



ASSOCIATIONS BETWEEN ART, CULTURAL HERITAGE AND HERITAGE EDUCATION IN EDUCATION

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SUMMARY

This article explores the connections between art, cultural heritage and heritage education in the context of basic education. The proposal is based on the appreciation of arts education combined with the preservation of cultural heritage, seeking to integrate artistic knowledge with the understanding of the historical and cultural importance of material and immaterial assets. Heritage education is presented as an essential resource for the formation of citizenship and for the recognition and appreciation of cultural heritage, promoting a critical and active reflection of students about the world around them.

Keywords: art, cultural heritage, heritage education, basic education, citizenship, cultural preservation.

ABSTRACT

This article explores the connections between art, cultural heritage, and heritage education within the context of Basic Education. The proposal emphasizes the importance of teaching art alongside the preservation of cultural heritage, aiming to integrate artistic knowledge with an understanding of the historical and cultural significance of tangible and intangible assets. Heritage education is presented as a key tool for citizenship education, fostering criticism and active reflection by students on their surroundings and the cultural legacies that shape their identity.

Keywords: art, cultural heritage, heritage education, basic education, citizenship, cultural preservation.

1. INTRODUCTION

Cultural heritage can be found at various levels of education and have a close relationship with the arts discipline. There are challenges in implementing educational practices in the field of heritage, also considering the variety of specificities concerning each region and community in which it is found. By understanding heritage and its possibilities in education and in each place where it is present, we think of heritage education in the classroom as a comprehensive experience, and, ultimately, capable of keeping cultural heritage alive and present in the school universe, as well as in society, contributing to its recognition and appreciation. Here, we envision its protection and conservation, and the structuring of related understandings, for the subject in formation.

For a long time, art in education was treated as entertainment, as a minor or less important subject than the others. "The teaching of art by the school community is based on the idea that art is not important, that it is seen as an accessory in school" (Araújo, 2007, p. 12). Almost always expressed with the help of activities and methodologies associated with music, drawing, dance, and poetry, the content of the subject can also include cultural heritage, according to the perception of culture, which is produced and constituted through specific processes of recognition (Fava; Martins; Lara, 2017).

The proposal we formulate is to discuss the teaching and learning of art in schools, including the construction of an understanding of cultural heritage. This arises from the desire to highlight these contents, encouraging and valuing the study of art, also, in its role in the preservation of cultural heritage. As Freire (1987) and Ana Mae Barbosa (2003) argue, initially, it is necessary to consider an education that does not dispense dialogue and a problem-solving approach, in which neither teachers nor students are silenced. We refer to the essential need for reflection on cultural heritage in everyday teaching and learning.

2. THEORETICAL FRAMEWORK

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The training process must be based on the reality and context of the students, involving the problematization, debate and reflection on the contents and situations of the daily life in which they live. In education, Freire (1981) is like a foundation for those who seek to foster reflective, critical and liberating thinking, and, above all, transforming realities and the world. Students would have to be able to develop their own ideas, and the school would have to provide a welcoming environment so that everyone could express their cultures, opinions, and continue building knowledge. From this, the conditions are provided to “speak the word, in a true sense and exercise the right to express oneself and express the world, to create and recreate, to decide, to choose” (Freire, 1981, p. 40). Local culture is a reference in the teaching and learning processes, and the school is the space in which experiences are created, guiding the individual throughout their journey and playing a crucial role in their formation. Cultural heritage enters into the idealization of this type of education because it allows the encounter with the existence of different ways of thinking and occupying space in the formative process, which is in everyday life, and in Basic Education, of the subject in formation.

Because the study of cultural heritage promotes the appreciation and consecration of what is common to a given social group in time and space, Choay (2001) defines:

Historical heritage. The expression that designates an asset intended for the enjoyment of a community that has expanded to planetary dimensions, constituted by the continuous accumulation of a diversity of objects that come together due to their common past: works and masterpieces of fine and applied arts, works and products of all human knowledge (Choay, 2001, p. 11).

This understanding highlights the importance of recognizing and celebrating the culture and history intrinsic to the diverse expressions of humanity. If cultural heritage is understood as an asset accumulated over time, other points can be debated, such as the balance between universality and the preservation of local importance, as well as the selection and representation criteria that allow the identification of heritage, the integration of contemporary elements, the challenges of cultural appropriation, and even the search for a balance in conservation, preservation, and public access. These questions serve to promote reflection on the complexities of preserving heritage for all.

Cultural heritage is not limited to isolated buildings or objects. It encompasses a broad spectrum of expressions, accumulated knowledge and products generated over time.³ By understanding heritage in this way, it is possible to see its relevance as a way of preserving and transmitting individual and collective memories in a community. Collective memory is a concept that refers to the way in which groups of people share and preserve information, experiences and traditions over time. Nora (1984), in her work *Between Memory and History: The Question of Places*, discusses how places and physical spaces are linked to collective memory.

The understanding of the term cultural heritage is linked to representations, that is, to the idea that one has of the objects, knowledge and practices that have been created and reproduced socially over time, also considering the places where this set of factors is reproduced. Funari and Pellegrini (2009, p. 8) recall how people always remember the goods that were passed on to their heirs, and that these goods can be material, such as a house or a piece of jewelry, with monetary value determined by the market, just as intangible goods can also have equally important values.

These assets do not necessarily need to be of high value, and can be presented as materials with little commercial value, but with great emotional significance. In general, we call Cultural Heritage the set of values and assets inherited from our family and daily experiences. The legacies of our ancestors that are transmitted from generation to generation constitute a legacy that those who preceded us left for us and that we will continue, recognized as our identity references (Funari; Pellegrini, 2009, p. 8).

³See Participatory Inventories, Iphan, 2016. accessed at: [http://portal.iphan.gov.br/uploads/publica-](http://portal.iphan.gov.br/uploads/publica-cao/inventariodopatrimonio_15x21web.pdf)

seeks to maintain and preserve. According to (IPHAN, 2011) When we talk about our cultural heritage, By cultural heritage, we refer to the set of assets that make up our culture, something that enriches us as a people. However, it is also necessary to understand that the meaning of cultural heritage is much broader than one might imagine, and it would be extremely simplistic to summarize it to each person's personal references. The theme can be connected to other topics and be extended, with the possibility of producing even more meanings and knowledge.

Cultural Heritage is associated with art, but also with memory, architecture, the environment, cities, communication, among others. It is also important to mention intangible assets, since these are interconnected with individualities, whether of a group or a people. We can also talk about ways of doing, creating, living and cultural manifestations in general, concepts that are frequently explored by anthropology, ethnology, sociology and in debates over the preservation of cultural heritage. The preservation of assets that constitute cultural heritage seeks to protect memory, recognizing the importance of the context and social relations present in any environment. To protect is to prevent the elements and man himself from contributing to the perishing of what is history, memory and beauty. Interest in the preservation of heritage also needs to be part of culture and, if not, sprouts spontaneously, or even if it sprouts, will depend on education (Souza, 2011). And this is where we stand.

Unfortunately, it is common in contemporary society to despise old buildings, considering them outmoded and outdated, and to advocate demolitions in favor of the construction of modern and bold buildings that supposedly contribute to the development of the city – a situation seen every day in the news. This type of understanding conflicts with the idea of preserving and valuing heritage as an asset to be protected. It is often observed that, for purely commercial reasons, people prefer to demolish the old because they consider it unsuitable, replacing it with the new, more contemporary and current, so that adaptations can be made to the needs of modern life. In this regard, Fonseca (1997) argues that it is important to:

Aim not only to protect assets, but to encompass the entire universe that constitutes heritage preservation, including the criteria for selecting assets, the reasons that justify protection and the various actors involved, such as society and representatives of the State: [...] It is essential to go further and question the production process of this universe that constitutes heritage, the criteria that govern the selection of assets and justify their protection; identify the actors involved in this process and the objectives they claim to legitimize their work; [...] (Fonseca, 1997, p. 36).

It is possible to observe that Brazil recognizes the magnitude of the cultural and historical heritage it has, in its legislation, because this highlights the need for protection and appreciation⁴. There are undeniably challenges to be faced in strengthening the relationship between education and heritage in the country, including with regard to what has already been officially classified. Especially because, despite legal protection, a significant part of Brazil's cultural heritage is being lost due to lack of conservation and preservation. The tendency to replace the old with the new is a common practice in many countries, and it is no different in Brazil.

In many cities, urban growth has occurred in a disorderly and rapid manner, often resulting in the demolition of buildings to make way for new developments. The lack of urban planning has contributed to this situation becoming worse. There are situations in Bahia, for example, where historical heritage is threatened or destroyed due to real estate speculation, highlighting the need to protect and enhance the value of built heritage. While the so-called “revitalization” of Pelourinho began with the Historic Center Recovery Program in 1992, this initiative brought with it a strong and decisive gentrification, later resulting in a return to abandonment. In Salvador, many old mansions and buildings are in a state of abandonment due to the lack of public policies for conservation and preservation.

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of heritage. In the Corredor da Vitória, 12 properties were listed between 2003 and 2004, only, without the definitive listing was approved, largely due to the demonstration of real estate entrepreneurs. These are some examples of situations that illustrate the challenges faced, with the aggravating factor that real estate speculation often defines the urban direction of cities.

Choay (2011) explains that heritage can be old buildings and beauties, as well as the products and knowledge of a community. Commonly, when

⁴See the Federal Constitution of 1988, Decree-Law No. 25/37 and many other laws protecting heritage.

When we talk about heritage, we immediately think of museums and old things, although it is, in fact, much more than antiques and museum spaces. Thus, the importance of preserving, protecting and conserving cultural heritage is evident. To this end, heritage education needs to be part of the formative process in Basic Education, a stage in which knowledge and recognition of heritage and cultures can be promoted, including based on the BNCCs.

According to Choay (2001), heritage is related to the family, economic and legal ties and structures of a stable society, present in space and time. The author revisits the meaning and contemporary use of the word, which

previously it was restricted and referred to the material and private sphere:

The expression designates a good destined for the enjoyment of a community that has expanded to planetary dimensions, constituted by the continuous accumulation of a diversity of objects, which come together due to their common past: works and masterpieces of fine arts and applied arts, and products of all the knowledge and savoir-faire of human beings (Choay, 2011, p. 11).

Nora (1993) understands that places of memory are made up of experiences, knowledge and skills that are prone to interference. Thus, they are places that have an effect in the three senses of the word: material, symbolic and functional, simultaneously and to varying degrees. School is a place of memory, since it serves to carry out studies while also being a place of experiences. For school to be this place of memory, Nora (1993) emphasizes that it is essential that it be constituted as a material, symbolic and functional place simultaneously. Furthermore, bringing the discussion to the scope of cultural heritage and the place of memory, it is necessary to understand that, from childhood, individuals need to learn about and recognize their own city, neighborhood, street, school and other places as places of memory.

Franco (2019, p. 5) explains that heritage education aims to help students see cultural heritage in their streets, neighborhoods, cities, and regions. For memory to be built, it is essential to have a connection with the place of origin, to which they belong and with which people identify, recognizing the need for social and emotional ties with their peers. In short, the connection with the place where they came from and with their own community plays a fundamental role in the lives of individuals, in preserving cultural memory, and in promoting their emotional well-being; these connections provide emotional support, meaningful friendships, and a safety net. Social and cultural ties help us understand who we are and give us a sense of belonging. There is no formula for preserving memory, but it is important to understand that there is a path to follow, to explore, present, record, preserve, and pass it on. In times of necropolitics (Mbembe, 2021), preserving historical heritage is almost heroic, because it requires protecting what the massifiers intend to destroy. By resisting necropolitics, schools can act to form individuals who, in the future, may become defenders of cultural heritage, due to the knowledge acquired. Reflections can (and should) be taken to the classroom, especially since it is a path to

that people recognize each other, preserve their values, habits and customs.

For Freire (1996), teaching should not be seen only as a process of transmitting knowledge, but as a relationship of sharing between teacher and student, in which both learn and teach. Freire is synonymous with the need for critical and emancipatory education, which enables the formation of committed citizens, capable of contributing to the construction of a just and egalitarian society (Fucks, 2021). Freire sees education as an instrument of social transformation, allowing individuals to develop their ability to think critically and act consciously in their communities.

No true teacher training can be carried out without, on the one hand, the exercise of critical thinking which implies the promotion of naive curiosity and, on the other hand, without the recognition of the value of emotions, sensitivity, affection, intuition or divination (Freire, 1996, p. 45).

For heritage to be present in the classroom context, the educator himself needs to recognize himself as a participant (Freire, 1967). Educators must address heritage and history at the local, national and global levels, without forgetting the importance of each student's context. What young people need to understand about identity is not a question of purity of blood or spirit, but rather of heterogeneity and multiplicity (Seixas, 2014). Horta, Grunberg and Monteiro (1999) mention "cultural literacy"

Heritage education is a cultural literacy tool that enables individuals to read the world around them, leading them to understand the sociocultural universe and the historical-temporal trajectory in which they are inserted. This process leads to the reinforcement of the self-esteem of individuals and communities and to the appreciation of Brazilian culture, understood as multiple and plural (Horta; Grunberg; Monteiro, 1999, p. 4).

Exploring Heritage Education in the curriculum involves studying and expanding different spaces and strategies in the school, carrying out a constant analysis between everyday life and the cross-cutting themes proposed by the National Curricular Parameters (PCNs) and by the National Common Curricular Base (2017). However, often, the lack of investment, the scarcity of financial resources, the lack of social understanding about the importance of culture and the deficiency of public policies contribute to the fragility and devaluation of the inclusion of cultural heritage as a curricular theme, and consequently related themes are affected.

Heritage, even in ruins, needs to be known, valued, maintained and studied. In addition, the fragility of the effective approach to Heritage Education in schools, which addresses the appreciation and understanding of heritage as part of the country's identity and history also compromises its conservation. To mitigate this problem, it is essential that Heritage Education exists and plays its own role in the curriculum and that this be one of the central objectives in the education of students. In this sense, there are legislative measures in place:

Heritage education is an action that articulates the differentiated knowledge in the Mais Educação program created by the Ministry of Education and Culture. In view of this, the actions in the school combine the knowledge offered by the curriculum with the traditional knowledge in the communities. The proposal of heritage education in schools is to involve the school community in the recognition and appreciation of cultural assets and the people who make up the cultural heritage, and who are by our side. (IPHAN, 2020)

According to Florência (2012), IPHAN emphasizes the importance of building knowledge and debate, through dialogue between cultural and social agents, and highlights the effective participation of communities. The author points out that a variety of

↳ In Brazil, the PCNs - National Curricular Parameters are guidelines prepared by the Government

Federal with the main objective of guiding educators through the standardization of some fundamental factors concerning each discipline. These parameters cover both the public and private education networks, according to the level of education of the students.

of actions and projects with different concepts, methods, practices and pedagogical objectives was carried out throughout the country:

Since its creation in 1937, the National Institute of Historical and Artistic Heritage-IPHAN has expressed in documents, initiatives and projects the importance of carrying out educational actions as a strategy for protecting and preserving the heritage under its responsibility, establishing a field of theoretical and conceptual discussions and methodologies of action that are the basis of current State policies in the area. (Florência, 2012, p. 5).

Thus, it is necessary to consider cultural heritage as a transversal, interdisciplinary and/or transdisciplinary theme, as an essentially fundamental process for the educational process, since the recognition and appreciation of public and community spaces are crucial for the subject's understanding of the place he occupies physically and socially and of himself. The subject needs to recognize himself, wherever he is.

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be. Education is associated with this understanding that recognizes cultural heritage, considering its various contributions, including conceptual ones about the individual and what he produces. Freire (1967), for example, does not distance culture, which includes heritage, from education, when he recognizes all material and immaterial objects as creations of the subject and the collective:

The clay doll made by artists, your brothers and sisters among the people, is culture, just as culture is also the work of a great sculptor, a great mystic, or a thinker. Culture is the poetry of the literate poets of your country, as well as the poetry of its popular songbook. Culture is every human creation (Freire, 1967, p. 17).

The proposal to include cultural heritage in the educational process, in a critical manner and as a basis for the understanding provided by what is set out as the curriculum, is in line with Freire's thinking (1987). He sees education and culture as integrated in education and, thus, his theory anchored in the cultural dimension corroborates the understanding that knowledge is a dialogically mediated construction and with the dialectical interaction between practical life experience and critical systematization. The arts discipline certainly plays a role in confronting cultural expressions in the area, allowing students to connect with heritage, awakening their own sensitivity, which contributes to precise engagement.

We know that the teaching of arts in schools in Brazil has undergone several transformations. In the beginning, during the colonial period, education was focused on catechesis and training the workforce. The arts were taught in schools, with an emphasis on sacred art displayed in churches and chapels. With the arrival of the Portuguese Royal Family in Brazil in 1808, there was a greater exchange with what was being practiced in the arts and education in the cultural matrix, Europe at the time. During this period, the Imperial Academy of Fine Arts (AIBA) was founded in 1826, which boosted the advancement of the visual arts in Brazil. At the beginning of the Republic, there was a modernization of arts education, with the influence of European artistic movements, such as modernism. During the Military Dictatorship (1964-1985), there was repression of artistic freedom and the teaching of the arts. With the end of the Military Dictatorship and the redemocratization of Brazil in the 1980s, there was a rebirth of the arts and artistic education in schools.

In recent decades, there have been efforts to reform school curricula, including the teaching of arts and other artistic and cultural subjects/workshops. Currently, the approach is interdisciplinary in accordance with the rules of **Common National Curriculum Base** present in the Federal Constitution; thus, it is integrated with other areas of knowledge. According to Caldas (2017):

[...] considering Art as a specific but not isolated field of knowledge, we note that, when related to other subjects in the school curriculum, it can broaden students' knowledge. Therefore, interdisciplinary teaching provides the opportunity to develop artistic and aesthetic skills related to other areas of knowledge (Caldas; Hozier; Popi, 2017, p. 3).

The authors highlight how art is dynamic and how it is connected to various areas of knowledge, functioning as an expression that reflects dynamics for reflection on visual language in the arts and education.

It is important to establish an environment conducive to the appreciation and absorption of art as an expression. This space can be conceived in an interdisciplinary manner, inserted in a contextualized and participatory teaching approach (Stabile, 1989). The presence of heritage education in schools is a possibility of access to the knowledge, and this must be part of the training process, which is also a guideline that can lead to an attitude of preserving cultures.

However, this is a view that needs to be debated, since teaching art contributes to the appreciation and preservation of cultural heritage by encouraging knowledge and appreciation of local and national heritage, as well as the understanding of the history and traditions that make up a society. It is worth noting that art and cultural heritage are distinct concepts, although they are interconnected in certain contexts. As we have said, art refers to creative and aesthetic expression that can take many forms, such as painting, sculpture, music, dance, among others. It is a manifestation of creativity that seeks to explore and convey emotions, ideas, and concepts, often with the purpose of providing an aesthetic, sensory, and life experience.

Cultural heritage encompasses a broad set of elements that are inherited from the past or produced in the present, and valued for their historical, cultural, archaeological, architectural or other importance. social. This includes not only works of art, but also buildings, archaeological sites, intangible objects, cultural practices and other assets that are considered part of a society. Thus, while art is a creative expression that can be part of cultural heritage, cultural heritage transcends art and encompasses a broader range of elements that are significant to the memory of a community.

The relationship between cultural heritage and art education can reinforce the view of art as an area of knowledge, because when one has the possibility of knowing one's own heritage, when the subject becomes closer to one's own history, there is a greater relationship with one's own context and care for the preservation of the natural, material and immaterial assets that constitute it. a heritage. Art is a form of transformation

social formation and should not be seen as an isolated activity, but rather as part of everyday life.

Art education (Barbosa, 2003) seeks to create an impact on education through art, which broadens the scope of education by looking beyond forms, combining ethics and aesthetics with it, thus helping to contextualize and value teaching. Barbosa (2003, p. 3) defends the idea of “the link between art and education, because the art in education is an instrument for cultural identification and its development, based on individual and cultural expression”, which means thinking about the subject in its entirety. Barbosa (2003) explains that art education, understood as a discipline, values construction and elaboration, emphasizes cognition in relation to emotion and seeks to add the dimension of artistic creation to the possibility of access and understanding. However, it is essential to seek transformation and adopt paths of *aliberating school*, in which educators engage in ongoing training. This will allow for the improvement of the training of teachers responsible for the arts discipline, recognizing that the aim of the discipline is not only to attract attention or to develop knowledge, but rather to provide training integrated into a system of knowledge of the world. For the author, the arts enable the development of perception and imagination, as well as learning about perceived reality and the ability to analyze it, taking into account its transformations. Through art, students are encouraged to develop themselves fully and explore their individuality, connecting with their own expression and understanding of the world around them. Ferraz and Fusari (2009) state that:

By making and perceiving art with autonomy and criticality, to the development of the aesthetic sense and the interaction of individuals in the social/technological/cultural environment, preparing them for a world in transformation and to be subjects in the historical process (Ferraz; Fusari, 2009, p. 57)

Barbosa's (2003) triangular proposal for teaching arts in schools consists of three approaches to building knowledge: artistic appreciation (knowing how to read a work of art); historical contextualization (knowing its historical contextualization) and artistic creation (making art). Barbosa's (1982) proposal offers relevant support for educators to teach art in contemporary Brazilian schools, valuing the transdisciplinarity of art and seeking to raise awareness among students and others involved in the educational area about the extreme importance of art in the educational process. According to the author, the proposal was to create “a curriculum that interconnects artistic creation, the History of Art and the analysis of the work of art” (Barbosa, 2005, p. 35), because “knowledge in Arts occurs at the intersection of experimentation, decoding and information” (Barbosa, 2005, p. 32). In Barbosa's (2003) conception:

Art in Education as a personal expression and as culture is an important instrument for cultural identification and individual development. Through Art it is possible to develop perception and imagination, to understand the reality of the environment, to develop critical capacity, allowing the individual to analyze the perceived reality and develop creativity in order to change the reality that was analyzed (2003, p. 18).

For this reason, art is fundamental to the formation of the subject, it cannot be seen as something dispensable, but as a legitimate discipline independent of others, in process formative of Basic Education. Schools need to understand the teaching of the arts discipline as a fundamental part of the educational curriculum, allowing students to have access to knowledge that can influence their development. Therefore, Barbosa (1982, p. 121) states that ignorance and indifference “to the real needs and cultural stage of the people, together with disrespect and disinterest in previous aesthetic experiences had and brought by the students themselves, since the 19th century”, can be considered the main factor causing the inefficiency in teaching this discipline in the country's public schools.

Among the general objectives present in the National Curricular Parameters PCNs (1997) for Elementary Education are the knowledge and appreciation of the plurality of the Brazilian sociocultural heritage, positioning itself against any type of discrimination; the contribution to the improvement of the environment and the perception as an integral being, dependent and transforming agent of this environment. Furthermore, the PCNs propose “the development of self-knowledge, seeking personal inclusion and the exercise of citizenship” the use of different languages – verbal, mathematical, graphic, plastic and corporal – as a means for the production, expression and communication of ideas in the interpretation and enjoyment of different cultural products” (1997, p. 12).

Thus, as a fundamental part of this process, we have art teachers, who are social agents,



cultural and political, which promote the opportunity to broaden understanding to ensure the implementation of active and participatory citizenship, involving artistic practices and which, therefore, need to address their content and practices in a way that leads their students to reflect on the present day. Vygotsky (2003, p. 79) states that the teacher plays an active role in the education process, modeling, cutting, dividing and carving the elements of the environment, so that they achieve the desired objective". From this, it will be possible to stimulate the student's natural creativity, in which artistic production leads them to question, to develop their critical spirit, generating new experiences with different situations and, in addition, to recognize the origins of the Brazilian people and their culture.

3. FINAL CONSIDERATIONS

Liberating education and teaching involve ensuring the active and critical participation of subjects, as well as the act of teaching them. Therefore, studying cultural heritage, using heritage education, within the scope of art education, is a possibility that provides support for a reflection on the importance of knowing and preserving heritage, for the construction of awareness, for the strengthening of social ties and belonging. In the context of art education and specifically in the approach of Ana Mae Barbosa (2003), the relationship between heritage and arts gains relevance to the extent that she proposes an approach that encompasses artistic production, the reading of images and the history of art, which also refer to what is valued as heritage. There is no inconsistency between what is understood as cultural heritage and the author's pedagogical proposal; on the contrary, because the relationship contributes to the appreciation of heritage as an issue, promoting a deep understanding and encouraging the appropriation of culture, based on the formative experience itself. Ana Mae Barbosa's methodology (2003), by integrating artistic production, the reading of images and historical contextualization, contributes to an environment conducive to the social construction of heritage.

It is clear that art education and heritage education are extremely important in the formation of the individual. By stimulating creativity, an environment for understanding the necessary connections between the two related fields and between questioning and critical analysis is provided, generating new possibilities for experiences related to culture and the social context. The pedagogical approach proposed by Ana Mae Barbosa, based on her triangular methodology, proves to be particularly relevant in this regard. By integrating artistic creation, image reading and contextualization of history, it promotes a full understanding of art and encourages the subject to culturally appropriate what is already theirs. We conclude from this study that heritage education, through the teaching of art, ultimately contributes to the preservation of cultural heritage and to respect for cultural diversity.

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