

Art, memory and cultural heritage

ARTICLE

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Abstract

The objective of this article is to share some significant memories of the experiences lived between the years 2004 and 2023 as a teacher. The report contains memories related to extension actions at the Federal University of Piauí. The social, cultural and economic circumstances for the art educator and culture mediator are analyzed. The method of exposition is autobiographical, testimonies and reports are used as resources and instruments for registering and communicating memory; including some textual and imagery materials that confirm the exposed report. Because retrospective and also prospective, this report may contribute to critical reflection on professional achievements, the challenges, advances and urgency in the field Arts and Culture.

Keywords: Memory. Autobiography. Arts. Culture. University extension.

Arte, memória e acervo cultural

Resumo

O objetivo do presente artigo é compartilhar algumas memórias significativas das experiências vividas entre os anos 2004 e 2023 na condição de professor. O relato contém memórias relacionadas às ações de extensão na Universidade Federal do Piauí e analisa as circunstâncias sociais, culturais e econômicas para o arte-educador e mediador da cultura. O método da exposição é autobiográfico, utilizando o testemunho e o relato como recursos e instrumentos de registro e comunicação da memória, incluindo alguns materiais textuais e imagéticos que confirmam o relato. Por ser retrospectivo e também prospectivo, este relato poderá colaborar para a reflexão crítica sobre as conquistas profissionais, os desafios, os avanços e as urgências no campo das Artes e da Cultura.

Palavras-chave: Memória. Autobiografia. Artes. Cultura. Extensão universitária.

1 Introduction: Memory as cultural heritage and autobiography

It's true that **every life is a book**, and it's impossible to reduce 20 years of active coexistence in an educational institution to just one article. However, it has to be said that it would be a good idea for these institutions to promote the cultivation of teachers' memories as a public collection. Jacques Le Goff (1991), among others, considers that this collection of memories can be considered cultural heritage.

One is happy if one plants a tree, has a book to read or a child to look after - ways of eternalizing oneself and looking after the continuity of the world. The exercise of memory has to do with a disposition of the *ethos*, effectively it has to do with the events that affected and touched the person in the dimensions that constitute them: from the organic/bodily to the mental and subjective. These events made a mark in such a way that they remain and can be remembered under different motivations and evocations. Emotional states, music, perfumes, gestures and words can trigger these memories, so the events experienced are subject to reworking and re-signification. Both the memory of sensations and thought are subject to the organic state, as well as factors or forces that can determine what to remember and the version of what is remembered. We are saying that, in addition to organic factors, social, political and psychological factors also play a role in the act of remembering.

Anamnesis, which defines the act of remembering, *reminiscence*, has to do with being sensitive to the event and the type of relationship that is established, being affected by what happens. *Amnesia*, another term for *forgetfulness*, can be a consequence of being anesthetized, which is the opposite of *aisthesis* - the state of heightened senses.

The habit of telling stories, in the most varied cultures, as well as being an act of healing - as Aristotle (1993) already observed when dealing with the subject in *Da memória e da reminiscência*, in the *Parva Naturalia*, relating memory and *pathos* - one can consider that memory has a broader aspect, it has to do with identity, *ethos*, *character*. Memory can even be understood as an act of resistance [re-existence]; remembering is an attitude.

We can also say, with Michel de Certeau (1998), that this way of saying things, in the “opportune time”, this “brilliance of time”, constitutes an *art of memory*. In fact, the act of remembering, remembering and remembering, of exposing in the form of an account, characterizes a hybrid narrative genre, such as the autobiographical genre, in which the author is, at the same time, the character who lived the narrated story. Because of this implication, the Frenchman Phillipe Lejeune (2008) observes that, in the autobiographical genre, the author is committed to reporting events in such a way that they can be confirmed.

This “autobiographical pact” ensures that the retrospective narrative is not confused with fiction. In this article, the narrator's position is not only retrospective, but also prospective.

2 Personal memories of public interest

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When I started at the Federal University of Piauí (UFPI), I saw the need to take the content to the extension, promoting the teaching identity of art students. Together with Professor Carla Teresa Pedrosa, we planned classes that would result in workshops. We started the *Balaidigato* project - the title given by the class - whose poster was illustrated by student Antonio Amaral, an important artist from Piauí. In the following editions, the project was entitled *Prato Cheio de Arte e Cultura*, with illustrations by Evaldo Oliveira, an artist and professor at UFPI.

The Master's degree in Visual Arts that I obtained from the São Paulo State University (UNESP), in São Paulo, the first in Piauí, made it possible to reconfigure the Art Education course. Previously, the student completed the course with a major in Music or Visual Arts. Through the new, broader and more consistent Course Project, the Visual Arts and Music degrees were separated. Together with other teachers from the Arts Department, including Evaldo Oliveira and Pollyana Jericó, we built the new course. I created and coordinated the Interdisciplinary Research Center in Education and the Arts, in order to advance research that was still in its infancy. The importance of this Center was mentioned by José Ribamar Santos Costa Júnior, a professor in the Arts Department, in the text of his master's dissertation:

Today, UFPI's DEA promotes important events aimed at raising awareness and qualifying art teachers in our state, such as the Interdisciplinary Center for Research in Education and the Arts, which has been promoting Prato Cheio de Arte e Cultura for three years. With the support of the Arte na Escola Institute, UFPI students and educators prepare courses and workshops whose main objective is to socialize knowledge produced at the university for the population (Costa Júnior, 2008, p. 36).

To strengthen our actions, I signed agreements, created and coordinated the Art Pole at UFPI, in partnership with the Rede Arte na Escola Institute, an institution from São

Paulo that promotes art teaching in schools. I was appointed coordinator of the UFPI Art Pole by Rector's Act 701/05 and Ordinance 002/07. I invited sociologist Luciano Melo to go with me to São Paulo, where he would coordinate the UESPI Center. His work with communities, bringing the practice of reading to children in different territories, is admirable. I also invited him to present the book I published, with funding from the Ministry of Education [ISBN 7920700000], the result of research by the Interdisciplinary Research Center in Education and the Arts and my master's degree, on aesthetic theory, culture, university extension, arts didactics and theater games. We distributed 2,000 copies to public schools.

Collaboration with Teresina's city hall was constant. With workshops, performances and interventions, we made the university present on special occasions, such as campaigns, vacation weeks in the city's parks, fairs and congresses. Another extension project I've been coordinating for years is the Performing Arts Laboratory. The project began as *Cabrobó* - the name of the town that gave rise to Piauí from Pernambuco. The group was created at the Unified Education Center in Teresina, when I was invited to direct the theater group at that institution. This group was made up of students from UFPI, other institutions and the community. I'll mention a few: Anderson Costa (a technician at the Federal Institute - IFPI), José Elielton de Sousa (coordinator of the Philosophy postgraduate course), Elem Wylfa (a master's degree holder and advisor at the Social Service of Commerce - SESC Cultura), Fabio Estefanio (a master's degree holder and professor at the IFPI in Oeiras), Vitor Sampaio (teacher and Master of Arts), the indigenous woman Aliã Wamiri Guajajara, Thiago Cabral (musician and teacher at the IFPI in Teresina), Emanuele Vieira (advisor at the Piauí State Department of Education - SEDUC) and Camila Eustáquio (teacher and trainer at SEDUC). It's not possible to name everyone.

I remember that rehearsals took place on Saturdays, in the rooms of the Coordination of Cultural Affairs (CAC), next to the current Cine Teatro. I lived close to UFPI, and often everyone would have lunch at my house. We were more than just teacher and students, we cultivated a friendship. The *Cabrobó* group became *Berro* - Laboratório de Artes Cênicas, characterizing the group by the creation of repertoire and research.

It's important to note that in Piauí, despite the presence of significant artists and productions in theater and dance, with national and international recognition, there are still no degree courses in these areas. Although the law establishes that it is the right of all students in basic education to have access to art teaching, and guides the training of professionals to teach this curricular component in its four languages, now expanded by the National Common Curriculum Base (BNCC) to include the modality of *Integrated Arts*, the state does not comply with this determination. This violates article 26 of the Law of Guidelines and Bases (LDB) and Law [13.278/2016](#), which includes Visual Arts, Dance, Music and Theater in the curricula of the various levels of Basic Education.

The new law amends Law [9.394/1996](#) of the LDB, setting a deadline of five years for education systems to promote teacher training and implement these curricular components in Early Childhood, Primary and Secondary Education. The legislation provides for the teaching of art, especially in its regional expressions, to be a compulsory curricular component in Basic Education.

Returning to the *Prato Cheio* project mentioned by Professor José Ribamar, from 2005 onwards, the project was carried out using the same methodology: studies, pedagogical guidelines, diagnosis of the context or territory of intervention, schedule of actions, plans for workshops or courses, and other actions, including evaluations and presentations of results. Efforts to obtain resources and materials for the workshops, partly provided by the UFPI and partly obtained from local businesses and neighbors of the UFPI. On the posters, we displayed the names of the collaborating partners, an informal, natural and spontaneous partnership, without the need for all the bureaucracy of today, which in many cases prevents actions from being carried out. The continued success of the workshops, which at the end of each period filled the corridors of the Center for Educational Sciences (CCE) with people from the most diverse backgrounds, drew the attention of the newspapers, which collaborated by communicating the free workshop program to the public. The public around UFPI knew what was being produced there.

Nowadays, when people want to establish extension in the disciplines, the *curricularization of extension*, the term seems redundant, since extension is part of the

basic mission of this university and is included in the projects of each course. It is necessary to check whether standardization will motivate the teaching community to engage in extension activities. I've been involved in extension activities for over 30 years, and I've worked in this area since I was an undergraduate, and before that as a beneficiary. I've noticed that it's not by bureaucratizing processes that the community's engagement in extension activities increases. Doing outreach has to do with awareness and sensitivity, with values and principles and with understanding the social responsibility of producing knowledge. It has to do with liking people, liking to share knowledge, art and culture. It has more to do with dedicating time to cultivating friendships than the pursuit of “productivity” and “impact” - terms used by education managers. Extension differs from research that can be done alone in a laboratory; extension is only possible in a collaborative way. Therefore, more than a “position of trust”, the Dean of Extension needs to be managed not out of “collegiality” or to satisfy “political favors”. Objective criteria must be taken into account: experience in extension, commitment to the social function of extension and a vocation for articulating and mobilizing different types of knowledge.

Extension requires investment, just like research, as well as effort and time. The university demands extension, but what motivation do teachers and students have if they have to “come out of their own pockets” to carry it out? If there are no suitable spaces and the few that exist are fought over? If extension activities are considered to be of lesser importance than research activities, scoring less for promotion and career progression¹? If the few resources, such as grants and other benefits, are distributed according to preferences for areas, collegiality, or criteria that are not always clear? This disregard for extension creates an environment for the outsourcing of extension, which is now in vogue. As soon as they register an extension proposal, they seem to ignore the fact that extension activities also involve research and teaching and learning processes. There is a mismatch

¹ In Resolution 007/92, currently used at UFPI as a reference for the opinions of the Teacher Evaluation Coordinator (CPAD), the “Scoring scale” states, by way of example: “Extension project carried out... 5 points”, “Coordination of an Extension project ... 5 points”; while “Research project carried out ... 20 points”; “Coordination of Research Project ... 10 points”; equivalent activities, measured unequally. What would be the justifications?

between the guidelines of the resolutions and the practical formalization of the proposals. Resolution No. 7, of 2018, presents a broad conception of extension, according to the following text:

Art. 3 Extension in Brazilian Higher Education is an activity that is integrated into the curriculum and the organization of research, constituting an interdisciplinary, political, educational, cultural, scientific and technological process that promotes transformative interaction between higher education institutions and other sectors of society, through the production and application of knowledge, in permanent articulation with teaching and research (Diário Oficial da União, 2018, p. 49).

However, the “interdisciplinary process” and the “permanent link with teaching and research” are made impossible when registering an extension project in the Integrated Activity Management System (SIGAA). The system offers only two alternatives for characterizing the project: 1 - “Cultural, sporting or leisure activity” or 2 - “Activity to discuss themes and concepts”. In addition, the form item “Thematic area of Extension” does not allow the applicant to choose or add projects from articulated areas. It is not possible to submit a proposal in which a cultural action is linked to the discussion of themes, but anyone who does outreach in the area of culture knows that this is a common and necessary practice in projects in this area. What are the reasons for these inconsistencies?

According to Michael Thiollent, outreach activities are strategies for getting closer to the field of research, following action research procedures. They also promote the gathering and dissemination of knowledge and research results at different stages, including evaluation, communication and implementation. Thiollent (2006) considers that extension projects have investigative and formative aspects, acquiring participatory, critical, reflective and emancipatory dimensions.

Research involves written materials such as laws, letters, biographies and newspapers, as well as non-written materials such as photographs, recordings, television, radio, drawings, paintings, songs, clothing, art objects and folklore. Thus, in arts research, it is common to carry out research and record an inventory of cultural assets. The references in Methodology, those mentioned above and Haguette, define action research as educational research. This methodology makes it possible to associate the research

process with learning, through the creative and conscious involvement of both the researcher and the other members involved in investigating the phenomenon. Haguette (2010) explains that in action research, the processes of investigation, education and action take place concurrently. For methodological and epistemological reasons, knowledge is produced when subjects actively participate in the research process. This process also implies a process of awareness, and it is this greater awareness, knowledge and self-knowledge that results in greater power, instigating changes in reality through action. Haguette writes: “[...] the idea of participation involves the active presence of researchers and a certain population in a common research project that is at the same time an educational process, produced within the action” (2010, p. 159).

Returning to the theme of our actions, we also invited well-known artists to collaborate. Artists like José de Anchieta Cortez (sculptor), Nilce Serejo and Portelada made panels on the previously empty walls. We had to show that art was being made and studied there. Today you can see some of the panels on the walls. Recognizing our employees is important, both for their professional lives and for legitimizing their ways of knowing and doing. However, in the “Self-Assessment Report” (https://www.ufpi.br/images/cpa/Relatorio_CPA-2006-08.pdf), the actions carried out are ignored by the committee, which merely records them:

With regard to the existence of institutional partnerships with organizations representing workers, social and cultural associations, the Center directors claimed to be unaware of such actions. The heads of department mentioned the partnership between UFPI and the Monsenhor Chaves Foundation, which runs the Adalgisa Paiva Music School. Other representative actions in this regard are: the “Prato Cheio de Arte e Cultura”; the UFPI Choir, among others, under the responsibility of the Coordination of Cultural Affairs. The campuses' directors mentioned visits to communities and settlements with the aim of getting closer to groups of workers and associations in order to provide an exchange of knowledge, culture and leisure (UFPI, 2008).

That same year, the workshops reached different cities, involving hundreds of participants and innovating in partnerships. We relied on resources rarely obtained for interdisciplinary projects, obtained with the support of the Ministry of Tourism, the Ministry of Development, the Rural Innovation Institute (EMATER), the Ministry of Education,

among others, as well as the support of the Spanish Ministry of Education and Culture. The “forgetfulness” was not due to a lack of information; the actions were constantly published in the newspapers of the towns involved. The work was constantly published on the UFPI website, reports were delivered and certificates issued to the public and collaborators.

When João Berchmans, a music professor, took over the Coordination of Cultural Affairs, our actions were featured in the Magazine of the Pro-Rectorate of Extension (Carvalho, 2016; 2017). In these publications, in addition to the actors, the procedures of the entire project were also included. I often heard students say that they had decided on the course during the workshops; many of our students were happy to share their knowledge and realized the importance of the knowledge they had built up in their degree. The workshops brought together teachers, students, technicians and other professionals. For the workshops, lectures and colloquia, we invited UFPI collaborators from different courses, from other universities, as well as from cultural and educational centers. Participation was voluntary, they believed in the actions, the support was out of solidarity and agreement of ideas; because they understood the importance of multi-, inter- and transdisciplinary actions.

Professor Fábio Coelho Nóbrega, already “enchanted”, invited our team to participate in the Agrarian Residency Program (Prag) of the Ministry of Agrarian Development (MDA). We collaborated on a journey through different territories in Piauí, carrying out diagnoses which resulted in workshops and mediation between technical, pedagogical and artistic knowledge. We traveled around the different territories of Piauí, in settlements and Agrarian Reform communities. Having verified the needs of these communities, we created the Art Education course for Agrarian Reform settlers [MST], approved by the MEC.

I remember our actions at the school where the settlers were camped, and with the support of the Rural Education Program. On that occasion, we were invited by Professor Marli Clementino, former president of the Teachers' Association (ADUFPI). I remember sleepless nights and tiring days, but we kept the group going. We took part in the Movement's *mysticism* and we saw meaning in what we were doing when we saw settled

children painting sheets of paper with colored paints. It was our way of occupying that school abandoned by the government, coloring the dark tarpaulins that were used to protect them from the weather. We saw calloused hands from the fields, struggling to pick up a brush or pencil with ease, and bodies with the dexterity to beat clothes in the rivers, but shy to dance. These testimonies and images were recorded by student and artist photographer Sinclair Maia, who taught photography workshops.

Prato Cheio de Arte e Cultura had continuous editions until it received support from the Spanish government, through the *Agencia Española de Cooperación Internacional para el Desarrollo*, part of the [Ministerio de Asuntos Exteriores, Unión Europea y Cooperación](#) (MAEC-AECID). This support enabled partnerships with municipalities such as Coronel José Dias, João Costa, São Raimundo Nonato, Regeneração, Amarante, Pimenteiras, Inhuma, among others. The students and I would go wherever there was room, driven by an almost missionary spirit, as messengers of good news loaded with knowledge and sensitivity.

The *Cultura viva* project, carried out in the Cocais territory, which includes the municipalities of Esperantina² and the surrounding area, was a partnership with Esperantina City Hall, which at the time was run by Mayor Vilma Amorim. I coordinated the actions and, as I didn't yet have a doctorate, Professor João Berchmans, the extension coordinator at UFPI, acted as executive coordinator. I remember that the Esperantina town hall provided the materials, food and accommodation, while UFPI didn't even provide transportation. The driver of the Esperantina school bus had to come to Teresina to pick up our team and return the same day, twice, because UFPI had no fuel for transportation. I remember when I was a child, I used to run down Avenida São José, in Esperantina, on a little horse made out of buriti stalks. Now, I return with a bus of artists and educators. We were emigrants in the 70s. One of the reasons I went to do my doctorate was to get my degree so that I could take part in calls for proposals and get funding for my projects. Neither the teachers nor the students received grants or per diems.

² Source: <https://www.gp1.com.br/piaui/noticia/2015/4/30/prefeitura-inicia-inscricoes-para-oficinas-do-projeto-cultura-viva-em-esperantina-373168.html>; accessible on April 31, 2015, and June 28, 2023.

I remember, and this is recorded, the multiplication of the workshops and their scope: from 3 to 5, to 11, and then to more than 20, 32, countless. At first, these workshops took place at UFPI, then they went to the neighborhoods and, later, to other cities in Piauí. An example of this was the *Prato Cheio de Arte e Cultura* in Serra da Capivara, which took place with the support of Professor Luis Carlos Puscas, from the Economics course. When he heard about our activities, he brokered the relationships that made it possible for us to work in four cities at the same time. We offered lectures, workshops and training courses for artisans and other professionals. On this occasion, we had the direct support of the Ministry of Tourism, because it was necessary to improve knowledge and skills, as well as organizing cultural collections, linking income generation and education to care for cultural and natural heritage.

I remember when I went to the Dean of Extension to find out about the certificates and met Professor Francisco Newton Freitas, a colleague in the Department of Teaching Methods and Techniques (DMTE). At the time, he had hundreds of certificates in front of him to sign. He commented on the work we were giving him with so many workshops and courses. Between 2004 and 2015, we had already distributed more than 6,000 certificates. Today, the certificates are issued in digital format.

Some of these students are well placed professionally. I meet them at congresses, schools, some of them as coordinators of similar projects or coordinators of undergraduate and postgraduate courses. It's a great joy to see them doing a master's degree in Arts. However, postgraduate studies in Arts and Culture in Piauí are still in their infancy. This is one of the only Brazilian states that doesn't even have an undergraduate degree in Theater or Dance, even though it has been compulsory to teach these artistic languages since the 1996 LDB, and the current National Common Curriculum Base (BNCC) reaffirms their importance in the curricula.

Figure 1 - Panel painted by teacher and artist Evaldo Oliveira and workshop students



Source: Personal collection, 2007.

3 State of the Art

It's interesting to note that, until recently, even in scientific research, there was the topic “state of the art” and we studied the “medical arts”, the “mechanical arts”. It seems that the production of knowledge has lost its charm, its grace. As Paulo Freire rightly wrote, every act of educating needs to be beautiful. However, contrary to what they still repeat in their speeches, the knowledge of art is present, necessary and essential in the most advanced sectors of science. Furthermore, culture is once again the most promising asset in public policies for generating capital and quality of life.

In relation to the National Curricular Parameters (PCN), the National Common Curricular Base (BNCC) expands the possibilities for experiences with Art, although it requires a critique of the organization of content for Secondary Education, which must be freed from the terminological interference of the economic field. The PCNs brought about an important reflection on the meaning of Art in education and were responsible for recognizing Dance, Music and Theatre as languages that have their own specific knowledge.

The BNCC goes further and suggests ways to broaden students' access to aesthetic experiences in art classes, placing all children and young people as “protagonists” who can express their feelings and creativity through the artistic process. In

elementary school, the component continues to focus on the languages of Visual Arts, Dance, Music and Theatre. In addition to these, the thematic unit called *Integrated Arts* was recently incorporated into the National Common Curriculum Base (BNCC). In the BNCC for Art, each of the four languages - Visual Arts, Dance, Music and Theatre - constitutes a modality or thematic unit that brings together knowledge objects and skills linked to the six dimensions of knowledge: creation, criticism, fruition, aesthesia, expression and reflection.

In addition to the units mentioned above, the *Integrated Arts* thematic unit explores the relationships and articulations between the different languages and their practices, including those made possible by the use of new information and communication technologies.

The aim of *Integrated Arts* is for subjects to experiment with the relationships between different languages and their practices, allowing bodily, visual, musical, spatial and theatrical aspects to be present in the same artistic proposal in an integrated and concomitant way. As well as articulating the different languages and their practices, this approach also enables the use of new information and communication technologies. It is important to emphasize that the artistic and aesthetic experience is not limited to the field defined in the BNCC as Languages and their Technologies.

Innovation through *Integrated Arts* seeks to reflect artistic and aesthetic events as phenomena of living culture, considering the various means of expression and interaction. The processes, which in contemporary times are global phenomena, are the result of simultaneous collaboration and sharing, linking communities all over the planet. In the face of so many adversities, we can, in diversity, build a *community of meanings*, strengthen a *culture of peace, a planetary consciousness and ethics*.

The understanding of cultural heritage and its spaces has broadened. Beyond archives and restricted spaces, cultural heritage will be better protected and understood through experiences. Hugues de Varine (2012), in his book *The Roots of the Future*, expands on the possibilities of action between heritage, local development and community intervention. He articulates the social function of museums, heritage education, community

empowerment and the notion of liberating museology as a collective and cooperative enterprise.

Varine defends heritage as a resource for local development, through education and *shared responsibility* between social actors and various cultural manifestations. When local knowledge and its uses are valued, actions of protagonism and autonomy are made possible, and social actors are committed and involved with their heritage. In this way, there is no longer a hierarchy between the knowledge of the researcher and the subjects of the communities, and learning is for everyone, among everyone, and takes place in encounters; you learn *with* and not *about*. The construction of knowledge is collaborative, where everyone plays an active role and diversity is an ally in a complex world.

For Varine (2012, p. 18), “local development must rely on heritage, i.e. the soil and landscape, the memory and ways of life of the inhabitants”. It is on the basis of cultural and everyday life that the uses of objects, dispositions, actions and knowledge will summon up the mobility and varied interventions of its builders, giving local heritage its vivacity.

The concept of culture has also evolved, or its definitions have had to be revised, as Terry Eagleton (2005) explains in *The Idea of Culture*. He recognizes that, in addition to the practices, repertoires and customs built up throughout history and recorded in traditions, the desires and objectives of communities are also culture. The concept expands to mean *living culture*, where the epistemic movement goes beyond presenting perspectives: it is prospective. While reality is being thought about, new realities are being built, configuring utopias that are possible now, with the experience and courage to tell the present tense of the future.

For this concerted whole of cultural expressions, considering mediation and communication devices, it is necessary to train professionals to think and act through *Integrated Arts*. These professionals face the challenge of “thinking globally and acting locally”, a phrase coined by German sociologist Ulrich Beck, one of the best-known authors when it comes to discussing the new post-industrial world reality.

Nestor Garcia Canclini draws our attention to the different narratives on globalization. Reflecting on interculturality and multiculturalism still requires thinking about

hegemonies, impositions and disputes between cultures, and taking care not to produce *indifferent difference*, not to forget the common causes around which different peoples - also classes, races, genders - can unite. Perhaps not everything is connected, and it is necessary for planetary coexistence to consider that there are ways of life that resist the accelerated flow of development, whose rhythms, dispositions and repertoires are biocultural reserves, the living memory of the Earth.

The relationship between the local and global spheres is present in discussions about the environment, a common cause that demands solidarity and shared responsibility between public and private spaces, with the aim of guaranteeing a sustainable future (Beck, 1992). Events have a systemic impact on nature and social life. We know from the recent human experience of the SARS-CoV-2 pandemic, already enunciated by science as the “butterfly effect”, that a simple flutter of a moth's wings in the East can result in a tsunami in the West.

Many countries are generating wealth and quality of life by producing and enjoying cultural goods, which is defined as the Creative Economy, within which we find the Economy of Culture. Since the 1970s, economists have shown the entropy of our society's forms of production. This is why many environmentalists and scientists are calling for innovative ways of producing and generating wealth and well-being, without continuing to exploit natural resources, which are already at their limits. Planet Earth can no longer bear this exploitation, which justifies the implementation of environmental and ecological protection policies. These facts demand answers from our university in terms of training, research and extension.

4 The creative economy and this industrial culture

The term *creativity* and *social capital* defines *creative assets* or *cultural assets* converted into *economic assets*, generating value because they are unique, innovative and the fruit of diversity. This concept is not restricted to cultural goods; it is much broader, encompassing not only a painting or a piece of music, but also a game, a mobile app, a

piece of clothing, a movie, among other solutions that fall under the umbrella of the [creativity industry](#).

Piauí is rich in artistic talent, but many are forced to leave the state to seek further training in other parts of the world. The population's financial situation is not conducive to a change of life, leading many graduates to interrupt their professional careers for lack of opportunities. This interruption has an impact on the creative quality of artistic, cultural and educational activities. There are territories rich in artistic talent and cultural assets, with limited possibilities for growth, due to a lack of continuity in training processes, especially in postgraduate studies.

It is with the power of creativity that we intend to overcome this situation, converting cultural assets into economic assets, a singular, innovative value that is the fruit of diversity. According to the Federation of Industries of the State of Rio de Janeiro (FIRJAN), in the 2022 *Creative Industry Mapping*, the creative industry in Brazil generated R\$217.4 billion (more than 2.9% of GDP) and a workforce of more than 935,000 formalized workers. The creative economy is solidarity-based, its processes and ventures need collaboration and creativity. The term is even present in the creation of public policies in countries such as China, the United Kingdom and the United States.

In Brazil, the Creative Economy Secretariat was created in 2012, initially under the Ministry of Culture. In addition to the figures on job creation and value in Brazil, research carried out by the Inter-American Development Bank revealed that if the creative economy were a country, it would have the fourth largest GDP, at 4.3 billion dollars. The number of workers: 144 million professionals in the world are part of the creative economy.

Brazil's situation in the creative economy, according to a study by the British Council in partnership with Sebrae, is among the best countries when it comes to generating unique cultural experiences and turning them into a product. Brazil has struggled to transform creative and cultural success into social and economic gains in quality of life. In addition to GDP, it is necessary to consider the Gross Domestic Happiness (GDH) index, which measures fundamental variables that go beyond quantitative and

economic criteria, such as environmental conservation, subsistence, quality of life, governance, autonomy, community vitality, values, expressions and cultural life.

Considering the above, extension at UFPI needs proposals that are committed to promoting knowledge, services, but also a movement of support for the vulnerable, encouraging solidarity as a means of transforming social reality with art and sensitivity. As well as a willingness to offer, we need a willingness to listen and welcome.

Among the objectives we can suggest to overcome the current weaknesses are: a) Creating an integrated creative portfolio/map to enhance the exchange of information and facilitate mediation between producers and cultural managers; b) Sharing this portfolio with the market via a digital platform; c) Training cultural agents to mediate between socio-cultural contexts, managers, partners and consumers; d) Offering professional training and refresher courses, raising awareness of the power of the creative economy to improve lives.

5 Strategies for action between university and communities

The Federal University of Piauí has sought to meet the demands of a state where poverty rates are still among the most worrying in our nation. And the truth is that with hunger it's hard to think about culture, it's hard to think, it's hard to feel! The *Prato Cheio de Arte e Cultura* and *Cultura Viva* projects, of which we have videographic records³, have worked with communities with professionals from different areas, articulated by culture, improving and sharing knowledge, skills and dreams. Some of the handicrafts produced by the Serra da Capivara Archaeological Park's ceramics center are sold, generating income and promoting local culture. Other crafts have also been improved with a view to entrepreneurship and quality to cater for tourism, and adding ecological, social and cultural values.

The *Cultura Viva* project, carried out in the “cocais region” - a territory still marked by extractivism and the use of labor by people living in precarious situations - took place

³ Available at: <https://www.youtube.com/watch?v=yIabHv9UVCY>

over three months in 2015. During this period, in addition to drawing up an inventory of tangible and intangible cultural assets, a *cultural and agro-ecological route* was created, favoring family farming and rural tourism. The project also laid the foundations for the Roça Museum, the *Ponto da Memória* and the *Olho d'água dos negros* community in the city of Esperantina. This community is a remnant of enslaved blacks from an old farm, which has been restored and transformed into a space for memory and socialization.

A catalog of aromatic and healing herbs has been put together, linking oral culture, medicine, preservation and sustainability. As visitors walk along the *cultural route*, they can stop at a residence and, while listening to a local song or story, sample the cuisine with its unique flavors. Children learn drawing and painting techniques using herbs, flowers, fruit and plants picked from the backyards, as well as listening to the stories of their parents and grandparents.

Handicrafts such as baskets and props are produced using the straw/fiber and seeds of typical local plants. In addition to the stories of the elders, the young people learn a sense of belonging and cultural identity, with their stories sung and danced, such as the coconut dance by the local dance group Emauê. To collaborate on the variety of musical and choreographic creations, we invited teachers of dance, theater, singing, musical instruments and fashion. We had the collaboration of the artist and teacher Elem Wylfa, a graduate of the Arts course, who is currently doing important work at SESC and in the Museu da Vila community in Parnaíba, under the tutelage of the University of Parnaíba.

We have been working to enhance and disseminate local and regional culture, with its tangible and intangible heritage, seeking to meet the demands of the different territories. We face the challenge of showing that the production of research at university can be linked to the practical life of communities. Students develop knowledge and skills based on experience.

Among the weaknesses reported is the interruption of actions due to the succession of managers and changes in policies. This requires investing in self-management processes and the autonomy of economic, commercial, political and cultural production and relations. The state of Piauí is lagging behind other states in the country,

with a lack of qualifications for cultural professionals and managers devaluing the creative economy.

The conditions need to be created to strengthen interaction and cooperation between cultural producers and managers, so that public policies and government programs for professional training in the area of culture can achieve better results, with a view to the sustainable development of the different territories. That's why we reiterate the need for courses in *Arts* and *Culture* that combine research, technological mediation and extension actions, qualifying cultural agents in different territories. In this way, we will help these communities achieve greater autonomy, especially where the scope of public policies for culture, the creative economy and sustainable development is incipient.

In this art of memory, I recall that the Nobel laureate Hermann Hesse (1995, p. 212) wrote *El juego de los abalorios*, also known as *Juego de las cuentas de vidrio*. It's a kind of formative novel, a utopia that takes place between the 25th and 26th centuries, set in Castalia, and by way of conclusion he recites these verses:

*We see the dearest days return
to find something more grateful ripe:
a rare plant to tend in the garden
a child to pamper, a little book to write...*

[He adds] “- I like these verses; they have something special: they're so dry and so intimate at the same time! And they are perfectly suited to me and my current situation, my current state of mind. Although I'm not a gardener or a horticulturist, nor do I dedicate my journey to the care of a rare plant, I am nevertheless a teacher and an educator and I'm on my way to my tasks, to meet the child I'm going to educate. How happy I am for this! The author of these verses, the poet Rueckert, probably had these three noble passions: that of a gardener, that of an educator and that of a writer [...]”.

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