



THE HISTORY OF ART EDUCATION IN BRAZIL: A BRIEF STUDY ON PEDAGOGICAL POLICIES AND PRACTICES



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ABSTRACT

The main objective of this article is to analyze the history of art education in Brazil, focusing on the educational policies and pedagogical practices that have characterized this field over the years, and also to discuss the challenges faced by the area and future perspectives, considering the current context of education in the country. As a study method, a bibliographic review was carried out in databases such as Scielo, Google Scholar, and journals specialized in education and arts based on the following keywords: "Art Education", "History of Education in Brazil", "Educational Policies", and "Pedagogical Practices". It is observed that the history of art education in Brazil reveals a field marked by structural challenges, devaluation and a trajectory of marginalization in the educational context, over time, with public policies and educational reforms contributed to the consolidation of art as an essential component in the integral formation of students. In this sense, the literature review showed that art education in Brazil has faced a series of obstacles, from the lack of adequate infrastructure.

Keywords: Art Education, Public Policies, Pedagogical Practices.

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INTRODUCTION

Art education in Brazil plays a fundamental role in the integral formation of individuals, contributing to cognitive, emotional and social development. Art, as a cultural expression and vehicle of communication, has the ability to promote critical reflection and aesthetic sensitivity, essential elements for the construction of a more humanized and inclusive society. Through art education, students are encouraged to develop creativity, innovation capacity, and perception of the world, skills that are increasingly valued in a global context marked by rapid cultural and technological transformations (Barbosa, 2002).

In recent centuries, the trajectory of art education in Brazil has been marked by several changes and adaptations, reflecting the social, cultural, and political dynamics of the country. Since the arrival of the first colonizers, art and its educational practice have been influenced by different pedagogical currents and public policies, which have sometimes strengthened or weakened their presence in school curricula. The importance of art education, however, has been progressively recognized in official documents and educational policies, such as the Law of Guidelines and Bases of National Education (LDB), which highlights the need for a broad education that includes the teaching of the arts in all stages of basic education (Brasil, 1996).

The choice of the theme is justified by the need to understand the paths taken by art education in the country, especially with regard to educational policies and pedagogical practices that have shaped the teaching of the arts. By revisiting this history, it is possible to identify the challenges and advances that influenced the consolidation of art education as an important field within the Brazilian educational system. In addition, this study offers a critical reflection on the pedagogical practices adopted over time and the policies that supported them, providing subsidies for the formulation of more effective educational strategies in the future (Fusari, 2009).

The main objective of this article is to analyze the history of art education in Brazil, focusing on the educational policies and pedagogical practices that have characterized this field over the years. It is also intended to discuss the challenges faced by the area and future perspectives, considering the current context of education in the country. To achieve these objectives, a bibliographic review was carried out in databases such as Scielo, Google Scholar, and journals specialized in education and the arts. The keywords used for the search were: "Art Education", "History of Education in Brazil", "Educational Policies", and "Pedagogical Practices". The inclusion criteria considered articles and books published between the years 2000 and 2023, which directly addressed the theme of art education in



Brazil. Materials that did not have specific relevance to the theme or that dealt with the subject in a superficial way were excluded.

ART EDUCATION IN BRAZIL: A BRIEF OVERVIEW

Art education in Brazil has a trajectory marked by significant transformations, reflecting the social, cultural and political changes in the country. The first records of art education date back to the colonial period, when the visual arts were taught mainly by religious orders, such as the Jesuits, who used art as a tool for evangelization and moral instruction. These practices, however, were limited to a small group of the colonial elite, excluding the majority of the population.

With the arrival of the French Artistic Mission in 1816, there was an attempt to institutionalize the teaching of the arts in Brazil, culminating in the foundation of the Imperial Academy of Fine Arts (AIBA) in Rio de Janeiro in 1826. AIBA represented an important milestone for the formal teaching of art, being influenced by European models of visual arts teaching, with an emphasis on traditional fine arts, such as painting, sculpture and architecture (Braga, 2019).

However, artistic education only began to gain wider space in the Brazilian educational system in the twentieth century, especially from the 1930s onwards, with the educational reform promoted by Francisco Campos, Minister of Education and Public Health in the government of Getúlio Vargas. This reform included artistic education as a mandatory curricular component in primary education, seeking an integral formation of the individual, in line with the ideals of the New School movement (Nogueira, 2006).

Art education in Brazil has gone through several phases of regulation and restructuring over time. An important milestone was the 1961 Law of Guidelines and Bases of National Education (LDB), which for the first time officially incorporated art education into the school curriculum. This inclusion was reinforced by the LDB of 1971, which made the subject compulsory at all levels of education, emphasizing the aesthetic and cultural development of students (Brasil, 1971).

During the military regime, art education was strongly influenced by an instrumentalist vision, where artistic practices were used as a means to reinforce civic and moral values, aligned with the political project of the time. This period also saw the creation of the *Escolinha de Arte* Movement, led by Augusto Rodrigues, which proposed a freer and more expressive approach to the teaching of art, as opposed to the prevailing rigid and technical model (Gusmão, 2012).



The Federal Constitution of 1988 represented another significant advance, by guaranteeing artistic education as a fundamental part of the school curriculum, promoting cultural development and the appreciation of the various Brazilian artistic manifestations (Brasil, 1988). This movement was consolidated by the new LDB of 1996, which reaffirmed the importance of artistic education and expanded the concept to include other forms of expression in addition to the visual arts, such as music, theater and dance (Brasil, 1996).

In the 2000s, the approval of the National Curriculum Guidelines for Basic Education, prepared by the Ministry of Education, further expanded the scope of art education, proposing an interdisciplinary and multicultural approach. These guidelines also highlighted the importance of an artistic education that valued local and regional cultures, recognizing the cultural diversity of Brazil (Ferreira, 2003).

Currently, the National Common Curriculum Base (BNCC), approved in 2017, establishes art education as a mandatory component from kindergarten to high school, with an emphasis on different artistic languages and the critical and creative training of students (Brasil, 2017). This milestone represents the consolidation of a long trajectory of struggle for the valorization of art in the school curriculum, integrating it more effectively into the Brazilian educational process.

PEDAGOGICAL PRACTICES IN ART EDUCATION

The trajectory of pedagogical practices in art education in Brazil reflects the social, political and cultural transformations that have occurred in the country. In the colonial period, art education was limited to activities promoted by the Church, where art was mainly linked to catechesis and the construction of a religious imaginary. The teaching of the visual arts was restricted to artists' workshops, where masters transmitted their knowledge to apprentices in an informal and practical way (Camargo; Marandino, 2011).

With the arrival of the French Artistic Mission in 1816, a new phase in Brazilian artistic education began. The foundation of the Royal School of Sciences, Arts and Crafts (now the School of Fine Arts) in 1826 marked the beginning of a formal artistic education, aligned with European models, with an emphasis on academicism and traditional techniques (Pimenta, 2017). As Andrade and Arantes (2020) argue, art was seen as an instrument of civilization and progress, and pedagogical practice focused on copying classical models and developing technical skills.

In the twentieth century, especially after the 1922 Modern Art Week, pedagogical practices underwent a profound transformation (Salomé, 2023). The valorization of creativity, individual expression and popular culture began to influence the teaching of the

arts, where in Brazil we had as a background educators such as Anísio Teixeira and Paulo Freire, who brought significant contributions, defending an education focused on the emancipation of the individual and the appreciation of local cultures (Peixoto, 2003). In the following decades, modernist and constructivist pedagogies began to gain space, proposing a teaching of the arts that was more experimental and less centered on academic traditions.

According to Peixoto (2003), artistic and cultural movements played a crucial role in the reformulation of pedagogical practices in art education. The Modern Art Week of 1922, for example, was a milestone that broke with artistic conservatism and brought new perspectives to education. Saviani (2002) points out that, from this event, modernism began to influence the teaching of the arts, stimulating an approach that valued experimentation and innovation.

In the 1960s and 1970s, the Tropicália movement and concretism impacted pedagogical practices by introducing elements of popular culture and contemporary art into the school environment (Ribeiro, 2001). These movements challenged traditional aesthetic standards and proposed an art that dialogued directly with the social and political reality of the country. Barbosa (2015) observes that educators began to incorporate these concepts into their practices, promoting activities that encouraged critical reflection and the active participation of students.

More recently, art education has been influenced by art-education practices and critical pedagogy, which emphasize the role of art as a means of social awareness and personal transformation (Barbosa; Coutinho, 2011). These approaches propose an artistic education that goes beyond the simple technique, involving students in creative processes that reflect on social, cultural and environmental issues.

Several projects and initiatives stand out as references in Brazilian art education, serving as models for innovative pedagogical practices. A notable example is the Portinari Project, started in the 1970s, which used the work of the artist Cândido Portinari as a pedagogical tool to teach not only art, but also history, geography and citizenship (Silva, 2015). The project integrated several disciplines and promoted artistic education in an interdisciplinary way, seeking to engage students in creative and critical activities.

Another example is the work developed by Herbert Read, whose ideas about education through art influenced pedagogical practice in various parts of the world, including Brazil (Read, 2001). Read (2001) argued that art should be a central element in education, contributing to the integral development of students. His proposals emphasized the importance of individual expression and creativity in the educational process.



In addition, the Art Schools Movement, which began in the 1950s, was fundamental for the democratization of arts education in Brazil. These schools, such as the *Escolinha de Arte do Brasil* founded by Augusto Rodrigues, promoted an accessible artistic education focused on the critical and creative formation of children and young people (Camargo; Marandino, 2011). The methodologies used in these schools favored experimentation, discovery and appreciation of local cultural expressions, offering an alternative to more traditional and formal practices.

PRACTICAL PERSPECTIVES OF ART EDUCATION: EDUCATIONAL TRENDS AND PUBLIC POLICIES

Art education in Brazil has gone through a process of constant evolution and has faced several challenges over time (Arroyo, 2013). These challenges are often related to structural problems in the country that hinder the development of this essential area for the integral education of students. Next, these challenges, structural problems, public policies aimed at artistic education, and future perspectives for this area are addressed.

Historically, art education in Brazil has faced marginalization in the school curriculum, often being treated as a secondary subject and not as an essential component of student education. This devaluation is rooted in the utilitarian view of education, which prioritizes subjects considered more "practical" or "useful" for the labor market. As a result, the arts are often the first to suffer cuts in times of budget crises in schools (Kraemer, 2000).

In addition, the training of art teachers is a recurring challenge. Despite advances in recent decades, there is still a significant shortage of qualified teachers in several regions of Brazil, especially in rural and peripheral areas. The initial and continuing training of art teachers often does not receive proper support, which compromises the quality of education offered in public schools (Santos, 2015).

The lack of infrastructure in Brazilian public schools is one of the main structural problems affecting art education. Many educational institutions do not have adequate spaces, such as art rooms, theaters or studios, for the practice of artistic activities. This deficiency prevents students from having a complete and immersive experience in the arts, limiting students' potential for creative and critical development (Fernandes, 2011).

Another structural problem is regional inequality. While some metropolitan regions have well-equipped schools and qualified teachers, others, especially in inland regions, suffer from a lack of basic resources, such as teaching materials and adequate equipment



for teaching the arts (Barbosa, 2013). This disparity results in unequal access to art education, perpetuating educational inequalities in the country.

Art education in Brazil began to gain more attention in the public policy scenario after the Federal Constitution of 1988, which guaranteed the right to education in all its forms, including the arts. The LDB of 1996 reinforced this guarantee by including art as a mandatory subject in the basic education curriculum, recognizing its importance for the integral development of students (Brasil, 1996).

More recently, the 2017 BNCC established guidelines for the teaching of art in all stages of basic education, highlighting the importance of developing students' artistic and cultural skills. However, despite these legislative achievements, the effective implementation of policies still faces many challenges, such as the lack of adequate funding and the resistance of some school managers to prioritize arts education (Mendonça, 2018).

Government incentives for cultural and artistic projects, such as the Rouanet Law, also play an important role in fostering art education. However, the unequal distribution of resources and the focus on large urban centers are critical points that still need to be improved to ensure that all Brazilian students have access to quality artistic education (Montenegro, 2020). According to Souza (2021), the future of art education in Brazil depends on a number of factors, including the consolidation of existing public policies, the improvement of school infrastructure, and the appreciation of professionals in the area. The trend is for art education to gain greater relevance in the school curriculum, as the understanding that the arts are fundamental for the development of skills such as creativity, critical thinking, and empathy grows (Souza, 2021).

New technologies also promise to transform art education, offering new tools for the creation and enjoyment of the arts. Digital platforms, augmented reality, and artificial intelligence are some of the resources that can expand the reach and effectiveness of arts education, making it more accessible and attractive to students in the digital age (Ferreira, 2022). However, for these perspectives to materialize, it is essential that there is a continuous commitment from the government and society in general to the appreciation and strengthening of artistic education. For Arroyo (2013), only through an integrated and sustainable approach will it be possible to overcome structural challenges and ensure that all Brazilian students have access to full artistic and cultural development.

The incorporation of digital technologies in art teaching is becoming an increasingly consolidated trend based on the use of tools such as graphic editing software, digital creation platforms, and augmented reality (AR) and virtual reality (VR) resources, which



are increasingly being used in classrooms to enrich artistic learning (Silva, 2021). According to Kerber and Martins (2020), these tools not only facilitate experimentation and artistic creation, but also promote interaction and collaboration among students.

Digital culture, which encompasses the creation and dissemination of content through online platforms, also profoundly influences art education. According to Silva (2021), the internet and social networks have democratized access to art, allowing students not only to consume art from various parts of the world, but also to share their own creations with a global audience. This democratization has the potential to transform the classroom into a space for cultural exchange and the amplification of creative voices. In addition, the use of e-learning platforms and MOOCs (Massive Open Online Courses) has enabled access to high-quality content for a wide audience, promoting artistic education in contexts where there were not enough resources before (Silva, 2021).

On the other hand, the adaptation of art education to new technologies offers opportunities to reimagine teaching and learning in the area through the creative use of technologies, it is possible to engage students in ways that are more meaningful and relevant to their contemporary realities, preparing them for a world where art and technology are increasingly interconnected (Carvalho; Santos, 2022). As pointed out by Pereira (2023), the challenge for educators will be to balance the use of technologies with the preservation of artistic traditions and techniques that form the basis of art education. This requires critical thinking about how technologies can be used in ways that enrich, not replace, students' educational experiences.

FINAL CONSIDERATIONS

The history of artistic education in Brazil reveals a field marked by structural challenges, devaluation and a trajectory of marginalization in the educational context. However, over time, public policies and educational reforms have contributed to the consolidation of art as an essential component in the integral education of students. This study allowed us to identify and reflect on the main milestones, challenges and advances that have shaped art education in the country.

The literature review showed that art education in Brazil has faced a series of obstacles, from the lack of adequate infrastructure to the lack of qualified teachers. These problems are aggravated by regional inequalities that limit access to quality artistic education, especially in the most peripheral regions of the country.

Public policies, especially from the Federal Constitution of 1988 and the Law of Guidelines and Bases of National Education (LDB) of 1996, represented significant

advances in recognizing art as a mandatory and essential subject in basic education. However, the implementation of these policies still faces challenges, such as insufficient financial resources and resistance to prioritizing the teaching of the arts.

Despite these challenges, the current trend is for a greater appreciation of artistic education, driven by new curricular guidelines and the incorporation of technologies that expand the possibilities of teaching and learning. The integration of art education with other disciplines and the promotion of socio-emotional skills are aspects that reinforce the importance of art in the training of students.

The historical policies and practices surrounding art education in Brazil continue to influence the contemporary educational landscape. The inclusion of art in the school curriculum as a mandatory subject is a reflection of the struggles and achievements of the past, which sought to guarantee the right to access culture and artistic expression for all students.

However, the historical trajectory also teaches us about the need for constant vigilance so that the rights conquered are not threatened. Pedagogical practices in art education, which have evolved over time, need to continue adapting to new social, cultural, and technological realities, without losing sight of the essence of arts teaching: the development of creativity, critical thinking, and students' sensitivity.

To deepen the understanding of art education in Brazil, future studies could explore: (a) Regional Comparative Analysis, to investigate regional disparities in the implementation of public policies for art education, identifying the factors that contribute to these differences and proposing solutions for greater equity in access. (b) Impact of Technologies on Art Education, to examine how new technologies, such as virtual reality and artificial intelligence, are transforming pedagogical practices in arts education and what are the challenges and opportunities associated with these innovations. (c) Continuing Education of Teachers, in order to evaluate continuing education programs for art teachers, with the objective of identifying successful practices and gaps that still need to be filled to improve the quality of arts education in Brazil. (e) Art Education and Socio-Emotional Development, seeking to explore the relationship between art education and the development of students' socio-emotional skills, especially in contexts of social vulnerability.



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