal para vc!!!

@Kaciki Domingos Munduruku Bragança

Audio Recordings

@Celia Matsunaga

Ai que lindo Cacique!!!!

Vou traduzir pra Teal entender o que o sr disse no áudio!



Fig. 6 Cacique Orlando, first chief of the village Munduruku of Bragança. Photo: Nadia Munduruku, 2021.



Fig. 7 Munduruku people of the village of Bragança (Tapajós National Forest, Pará, Brazil) (2022). Photo: Nadia Munduruku, 2021.

5. Learning and Technologies

30 April 2022 Saturday

@Celia Matsunaga

O projeto “Biblioteca para o Futuro: Práticas Munduruku de Artesanato e Conhecimento Indígena” (Uma Biblioteca Viva de Artesanato e Histórias) teve início em novembro de 2021 quando ainda não tínhamos ideia de como seria seu desenvolvimento. Como disse cacique Domingos, “é de fundamental importância pensar a comunicação nos dias atuais, especialmente para os indígenas”. Cacique Domingos sempre soube que a tecnologia aliada à educação seria a porta para um mundo completamente diferente. E esse projeto tem mostrado isso.

Para dar início ao projeto, utilizamos a plataforma zoom para a realização dos encontros chamados de fórum. Tivemos vários problemas nesses encontros: o tempo na Amazônia (com fortes e intensas chuvas que derrubam árvores e redes de fornecimentos de energia), a conexão com a internet e o uso dos aplicativos. Foram muitas as dificuldades que os Munduruku tiveram para baixar o app, pois demorava muito com a baixa velocidade de conexão da internet que eles têm na aldeia Munduruku de Bragança. O tempo gasto entre baixar o aplicativo, instalar e podermos nos comunicar, entretanto, foi compensado pela emoção em vê-los em frente às telas! Todos reunidos na casa do Cacique Orlando, utilizando os seus celulares! Era ansiedade misturada com alegria, risadas e boas conversas!

Em dezembro de 2021, o Conselho Escolar recebeu da Secretaria Municipal de Educação do Município de Belterra (PA), recurso para a instalação da internet na escola Nova Esperança - Aldeia Munduruku de Bragança. Com a instalação da internet, a escola entra em uma nova fase, aproximando seus cidadãos para a realidade dos acontecimentos no mundo! Os moradores da comunidade puderam utilizar seus celulares para o contato com familiares que vivem em outras aldeias, Santarém e mesmo outras regiões da Amazônia. Além disso, foi possível nossos encontros nos fórum promovidos por este projeto.

Com o início do projeto, Cacique Domingos reuniu seu povo na aldeia e lá tiveram a ideia de trabalharmos diretamente ligados à escola, aos professores e alunos. Assim, os professores se reuniram por várias vezes para discutir a participação neste projeto. Professoras Nádia Munduruku (Licenciatura Integrada em Letras (UFOPA, PA) - ensino

de 6° ao 9° ano e Darliane Munduruku (Licenciatura Intercultural Indígena - Matemática e Ciências da Natureza - ensina de 6° ao 9° ano) tomaram a frente na organização e acompanhamento dos trabalhos com a comunidade. O trabalho realizado por Nádia e Darliane foi de fundamental importância, pois não teria sido possível nenhuma atividade com o grupo não fosse pela colaboração delas.

A alegria em nos encontrar se manteve por todos os 4 fóruns realizados, além de outros encontros para discutir o andamento do projeto e as próximas ações que seriam elaboradas com o coletivo. Com as dificuldades encontradas por causa das interrupções dos encontros pelas chuvas na Amazônia, a professora Teal sugeriu que fossem feitos vídeos mostrando o dia a dia da criação artesanal na aldeia. Nádia e Darliane passaram a registrar todas as atividades desde seu início. Seguindo por barco nos igarapés, Cacique Orlando sai em busca da matéria prima na floresta. Voltam com o molongó, árvore típica da região, para a confecção de pequenos objetos tais como utensílios, objetos e animais. A sequência do retirar a árvore da floresta, tratá-la para uso e depois utilizá-la na criação do artesanato foi possível por meio do registro com celulares.

O WhatsApp tem sido utilizado intensamente no Brasil, principalmente no campo educacional, em decorrência da pandemia. Professores e alunos passam a se comunicar intensamente utilizando essa ferramenta. Com o projeto da Biblioteca Digital Munduruku não foi diferente. A transferência dos vídeos realizados pelas professoras Nádia, Darliane, Eldianne, Larissa além do próprio Cacique Domingos, foram todos feitos por WhatsApp. Desde a instalação das primeiras antenas da Huggies Net na casa do Cacique Domingos e do Cacique Orlando em 2020, o WhatsApp tem sido utilizado no projeto da Universidade de Brasília. Acompanhando o andamento deste projeto, passa a ser também ferramenta de comunicação rápida para troca de informações dos integrantes do projeto.

As oficinas foram realizadas pelo Zoom e pelo Google Meet, encontros em tempo real com a participação dos Munduruku. A comunicação também se deu pelo WhatsApp, com compartilhamento de informações: imagens, vídeos e sons. Muito pode ser compartilhado sobre os sons da floresta, do povo Munduruku e também de suas histórias. Uma rica experiência promovida pelo encontro do povo da aldeia, do Royal College of Art e da Universidade de Brasília.

O artesanato cumpre hoje uma função muito importante para a sobrevivência do povo na aldeia. Apesar de pouco, o recurso que vem dela auxilia na manutenção da cultura,

das tradições do fazer artesanal e principalmente da vida na aldeia. Trazê-lo a cena numa biblioteca digital é como dar voz a todos por meio da educação e da cultura.



Fig. 8 Teal Triggs (Royal College of Art), Matt Lewis (Royal College of Art), Caciue Domingos (aldeia Munduruku de Bragança) and Celia Matsunaga (University of Brasília). Screenshot by the authors.

The project “Building a Library for the Future: Munduruku Craft Practices and Indigenous Knowledge” started in November 2021 when we still had no idea how it would be developed. As chief Domingos said, “It is of fundamental importance to think about communication nowadays, especially for indigenous people”. Caciue Domingos always knew that technology combined with education would be the door to a new and different world. And this project has shown it.

To start the project, we used the zoom platform to hold meetings called “forums”. We had several problems in these meetings: the weather in the Amazon (with heavy and intense rains that knocked down trees and power supply networks), the internet connection and the use of applications. There were many difficulties that the Munduruku had downloading the app, as it took a long time with the low speed of the internet connection they have in the Munduruku village of Bragança. The time spent between downloading the app, installing it and being able to communicate, however, was compensated by the excitement of seeing them in front of the screens! All gathered at Caciue Orlando's house, using their cell phones! It was anxiety mixed with joy, laughter and good conversation!

In December 2021, the School Council received from the Municipal Secretary of Education of the Municipality of Belterra (PA), a resource for the installation of the internet at the Nova Esperança school - Aldeia Munduruku de Bragança. With the installation of the internet, the school enters a new phase, bringing its citizens closer to the reality of events in the world! Community residents were able to use their cell

phones to contact family members who live in other villages, Santarém and even other regions of the Amazon. In addition, it was possible for us to meet in the forums promoted by this project.

With the beginning of the project, Cacique Domingos gathered his people in the village and the community had the idea of working directly linked to the school, teachers and students. Thus, the teachers met several times to discuss their participation in this project. Teachers Nádia Munduruku (Integrated Degree in Literature (UFOPA, PA) - teaching from 6th to 9th grade) and Darliane Munduruku (Indigenous Intercultural Degree - Mathematics and Natural Sciences - teaches from 6th to 9th grade) took the front in the organization and monitoring of the work with the community. The work carried out by Nádia and Darliane was of fundamental importance, the activity with the group would not have been possible without their collaboration.



Fig. 9 Edna Munduruku (left) and her granddaughter, Eldianne. Teal Triggs (right) holding the two dolls made by Edna Munduruku. Screenshot by the authors.

The joy in meeting us was maintained through all the 4 forums held, in addition to other meetings to discuss the progress of the project and the next actions that would be developed with the group. The difficulties encountered due to the interruptions of the meetings caused by the rains in the Amazon prompted Professor Teal to suggest that videos be made showing the day by day of artisanal creation in the village. Nádia and Darliane started to record all activities from the beginning. Traveling by boat along the igarapés, Cacique Orlando goes in search of raw material in the forest. He returned with the molongó, a typical tree of the region, for making small objects (boat), cooking utensils, and animals. The sequence of removing the tree from the forest, treating it for use and then using it in the creation of handicrafts was made possible by recording the process with cell phones.

WhatsApp has been used intensively in Brazil, mainly in the educational field, especially as a result of the pandemic (COVID-19). Teachers and students begin to communicate intensively using this tool. It wasn't different with the Munduruku Digital Library project. The transfer of videos made by teachers Nádia, Darliane, Eldianne, Larissa in addition to Cacique Domingos himself, were all made by WhatsApp. Since the installation of the first Huggies Net antennas at the home of Cacique Domingos (supported by the University of Brasília project) and Cacique Orlando in 2020, WhatsApp has been used. Following the progress of this project, it also becomes a quick communication tool for

exchanging information between project members.

The workshops were held by Zoom and Google Meet, real-time meetings with the participation of Munduruku community. Communication also took place via WhatsApp, with information sharing: images, videos and sounds. Much can be shared about the sounds of the forest, the Munduruku people and also their stories. A rich experience promoted by the meeting of the people of the village, the Royal College of Art and the University of Brasília.

Crafts today play a very important role for the survival of the people in the village. Despite being little, the resource that comes from it helps in maintaining the culture, the traditions of handcrafting and especially for life in the village. Bringing it to the scene in a digital library is like giving everyone a voice through education and culture.

Reference

Brockbank, A. McGill, I. and Beech, N. (2002) *Reflective Learning in Practice*, Aldershot: Gower Publishing Limited.