

## Afro-Indigenous Exhibition Mosaicun and the construction of afro-indigenous knowledge for an anti-racist and plural education

### ARTICLE

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### Abstract

This paper analyzes the 4th Afro-Indigenous Art and Culture Exhibition (MOSAICUN), held at a public school in the Cariri region of Ceará, as an anti-racist pedagogical practice. The initiative promoted the recognition of ethno-racial identities by combining a decolonial curriculum with student protagonism. Through research, presentations, and visual productions, students explored the histories of Black women and local Indigenous place names, strengthening their sense of belonging and critical awareness. The exhibition contributed to valuing Afro-Indigenous knowledge, confronting structural racism, and gaining institutional recognition of the school as a space of resistance and inclusion. The study highlights the importance of continuous educational practices committed to social justice and aligned with the United Nations Sustainable Development Goals.

**Keywords:** School Curriculum. Anti-Racist Education. Ethnic-Racial Identity. Decolonial Pedagogical Practice. Afro-Indigenous Knowledge.

### Mostra Afro-Indígena Mosaicun e a construção de saberes afro-indígenas para uma educação antirracista e plural

### Resumo

Este artigo analisou a IV Mostra de Arte e Cultura Afro-Indígena (MOSAICUN), realizada em uma escola pública do Cariri cearense, como prática pedagógica antirracista. A iniciativa promoveu o reconhecimento das identidades étnico-raciais, aliando currículo decolonial e protagonismo estudantil. Por meio de pesquisas, apresentações e produções visuais, os estudantes exploraram a história de mulheres negras e topônimos indígenas locais, fortalecendo o pertencimento e a consciência crítica. A ação contribuiu para a valorização dos saberes afro-indígenas, o enfrentamento ao racismo estrutural e o

reconhecimento institucional da escola como espaço de resistência e inclusão. O trabalho destaca a importância de práticas educativas contínuas e comprometidas com a justiça social e os Objetivos de Desenvolvimento Sustentável da ONU.

**Palavras-chave:** Currículo Escolar. Educação Antirracista. Identidade Étnico-Racial. Prática Pedagógica Decolonial. Saberes Afro-Indígenas.

## 1 Introduction

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Brazil is a country marked by broad ethnic and racial diversity, the result of a complex history of encounters, conflicts, and forms of resistance among Indigenous, African, and European peoples, which shaped the country's social, cultural, and political formation (Nunes et al., 2025; Gaia; Scorsolini-Comin, 2020). However, this diversity has not been equitably recognized in official historical narratives or within institutional spaces, including the educational system. Structural racism persists in Brazil and can be understood as a set of practices, discourses, and structures that reproduce racial inequality across all spheres of social life. This phenomenon directly affects mechanisms of inclusion and the recognition and appreciation of Afro-Indigenous identities within the educational field (Santos et al., 2023; Elacqua et al., 2024).

Understanding structural racism requires close attention to the historical trajectory that sustains it. This phenomenon is the result of a process of exclusion and inequality that primarily targeted Indigenous peoples and Afro-descendants. Indigenous peoples were subjected to territorial expropriation, cultural violence, and systematic attempts at erasure, while Afro-descendants faced enslavement, social exclusion, and marginalization in the post-abolition period (Maringoni, 2011; CIDH, 2023; Oliveira; França; San Rodrigues, 2024). These trajectories were accompanied by institutional invisibility and the silencing of their cultures and histories (Silva, 2018; Guajajara et al., 2021; Oliveira; França; San Rodrigues, 2024).

This historical exclusion finds direct resonance in the educational field. The marginalization of Indigenous peoples and Afro-descendants is reflected in the predominance of Eurocentric curricula that scarcely address the historical, cultural, and

social contributions of these groups to the construction of national identity. Therefore, it becomes evident that a decolonial perspective on the school curriculum is necessary to confront ethnic-racial inequalities in Brazil (Oliveira; Candau, 2010; Munanga, 2008).

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In light of this reality, the legal framework established by Laws No. 10,639/2003 and 11,645/2008 emerges as a significant response. Enacted as both a legal and pedagogical instrument, the legislation makes the teaching of Afro-Brazilian and Indigenous history and culture mandatory in both public and private schools (Brazil, 2003; Brazil, 2008). Although it represents an important advance, its implementation faces numerous challenges. Many education professionals report difficulties in addressing multicultural content in a transversal, critical, and contextualized manner, due to the lack of specific training, teaching resources, and institutional support (Sousa; Galindo; Barbosa, 2022).

Furthermore, isolated actions focused on racial issues, commonly restricted to commemorative dates such as Black Consciousness Day and Indigenous Peoples' Day, fail to promote continuous debate or critical reflection on historiography and the contemporary situation of Black and Indigenous peoples (Gomes, 2017). In fact, these sporadic initiatives, as argued by Munanga (2008), are insufficient and ultimately contribute to a folklorized perception of Afro and Indigenous cultures. Rather than fostering effective inclusion and recognition of cultural plurality, they may reinforce the marginalization of these groups.

Within this context, innovative pedagogical practices that go beyond legal formalism and are permanently incorporated into everyday school life become increasingly necessary. Such practices should promote the recognition of ethnic-racial identities and enable the construction of an antiracist, plural, and emancipatory education (Lima, 2012).

Among teaching strategies, school cultural exhibitions stand out as privileged spaces for expression, learning, and student protagonism. These events enable the articulation of interdisciplinary knowledge and the recognition of the histories of the subjects involved, contributing in concrete ways to confronting racism and valuing Afro-Brazilian and Indigenous cultures (Batista; Rodrigues, 2025).

Diverse activities, such as cultural exhibitions, align directly with the conception of liberating education advocated by Paulo Freire (1996), which values students' knowledge and proposes the development of critical consciousness through dialogue. This perspective is further reinforced by authors such as Nilma Lino Gomes (2017) and Grada Kilomba (2019), who likewise emphasize the importance of pedagogical practices that confront structural racism, deconstruct colonial narratives, and promote racial equity within the school environment.

It is within this context of valuing transformative practices that the Afro-Indigenous Mosaicun Exhibition is situated. Held at a public school within the state education network of the Cariri region in Ceará, it stands as a significant example. Created in 2019 with a focus on Black art and culture, the initiative was expanded in 2022 to also include Indigenous knowledge and expressions. Mosaicun represents an educational action committed to recognizing local ethnic-racial diversity and to constructing a more representative and inclusive curriculum. The initiative encompasses activities such as student research projects, workshops, artistic performances, discussion circles, and meetings with Indigenous and Black community leaders, fostering a school environment grounded in dialogue, appreciation, and resistance.

Based on this experience, the following research question emerges: in what ways did the organization of the 4th Afro-Indigenous Art and Culture Exhibition contribute to the construction of ethnic-racial identities and to the strengthening of antiracist pedagogical practices within the school environment?

The guiding hypothesis is that the exhibition, by mobilizing Afro-Indigenous memory, history, and culture in articulation with local territories, provided formative experiences capable of expanding students' critical awareness of structural racism. Furthermore, it is argued that the initiative strengthened students' sense of belonging and revealed the school as a space for the production of antiracist, situated, and transformative knowledge.

Thus, the general objective of this study is to analyze the pedagogical impacts of the 4th Mosaicun Exhibition, with an emphasis on processes of identity construction, the

valorization of Afro-Indigenous knowledge, and the promotion of an education oriented toward social justice and racial equity within the school context of the interior of Ceará. It is also worth noting that this study is aligned with the United Nations Sustainable Development Goals (SDGs), particularly SDG 4 (Quality Education) and SDG 10 (Reduced Inequalities), which further enhances the public relevance of the topic.

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This article is organized into four sections, in addition to this introduction. The following section presents the methodological pathway of the research, detailing the institutional context, the participants involved, the stages of investigation, the data collection instruments, and the ethical procedures adopted. The third section is dedicated to the presentation and discussion of the results, structured around three analytical axes that address the pedagogical intentionality of the exhibition, the materials produced and formative experiences, as well as participants' perceptions and the institutional recognition of the initiative. Finally, the concluding remarks revisit the main findings of the study, highlighting its contributions to antiracist and decolonial education, as well as its limitations and possibilities for future pedagogical practices.

## 2 Methodology

### 2.1 Research characterization and context

This study is characterized by a qualitative approach and consists of an experience report with participant observation, centered on the analysis of a concrete pedagogical practice: the Afro-Indigenous Art and Culture Exhibition (MOSAICUN), held at Dona Clotilde Saraiva Coelho State Secondary School (Escola Estadual de Ensino Médio – EEM), located in the Pirajá neighborhood, an area marked by socioeconomic vulnerability and serving students from urban peripheral communities, including João Cabral and surrounding neighborhoods.

The school stands out as a regional reference in antiracist education, having received the Antiracist School Seal awarded by the Ceará State Department of Education

(SEDUC-CE) on two occasions, in 2023 and 2025. EEM Dona Clotilde Saraiva Coelho also acts as a mentor school for other institutions in the Cariri region, developing and sharing antiracist pedagogical actions aimed at supporting the attainment of this certification (Portal Miséria, 2025).

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In 2024, the MOSAICUN Exhibition was structured around two main themes assigned to each class: a historically significant Black woman and an Indigenous toponym. The target audience comprised students from the 1st, 2nd, and 3rd years of secondary education, as well as Youth and Adult Education (EJA), totaling 22 classes and approximately 1,300 students. Of this total, about 58% self-identified as Black (pretos and pardos), approximately 1% as Indigenous, and 39% as White. This predominantly peripheral population, with a low socioeconomic profile, underscores the social and pedagogical relevance of the experience analyzed.

Within this institutional and pedagogical context, the team involved in the Exhibition consisted of teachers from the fields of Humanities, Languages, Mathematics, and Natural Sciences, in addition to the pedagogical coordination and the school's management team. Notably, the initiative included the participation of Black and Indigenous teachers from the Kariri people, some of whom are affiliated with local identity-based movements, such as the Grupo de Valorização Negra do Cariri (GRUNEC) and the Organização dos Povos Indígenas da Serra do Catolé (ORPINC). It should also be noted that the researchers maintain direct or indirect ties to the institution under study, acting as teachers, pedagogical coordinators, or researchers associated with research projects (such as the group entitled *Sociobiodiversity of Western Cariri: knowledge and practices in the countryside, school, and university*, certified in the Directory of Research Groups of the National Council for Scientific and Technological Development – CNPq) and extension activities developed at the school. This positioning characterizes the study as an experience report with participant observation.

Based on this articulation between the pedagogical team and the researchers, the activities were carried out between August and November 2024, encompassing the conception, planning, and implementation of the Exhibition. Under teachers' guidance,

students conducted biographical research on Black women and investigations into the origins and meanings of Indigenous toponyms, resulting in the production of diverse pedagogical materials, such as presentations, banners, infographics, models, and social media posts.

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**Figure 1 – Banner of the 4th MOSAICUN Exhibition featuring graphic elements representative of Afro-Indigenous cultures.**



Source: research archive (2024).

To investigate this pedagogical practice, the study also adopted elements of school ethnography, a methodological approach that seeks to describe and interpret cultural experiences lived within the school environment through participant observation (Couceiro; Rosistolato, 2022; Antunes et al., 2024).

The choice of an experience report with participant observation grounded in school ethnography aimed not only to assess formal outcomes, but also to capture processes of identity construction, belonging, and cultural resistance experienced during the Exhibition in everyday school life. Therefore, the methodology employed here enhances the formative

potential of the study and contributes to the field of education as a space for the production of situated knowledge committed to social justice, in line with the perspectives of Daltro and Faria (2019) and Antunes et al. (2024).

## 2.2 Methodological pathway

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Based on the characterization and context discussed above, the following methodological sequence was established for the study, which was carried out in three stages, encompassing the process from the survey and conception of the Exhibition to its observation and subsequent reflections.

The first stage consisted of surveying and organizing institutional documents that recorded the conception, planning, and implementation of the MOSAICUN Exhibition. These documents included pedagogical projects, school reports, and minutes of meetings from the subject areas (Humanities, Languages, Mathematics, and Natural Sciences) and the school management team. These materials were accessed internally and subjected to documentary analysis according to the parameters proposed by Cellard (2008), with the aim of understanding the pedagogical intentionality, the organization of the initiative, and its institutional foundations.

As data collection instruments, the following were used: institutional documentary analysis; participant observation of the planning and execution processes of the Exhibition; photographic and audiovisual records; as well as field notes produced by the researchers based on analytical categories and subcategories. These were oriented toward the identification of pedagogical practices, interactions between students and teachers, expressions of ethnic-racial identity, belonging, student protagonism, references to ancestry and territory, and actions aimed at confronting structural racism, as presented in Box 1 below.

## Box 1 – Analytical categories and subcategories used in the analysis of the MOSAICUN Exhibition

Category	Subcategories	Observed indicators
Ethnic-racial identity	Self-identification; representativeness	Students' statements, clothing, visual productions
Belonging and self-esteem	Valuing identity; protagonism	Engagement in activities, participation in presentations
Ancestry and memory	Historical and cultural references	Black women, Indigenous leaders, cultural symbols
Territory and Indigenous toponymy	Place–identity relationship	Models, maps, murals, and explanatory panels
Confronting structural racism	Antiracist pedagogical practices	Critical discourses, collective actions, and pedagogical interventions

Source: authors' own elaboration (2025).

The second stage focused on the analysis of school products created during the Exhibition, such as texts, drawings, models, murals, and videos disseminated in public spaces within the school, including notice boards, social media, and blogs. The interpretive reading of these productions sought to identify elements related to identity, territory, ancestry, and the confrontation of racism, based on the content analysis framework proposed by Bardin (2011).

The third and final stage involved indirect observation and the reflective reconstruction of the pedagogical perceptions of teachers from different areas of knowledge and of students, drawing on institutional notes and informal records that documented the Exhibition experience. This methodological approach is grounded in the qualitative and interpretative perspective proposed by Minayo (2001), which values the meanings attributed by participants to their lived experiences. In addition, the analysis was guided by the theoretical foundations of antiracist education discussed by Gomes (2017), making it possible to highlight the importance of interdisciplinarity and the valorization of Afro-Indigenous knowledge as essential formative dimensions within the school context.

### 2.3 Ethical procedures

This study was conducted in accordance with the ethical principles applicable to experience reports in educational contexts. The organization of the Exhibition and the use of institutional records were authorized by the management of Dona Clotilde Saraiva Coelho State Secondary School, with the anonymity of participants preserved. Photographic and audiovisual records were used for pedagogical and scientific purposes. Submission to a Research Ethics Committee was waived, in accordance with National Health Council Resolution No. 510/2016.

### 3 Results and Discussion

Overall, the results observed in this study demonstrate that the Afro-Indigenous MOSAICUN Exhibition contributed to strengthening students' ethnic-racial identities, while also fostering youth protagonism and the valorization of Afro-Indigenous knowledge within the school context. In doing so, it materialized antiracist and interdisciplinary pedagogical practices in a public school in the Cariri region of Ceará.

The main results obtained reveal formative impacts in the domains of identity, student engagement, and the appreciation of Afro-Indigenous knowledge, as detailed in the subsections below.

#### 3.1 The pedagogical intentionality of the Exhibition: from Black culture to an Afro-Indigenous proposal

The documentary analysis of the pedagogical practice, which constituted the first methodological stage, was carried out based on the Political-Pedagogical Project of the school under study, as well as various school projects, minutes from pedagogical meetings across knowledge areas (Humanities, Natural Sciences, Mathematics, Languages and Codes), and institutional reports. This analysis revealed that the MOSAICUN Exhibition did not emerge as an isolated initiative, but rather as the outcome of a broader formative trajectory developed within the public school that is the focus of this research.

From a temporal perspective, since 2019 the school has promoted activities aimed at valuing Afro-Brazilian culture, having held its 1st Black Art and Culture Exhibition (MOSAECUN), centered on Afro-descendant contributions to Brazilian society. In 2022, the project was expanded to also include Indigenous peoples, giving rise to the Afro-Indigenous Art and Culture Exhibition (MOSAICUN). This transition was not merely symbolic, but represented a conscious political and pedagogical choice to include the multiple voices that constitute Brazil's cultural plurality, acknowledging histories that have often been silenced (Gomes, 2017).

School documentation shows that dates such as April 19 (Indigenous Peoples' Day) and November 20 (Black Consciousness Day) are used as opportunities for curricular deepening rather than as isolated events. Munanga (2008) emphasizes the importance of avoiding superficial approaches on these dates and of using them instead to engage with theories and authors related to Black and Indigenous issues. The pedagogical team shares this concern and develops interdisciplinary actions throughout the school year that connect curricular content to students' lived experiences and to the sociocultural reality of Ceará.

It is also worth highlighting the care evidenced in the in-depth treatment of these themes during the Exhibition planning processes, which were primarily led by teachers from the Humanities, in articulation with educators from other areas (Natural Sciences, Mathematics, and Languages). This ensured a collaborative and interdisciplinary approach. Meetings were held weekly between August and November, during which an internal call for participation was prepared and disseminated, systematizing the organization of the Exhibition and formalizing its pedagogical criteria.

Based on these discussions, the distribution of themes by class was defined as follows: a historically significant Black woman and an Indigenous toponym. This distribution was grounded in criteria related to territorial formation, local ancestry, and the valorization of historically silenced voices, particularly in the Cariri region. The prior definition of these themes and criteria contributed to ensuring the pedagogical intentionality of the Exhibition, avoiding isolated actions and reinforcing its formative character.

The Exhibition proposal and its organizational process were theoretically grounded in the works of Gomes (2017), Munanga (2008), and Candau (2012), who advocate pedagogical actions aligned with a decolonial curriculum aimed at overcoming Eurocentric and racist logics in Brazilian education. The initiative also highlights the teaching staff's efforts to implement Laws No. 11,645/2008 and No. 10,639/2003, which mandate the teaching of African, Afro-Brazilian, and Indigenous history and culture in schools, despite the ongoing challenges involved in their implementation in everyday practice (Brazil, 2003; Brazil, 2008).

It is worth noting that some teachers brought their personal perspectives as Black and Indigenous individuals and as representatives of identity-based movements in the Cariri region, such as the Black Movement in Cariri and the Kariri Indigenous peoples. This involvement reinforces the inclusive character of the proposal, which incorporates Afro-Brazilian and Indigenous knowledge in an articulated manner through Afro-Indigenous teachers engaged in the local antiracist struggle, within a critical, situated, and socially transformative perspective.

The presence of these teachers proved fundamental to the discussion of ideas, the definition of the Exhibition proposal, and related actions, as it broadened representativeness and strengthened the connection between traditional knowledge and pedagogical practice, in line with Gonzalez (1984). The author emphasizes that, beyond transmitting content, such educators embody historical forms of resistance and contribute to the valorization of ethnic-racial identities. Gomes (2017) further reinforces that teaching practice, especially when grounded in a recognized standpoint, is strategic for the effective implementation of educational policies aimed at racial equity.

In this way, the school analyzed here does not merely comply with a legal requirement, but demonstrates an active commitment to the construction of an antiracist, emancipatory educational project aligned with the principles of social justice.

## 3.2 Materials produced and formative experiences: identities, territory, and resistance

The second methodological stage, centered on the analysis of school-produced materials, made it possible to observe how students, under teachers' guidance, created outputs rich in critical content and visual expressiveness.

In descriptive quantitative terms, all 22 participating classes produced at least one pedagogical material, resulting in dozens of works presented during the Exhibition. Overall, banners and infographics synthesized the biographies of Black women such as Dandara dos Palmares, Lélia Gonzalez, and Carolina Maria de Jesus (Box 2), highlighting their trajectories of resistance and their cultural, political, and educational contributions.

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## Box 2 – Black women and Indigenous toponyms addressed and types of materials produced

Theme	Examples of Black women / Indigenous toponyms	Materials produced
Historically significant Black women	Carolina Maria de Jesus, Clementina de Jesus, Dandara dos Palmares, Dona Ivone Lara, Elza Soares, Flávia Oliveira, Jarid Arraes, Lélia Gonzalez, Luiza Mahin, Marielle Franco, Mercedes Baptista, Miriam Alves, Mãe Stella de Oxóssi, Mestre Janja, Rosana Paulino, Ruth de Souza, Sueli Carneiro, Viviane Ferreira, Zezé Motta, Tereza de Benguela, Conceição Evaristo	Banners, infographics, texts
Local Indigenous toponyms	Araripe, Banabuiú, Catolé, Cocó, Chapada do Araripe Forest, Aratanha Forest, Baturité Forest, Pacoti Forest, Cocó Forest, Uruburetama Forest, Jaguaribe, Meruoca, City of Aquiraz, City of Crateús, City of Icó, City of Itapipoca, City of Maranguape, City of Quixadá, Ibiapaba Forest, Acaraú River, Coreaú River, Curu River, Jaguaribe River, Mundaú River, Parnaíba River, Poti River, Salgado River, Serra do Catolé	Models, murals, maps

Source: authors' own elaboration (2025).

These references strengthened the identity formation of Black female students, some of whom began to recognize themselves as Black women. This outcome directly aligns with the categories of "ethnic-racial identity" and "student protagonism" systematized in Box 1.

During the presentations, some students wore clothing and hairstyles inspired by the Black women they had studied, as documented in photographs and teachers' reports (Figure 2).

**Figure 2 – Students' characterization during the MOSAICUN Exhibition as an act of affirmation of Black identity**

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Source: research archive (2024).

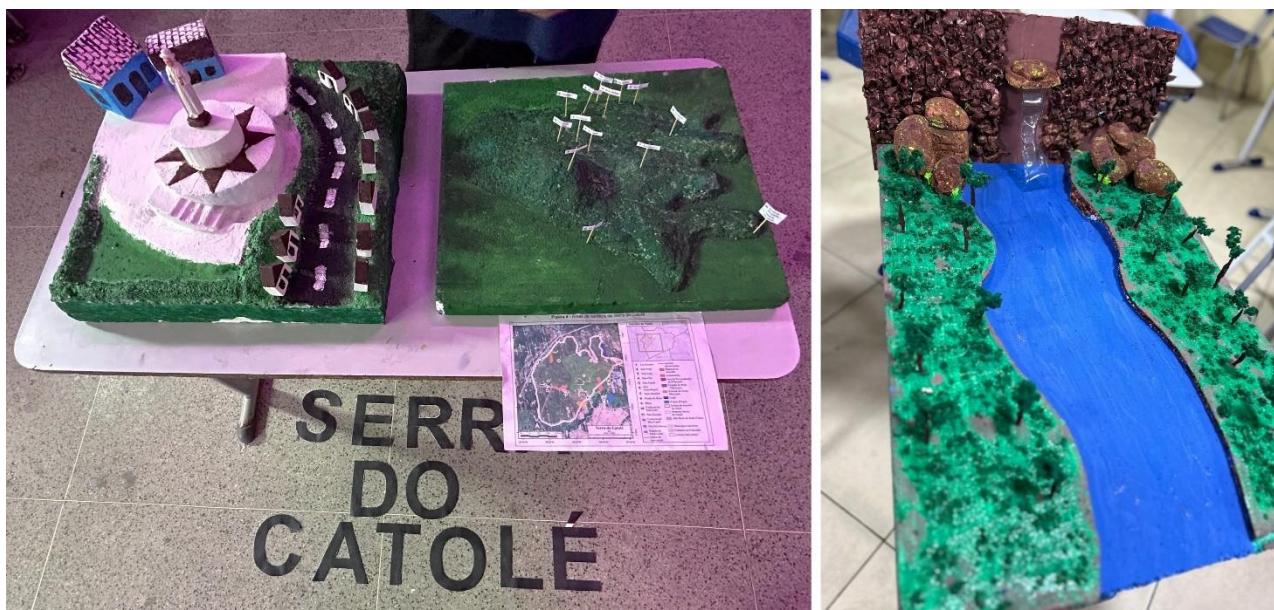
This finding highlights a process of racial identity re-signification, in which the study of Black women enabled students to develop new perspectives on themselves. According to Gomes (2017), the school can be a central space for the valorization of Black identity and body aesthetics, although it often reinforces stigmas. By seeing themselves positively represented, the students strengthened their self-esteem and challenged historically imposed discriminatory standards.

The models and murals focused on Indigenous toponyms (such as Araripe, Meruoca, Catolé, Jaguaribe, and Cocó) demonstrated a recovery of territorial ancestry and the memory of Indigenous peoples, moving beyond folklorized approaches. Many students expressed surprise upon discovering the Indigenous origins of cities and rivers that are part

of their everyday lives. These works made it possible to understand geography and history as inseparable elements of Afro-Indigenous cultures and of the very formation of Ceará.

**Figure 3 – Models produced by students representing the Serra do Catolé and the Salgadinho River, a territory of ecological and cultural importance inhabited by the Kariri Indigenous peoples**

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Source: research archive (2024).

This formative approach is consistent with the principles of content analysis proposed by Bardin (2011), as the recurring elements identified in the school materials express categories such as ancestry, resistance, belonging, and critical engagement with structural racism.

### 3.3 Participants' perceptions: student protagonism and institutional recognition

The third methodological stage involved a reflective analysis of informal records, field notes, and observations conducted throughout the preparation and implementation of the Exhibition. These data indicate that the pedagogical experience had a positive impact

on everyday school life, fostering the engagement of students who had historically remained distant from traditional school practices. According to Batista and Rodrigues (2025), the Exhibition functions as a pedagogical tool that stimulates active student participation, thereby promoting more meaningful learning.

Based on the observations recorded, some teachers reported that classes previously considered “disengaged” demonstrated enthusiasm when producing their models and research projects, while Black female students stated that they had “never heard of so many important Black women.” Such accounts constitute relevant qualitative evidence of the Exhibition’s impact.

According to Souza et al. (2020), this type of approach enhances motivation, especially when it connects curricular content to students’ lived realities. The recognition of Black women within the activity strengthened students’ sense of belonging and self-esteem, highlighting the role of emotional and social dimensions in the learning process.

It is worth noting that the integration of Afro-Indigenous themes was not limited to the Exhibition itself, as illustrated by initiatives such as *“Dona Clô Goes to the Quilombo,”* among other activities. Throughout the year, the school under study developed interdisciplinary research projects, visits to cultural territories, and lectures with Black and Indigenous leaders, actively and critically connecting students to Brazil’s cultural diversity. These actions have strengthened student protagonism and deepened students’ understanding of the historical role of Afro-Indigenous peoples in the formation of the country.

In recognition of this commitment, in 2023 and again in 2025, the school that is the focus of this research was awarded the Antiracist School Seal by the Ceará State Department of Education (SEDUC-CE). This certification was particularly significant, as the school was among the few in the region to receive it during this period. Such institutional recognition reinforces the positive impact of the practices developed, while also validating the Exhibition as a concrete strategy for antiracist education. Finally, it should be emphasized that, as an experience report, the findings do not aim at statistical

generalization, but rather at offering analytical insights to inform similar educational practices.

## 4 Final considerations

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Based on the three analytical fronts adopted in this study (documentary analysis, student-produced materials, and participant observation), it can be stated that the Afro-Indigenous Art and Culture Exhibition has contributed significantly to the construction of ethnic-racial identities within the school environment and to the strengthening of pedagogical practices committed to equity. The experience analyzed responds directly to what Gomes (2017) advocates, namely that education should not merely teach about diversity, but recognize individuals as part of that diversity and value them as producers of culture, knowledge, and history.

By articulating theory and practice, history and lived experience, memory and territory, the Exhibition fostered an environment conducive to the exercise of citizenship, active listening, and student protagonism. In doing so, it challenged traditional teaching models and promoted a school that is more inclusive, diverse, and connected to the sociocultural realities of its students, in line with national educational legislation.

Finally, the importance of ensuring the continuity of such actions throughout the school year, rather than restricting them to commemorative dates, is emphasized, as well as the need for ongoing teacher education and institutional support. These elements are essential to ensure that experiences such as MOSAICUN are consolidated as permanent policies within schools. In this sense, the school is reaffirmed as a space of resistance, knowledge production, and the valorization of Afro-Indigenous identities, effectively contributing to the construction of a democratic and plural education.

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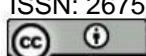
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