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Escola: Espaço de Construção da Memória e Identidade

School: Space for Building Memory and Identidad

Escuela: Espacio para la Construcción de Memoria e Identidad

Sandra Faria de Carvalho
Universidade Federal do Oeste da Bahia (UFOB), Bahia, Santa Maria da Vitória, Brasil
sandra.carvalho@ufob.edu.br

Vera Regiane Brescovici Nunes
Universidade Federal do Oeste da Bahia (UFOB), Bahia, Santa Maria da Vitória, Brasil
 vera.nunes@ufob.edu.br

Resumo: A escola é um cenário de convivência das múltiplas culturas, na formação de uma identidade própria e na construção de memórias coletivas, por meio dos agentes que vivenciam cotidianamente no ambiente escolar. Desta forma, o presente artigo pretende analisar duas escolas do interior da Bahia para compreender a interferência do poder público municipal no processo de construção da identidade e memória dos sujeitos, a partir do contexto da cultura e da arte. Com a abordagem metodológica da Análise de Documental, destacamos como aspectos conclusivos a interferência do poder público municipal na construção da identidade e na memória, principalmente quando elementos simbólicos são introduzidos no ambiente escolar como mecanismo de exaltação da cultura local.

Palavras-chave: Arte. Cultura. Escola. Identidade. Memória.

Abstract: The school is a setting for the coexistence of multiple cultures, influencing the formation of its own identity and a collective memory construction through the agents that experience it daily in the school environment. In this way, this article aims to analyze two schools in Bahia's countryside, seeking to understand the interference of municipal public power in the construction process of identity and memory of the subjects within the context of culture and art. Using the methodological approach of Document Analysis, we highlight conclusive aspects of the interference of the municipal government in the construction of identity and memory, especially when introducing symbolic elements into the school environment as a mechanism for exalting the local culture.

Keywords: Art. Culture. Identity. Memory. School.

Resumen: La escuela es un escenario de convivencia de múltiples culturas, en la formación de la propia identidad y en la construcción de memorias colectivas, a través de los agentes que la viven cotidianamente en el ámbito escolar. De esta manera, este artículo pretende analizar dos escuelas del interior de Bahía para comprender la injerencia del poder público municipal en el proceso de construcción de la identidad y la memoria de los sujetos, desde el contexto de la cultura y el arte. Con el enfoque metodológico del Análisis Documental, destacamos como aspectos concluyentes la injerencia del gobierno municipal en la construcción de la identidad y la memoria, especialmente cuando se introducen elementos simbólicos en el ámbito escolar como mecanismo de exaltación de la cultura local.

Palabras clave: Arte. Cultura. Escuela. Identidad. Memoria.

Introduction

The context of globalization was fundamental in bringing together different cultures, enabling us to put multiple identities side by side. Since identity is an ongoing process (Hall, 2006), individuals shape their identity through connections and continuity, building a decentralized subject over time. In this regard, globalization can strengthen local and national identities while producing new ones.

Identity, therefore, carries representation and acknowledgments that unite or separate individuals and groups. When discussing identity, we can promptly realize the connection between memory representations and connection links that unify a particular group. In the context of a nation - where identity considers shared similarities, memory plays a crucial role in providing references that aid in identifying and representing this identity. Memory aligns with the individual's capability to retain images, ideas, and knowledge throughout life, whether through individual or collective experiences, as in national memories (Pollak, 1989). Moreover, when framed, national memories exhibit biases related to power hierarchies (Chagas, 2002) and structures that facilitate their maintenance, namely, schools and museums.

Considering this, we aim to analyze the concepts of memory and identity within the school environment. Schools do not have an inherent connection to constructing

one's identity through interactions between individuals and their symbolic relationship with culture (Geertz, 2011). Thus, this article proposes to analyze art within the construction of memory and identity, considering interventions made by the municipal public authorities in the school environment. The research's framework comprises two municipal schools in Bahia's countryside, namely *Creche Municipal Nilda Silva Fogaça* and *Escola Municipal Agnelo da Silva Braga,* located in *São Félix do Coribe* city.

This article employs a Documentary analysis as a methodological approach (Cellard, 2012), seeing as the theoretical contributions of this method will guide the conclusive notes we aim to achieve.

Getting acquainted with São Félix do Coribe in the Interior of Bahia

São Félix do Coribe is situated in the western region of Bahia, within the Territory of *Identidade* of *Corrente* River's Basin. This territory includes 11 municipalities: *Cocos, Coribe, Jaborandi, São Félix do Coribe, Correntina, Santa Maria da Vitória, Canápolis, Santana, Brejolândia, Serra Dourada* and *Tabocas do Brejo Velho*.

Data from the Superintendence of Economic and Social Studies of Bahia (SEI) indicates that, in 2019, *São Félix do Coribe* has a population of 15,543 inhabitants and an

Urbanization Rate between 35.16% and 48.37%, making it, proportionally, a municipality where the rural area is larger than the urban area, including the city center and villages. Concerning economic matters, *São Félix do Coribe* has a participation rate of 5,1% in the Territory's Gross Domestic Product (GDP). Community Agriculture stands out in the municipality's economic contribution.

Moreover, regarding traditional festivals, the municipality's Cultural Directorate, based on the city government website, highlights: the city's anniversary celebrations, the *Festival of São João* and the *vaquejadas*. These festivities are part of the publicity calendar on the website and social media platforms (Facebook and Instagram) of the Municipal Government and the Cultural Directorate of *São Félix do Coribe*.

To commemorate the 33rd anniversary of the municipality, the local government inaugurated public spaces, including educational institutions, such as schools and nursery centers, and squares adorned with artistic pieces. The new spaces feature sculptures ranging from 1,5 to 5 meters in height.

Concerning the schools and nursery centers, the Municipal Secretary of Education, Culture, Tourism, and Sports mentioned, during an informal conversation with the researcher, that there were no plans for a specific project to integrate artistic pieces into educational facilities. According to the Secretary, the Municipal Administrator, an art

appreciator, decided to buy different sculptures from various plastic artists without consulting the population or the education administration; from the mayor's perspective, these pieces promoted education and acknowledgment of the education settings.

In the same way as the Educational spaces, the public squares feature sculptures ranging from approximately 3 to 5 meters in height (Image 1), which the whole population can appreciate.

Image 1. Sculpture of the *Carranca*, located in the *Praça das Carrancas.*
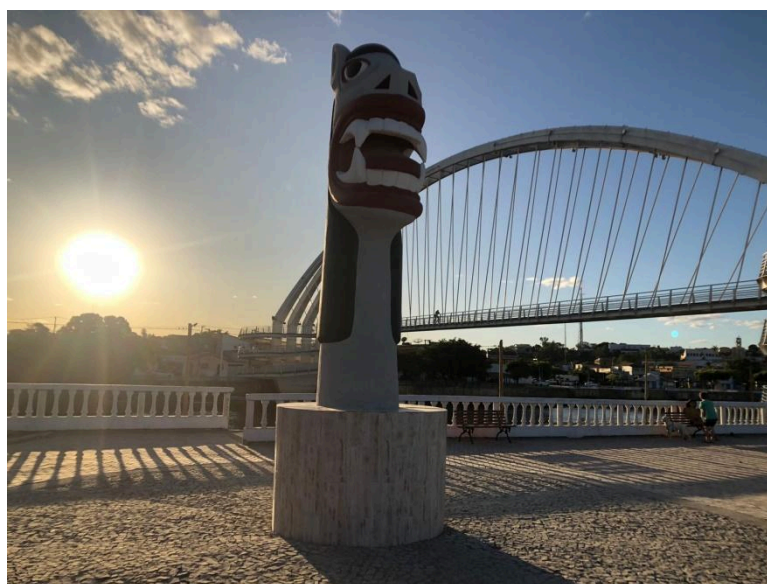
Source: The authors (2022).

Through this information, we can build a perspective about *São Félix do Coribe*, establishing aspects of its identity and elements that shape the collective memories of its residents. In the following sections, we will delve into the memory and identity concepts, exploring how schools, as

institutions, can contribute to an individual's sense of belonging and recognition.

Memory and Identity in the School Environment

The school environment is a typical setting for socialization and, consequently, the exchange of knowledge and experiences. In addition to how didactic content promotes learning - for example, through the subjects of Portuguese and Mathematics, schools constitute an environment to discuss daily routines and matters beyond what textbooks concern themselves with.

Socialization in the school setting goes beyond theoretical knowledge transmission; it connects profoundly with cultural theory, as Geertz (2011) advocates (2011). The author also highlights the profound interpretation of cultural symbols and meanings. Through this lens, we can understand that schools are not -restricted to academic learning - limited to the curriculum; instead, they encompass vibrant hubs for cultural creation and expression. In this context, art emerges as a powerful tool to manifest cultural meanings, offering students, teachers, and the institution a place to explore and communicate deep aspects of their identity and collective memory.

Accordingly, we consider school as a setting that takes part in identity and memories, both collective and individual. Considering Pollak (1992, p. 5), we can define memory as a

"constitutive element of the sense of identity, both individually and collectively, insofar as it also comprises a significant feeling of continuity and coherence for a person, or group, in the reconstruction of oneself" (our translation).[1] Therefore, memory is fundamental in determining identity and group belonging matters.

In that sense, memory is acquiring and retaining ideas, images, and knowledge, thus, representations acquired through experience. The author suggests that an experience can be kept by a group collectively, through their points of contact, and by the individual memory, when related to a specific period of one's life.

In the context of the school setting, memories are created by students and educators through their academic routine, coexistence, and everything related to the school. It is important to note that memory is selective, as Pollak (1992) and Chagas (2002) argued, meaning that we cannot retain or register every experience. How we contextualize those experiences also affects how we remember them.

Thus, the organization of memories through dates, situations, and locations, including in the school environment, undergoes a framing and structuring process. This is connected to power struggles. Particularly, national memories, from their selection to the officialization of their

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[1] Original citation, in Brazilian Portuguese: "elemento constituinte do sentimento de identidade, tanto individual como coletiva, na medida em que ela é também um fator extremamente importante do sentimento de continuidade e de coerência de uma pessoa ou de um grupo de sua reconstrução de si". (Pollak, 1992, p. 5)

date, undergo processes tied to political discussion because the choice of what should be considered a people's memory falls within an official chronology (Pollak, 1992).

In addition to Pollak's (1992) observations, Chagas (2002) mentions how memory acts as a power tool. According to the author, when framing the narratives of collective memories, there is an attempt to suppress and forget unmentioned or neglected memories, which do not conform to existing power structures. Moreover, the author notes a direct connection to institutions - schools, and museums, where these memories were employed to uphold a power hierarchy: "Envisioned as 'places' for a revolutionary project, museums, archives, libraries, and schools turned public institutions multiplied and are currently collective heritages and institutionalized memories" (Chagas, 2002, p. 47, our translation)[2], reinforcing the pivotal role these institutions play in implementing national and authoritative memories.

After discussing the definitions of memory, it is necessary to mention Hall's (2006) remarks about identity to comprehend the relationship between school and memory building, seeing as they complement each other. According to the author, throughout history, three concepts about identity arose: the Enlightenment individual, centered,

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[2] Original citation, in Brazilian Portuguese: "concebidos inicialmente como 'lugares' do projeto revolucionário os museus, arquivos, bibliotecas e escolas tornadas instituições públicas se multiplicam e chegam à atualidade como patrimônio coletivo e memória instituída" (Chagas, 2002, p. 47).

inherently endowed with reason; the sociological individual who interacts with others and the institutions to construct oneself; and, finally, the post-modern individual, decentralized subject whose identifications undergo constant changes and transformations, thus, does not hold a fixed identity.

Considering this, identity construction became constantly transformative, adjusting to how globalization established itself. It is worth noting that, in this approach, we will analyze identity through a sociological individual perspective, as the framework aims to observe how institutions impact the identification and acknowledgment of individuals in the world. Therefore:

> Through this sociological perspective, identity fills the space between the "interior" and "exterior" - between the personal and public worlds. We project "ourselves" onto these cultural identities while simultaneously internalizing their meanings and values, thus integrating them into our being. This process contributes to aligning our subjective feelings to objective positions we occupy in the socio-cultural world. Identity, thus, stitches [...] the individual to the structure. (Hall, 2006, p. 12, our translation)[3]

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[3] Original citation, in Brazilian Portuguese: A identidade, nessa concepção sociológica, preenche o espaço entre o "interior" e o "exterior"- entre o mundo pessoal e o mundo público. O fato de que projetamos a "nós próprios" nessas identidades culturais, ao mesmo tempo que internalizamos seus significados e valores, tornando-os "parte de nós", contribui para alinhar nossos sentimentos subjetivos com os lugares objetivos que ocupamos no mundo social e cultural. A identidade, então, costura [...] o sujeito à estrutura. (Hall, 2006, p. 12)

Thus, the interaction between the individual and the structure (the institutions) impacts the sense of identity. Schools encompass institutions that collaborate in the identity building of their members, including educators and students, as the context promotes the sense of belonging to the institution itself, especially through the systematization of routine and curricular activities. To add to this discussion, Santos (1994, p. 31, our translation) defines identities as " ongoing identifications" that characterize the subject or group in the face of others. Thus, through group coexistence, the identification and acknowledgment of oneself with the other through the setting and period occurs. Our starting point is that memory is a conjunction of references contributing to identity building.

Building the Memory of São Félix do Coribe's Students

São Félix do Coribe changed from an aesthetic and cultural point of view. After modifications in public spaces, the city has sculptures reflecting different cultures and identities. According to Hall, tension exists between the global and local context for identity construction. With globalization, the frontier between nations became thinner, and, consequently, both individuals or ways of being and existence got closer. The author emphasizes that globalization is unlikely to destroy new identities but it "is

more probable to produce, simultaneously, new global 'identifications' and new local 'identifications'" (Hall, 2006, p. 78, our translation).

Considering this, we perceive *São Félix do Coribe* from a local stance, according to Hall's (2006) remarks. Thus, we assess these artistic interferences from a global framework, given that the sculptures represent cultural traditions from other cities. However, what is the ultimate purpose of introducing artistic pieces with global aesthetic references in a municipal context in this small city in the countryside of Bahia, especially considering that the cultural manifestations are quite distinct from the proposed theme?

To comprehend these initiatives, we consider the explanations provided by the Municipal Administrator of *São Félix do Coribe* regarding the city's culture and identity. These comments were made during a YouTube live interview at the *Podcast do João* on May 12th, 2022. During the live, the Mayor indicated some pathways to comprehend the reformulation of the municipality's identity. We emphasize that the Municipal Administrator's participation in the Podcast intended to discuss the agenda for *São Félix do Coribe's* 33rd anniversary, celebrated on May 14th.

At the interview, the Mayor classifies parameters that he considers important so that a municipality can effectively receive this title. When reporting the moment, the Mayor states that:

> For a city to be a city, it needs an identity. Just picture that *São Félix* didn't have a city hall, didn't have a bus terminal. *São Félix* didn't even have a registry office to authenticate signatures, to recognize a business. Imagine that we were pretending to be a municipality. We couldn't register a child as a *São Félix do Coribe* child. (Statement by the Municipal Administrator, our translation)[4]

About the statement, we observe that identity aligns with the sociological individual (Hall, 2006), wherein identity shapes itself through interactions between the subject, society, and power structures. From the Mayor's perspective, an administration should invest in State tools to offer basic services that promote identity or a relationship between dignity and citizenship.

Consequently, the brief notion of identity expands and intersects with concepts discussed by Pollak (1992) and Chagas (2002), who correlate identity with memory construction through power. Accordingly, we can highlight the Administrator's statement that "being an administrator without leaving a mark is pointless. [...] I considered administration as a means to establish an identity for *São*

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[4] Original statement, in Brazilian Portuguese: Uma cidade para ela ser cidade ela tem que ter identidade. Imagina que São Félix não tinha uma prefeitura, não tinha uma rodoviária. São Félix sequer tinha um cartório para autenticar uma assinatura, para reconhecer uma Firma. Cê imagina que nós estávamos fingindo ser um município. Nós não podíamos registrar um filho como filho de São Félix do Coribe. (Fala do Gestor Municipal)

Félix. And this identity would be built architecturally"[5] (statement by the Municipal Administrator, our translation).

This power dynamic is associated with the need to make a legacy for his administration, in which the purpose is to connect with personal motivations, namely being remembered, valued, or even respected for projects that changed people's lives and the municipality. Beyond the architectural project, the Administrator has dedicated part of its initiatives to bringing artistic pieces - sculptures - to the municipality's public spaces and educational settings.

To approach this subject, we focus on two educational institutions to analyze matters of identity and memory: the nursery center *Creche Municipal Nilda Silva Fogaça* (Image 2) and the school *Escola Municipal Agnelo da Silva Braga* (Image 3).

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[5] Original statement, in Brazilian Portuguese:"não vale a pena ser gestor e não deixar uma marca. [...] Eu pensava na gestão bem mais para construir a identidade de São Félix. E essa identidade seria construída de forma arquitetônica" (Fala do Gestor Municipal).

Figura 2. Creche Municipal Nilda Silva Fogaça

Source: The authors (2022).

Figura 3. Escola Municipal Agnelo da Silva Braga

Source: The authors (2022).

The Municipal Nursery Center Nilda Silva Fogaça was recently modified with artistic pieces to celebrate the 33rd

Anniversary of *São Félix do Coribe*. The courtyard features two pieces: a sculpture symbolizing an indigenous child holding a book (Image 4) and another sculpture representing a ciranda de roda dance. It is worth mentioning that until the drafting of this article, the sculptures remained unnamed but they held a reference to their symbolism.

Image 4. Sculpture depicting an indigenous child holding a book

Source: The authors (2022)

Image 5. Sculpture representing a *ciranda de roda* dance.

Source: The authors (2022)

In the interview previously mentioned, on *Podcast do João*, the Mayor briefly explained the purpose and the concept of the artistic pieces in the schools.

> Everyone knows that a construction we execute has to feature an artistic piece. You go to a nursery center and see the piece by Ícaro Mallero, a *Ciranda de Roda* featuring skinny, fat, Black, Rastafari children, all of them [...] what it says about our culture is: who we are and to respect our differences and to study while playing, [...] right after you see an indigenous person with a book in hand, symbolizes the emergence of literacy in Brazil. [...] That is, all of our constructions need to feature an artistic piece. (Statement by the Municipal Administrator, our translation)[6]

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[6] Original statement, in Brazilian Portuguese: Todo mundo sabe que uma obra que a gente faz tem que ter uma obra de arte. Você vai à creche e vê uma obra de arte feita por Ícaro Mallero, que é uma Ciranda de Roda, feita com crianças magras, gordas, negras, rastafári, todos os tipos [...] ali diz sobre a nossa cultura: quem somos nós e respeitar as nossas diferenças e estudar brincando, [...] logo em

In his statement, the Mayor refers to the artistic pieces as representations of the cultural identity of *São Félix do Coribe's* residents, connecting them with racial identification - leading us to reflect on multiculturalism (Santos, 2020). Moreover, from the Administrator's narrative, the pieces reference teaching and learning and encompass artistic pieces that impact the nursery students' learning process.

Referencing Santos (2020), multiculturalism consists of acknowledging and systematizing respect toward other cultures. This concept is closely tied to its implementation in the educational context, which involves evaluating cultural diversity and adopting effective teaching methods that promote multiple cultures in the school environment. The Municipal Administrator's statement displays identity and cultural diversity as a motivator to implement sculptures in educational settings. However, it evokes Santos' remarks when exposing that:

> [...] multicultural education is not a singular or monolithic system; on the contrary, it is a collective process that occurs in agreement with other significant initiatives. In that sense, what arises is the need to reformulate the current curricula as a whole, to meet the substantial demand for multicultural education, which encompasses social, cultural, political, and economic facets in a society, starting with a school's EPP (Educational Political

seguida você vê um índio com um caderno na mão, simboliza o nascimento da alfabetização no Brasil. [...]. Ou seja, todas as nossas obras têm que ter uma obra de arte. (Fala do Gestor Municipal)

Project), an official document that can serve as a multicultural resource. (Santos, 2020, p. 96, our translation)[7]

The Administrator makes an effort to introduce sculptures representing identity and different cultures into the school setting. However, the absence of consistent pedagogical practice, alterations in educational structures - which includes teachers' involvement, transformation in the Curricula, and the Educational Political Project (EPP), as suggested by the author, render the goal unattainable, seeing as one initiative relies on others to be effective.

Moreover, an education that envisions discussing multiculturalism should include, as part of the educational process, the ultimate goal of "proposing a personal reflection for the individuals, which serves as a basis for combating racism and prejudice" (Santos, 2020, p. 94) so that new perspectives can be acknowledged, whether they are liberal or folkloric.

It is worth noting that the artistic pieces implemented in schools stem from something other than a pedagogical project or the administration of the Secretariat of Education, as mentioned by the Secretary. Therefore, the schools

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[7] Original citation, in Brazilian Portuguese: [...] a educação multicultural não é um sistema unitário ou monolítico, pelo contrário é um processo em coletividade, que acontece em concordância com outras importantes ações. Nesse sentido, surge a enorme necessidade de uma reformulação de toda a matriz curricular, que se tem hoje, para atender essa tamanha necessidade de uma educação multicultural, que abrange os aspectos sociais, culturais, políticos e econômicos de toda uma sociedade, a começar pelo PPP da escola, um documento oficial, que pode ser usando como um recurso multicultural. (Santos, 2020, p. 96)

receive an artistic intervention imposed by the Administrator and intend to restructure projects and initiatives to give meaning to the featured pieces. During an informal conversation with the researcher, the Secretary added that the schools featuring the artworks are making an effort to include a purpose for them in their pedagogical activities or to bring them closer to the school identity.

In Pollak's perspective (1989), imposed collective memories, which stem from a process of structuring, are crucial for the permanence of social fabric and power structures. Above all, collective memories are a strategy for leaving a mark on the current and future generations, whether for a fact or a public and political personality. The author emphasizes that nothing is so everlasting as memory because

> [...] no social group or institution, regardless of its perceived stability and solidity, has guaranteed continuity. Their memory, however, can survive its disappearance, transforming into a myth that, detached from present political realities, feeds on cultural, literary, or religious references. (Pollak, 1989, p. 8). [8]

Accordingly, the architectural structures associated with matters of collective memories (Pollak, 1989) display

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[8] Original citation, in Brazilian Portuguese: [...] nenhum grupo social, nenhuma instituição, por mais estáveis e sólidos que possam parecer, têm sua perenidade assegurada. Sua memória, contudo, pode sobreviver a seu desaparecimento, assumindo em geral a forma de um mito que, por não ser ancorar na realidade política do momento, alimenta-se de referências culturais, literárias ou religiosas. (Pollak, 1989, p. 8)

meaningful connections with the notion of power (Chagas, 2002), in an attempt to manufacture national memories and, consequently, create a specific cultural identity, established to strengthen power structures.

Delving into the discussion, we observe that art plays a crucial role in constructing memories and identity, whether collective or individual. An artistic piece carries symbolism and becomes a representation or identification of, for example, groups and cultures.

Concerning art in schools, it is not solely an activity anymore, and it is recognized as a field of knowledge focused on stimulating students to critically see and read images, thus, expanding their visual repertoire. Art plays an important part in school because it intends to fabricate an individual who is knowledgeable, appreciative, and capable of decoding works of art (Barbosa, 2005). Considering this, and due to its significance in the development of perception and creativity, art acts to expand the individual's comprehension of other fields.

Furthermore, Barbosa (2005) notes that knowledge of art and history fosters an understanding of the national identity, allowing for a sense of national unity. In that sense, schools are fundamental in the access and connection to numerous cultural codes that form identity.

> Without the knowledge of art and history, it is not possible to be conscious of national identity. The school serves as the platform where the democratic principle of access to information and aesthetic education for all social classes can be implemented, encompassing, within Brazilian multiculturality, a connection to the cultural codes of different groups. (Barbosa, 2005, p. 33)[9]

Additionally, the author highlights that to foster knowledge of art, a point of connection between experimentation, de-codification, and information is necessary (Barbosa, 2005). Hence, schools need to apply approaches that promote meaningful learning processes for students, aiming at authentic critical knowledge.

We emphasize that Barbosa (2005) and Santos (2020) acknowledge that a school utilizing multicultural education - whether through access to different codes of multiculturalism, an understanding of art, or democratization and respect of other cultures - requires a conjunction of approaches and initiatives that encompass from teaching art until and integral restructuring of the curricula, and, above all, a fresh stance from teachers.

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[9] Original citation, in Brazilian Portuguese: Sem conhecimento de arte e história não é possível a consciência de identidade nacional. A escola seria o lugar em que se poderia exercer o princípio democrático de acesso à informação e formação estética de todas as classes sociais, propiciando-se na multiculturalidade brasileira uma aproximação de códigos culturais de diferentes grupos. (Barbosa, 2005, p. 33)

Without these strategies, schools would not be promoting a significant education.

When the municipal administrator introduces artistic pieces in schools, he brings forth, for students from both institutions, democratization and access to information and aesthetic education concerning cultural heritage. However, with the absence of a pedagogical project and transformation in the curricula, as Santos (2020) mentions, the pieces become detached or distant from the expected art teaching in schools.

Ultimately, the absence of such a project, mentioned by the municipality's Secretary, prompts inquiries that remain inconclusive or without resolving dialogue: regarding the identity that the pieces propose for the educational setting; about the contributions they will make to the municipality's educational context; whether the administrator can unilaterally choose a cultural identity for the municipality without public consultation and the connection to national memories in construction. These questions can find answers once the Secretariat of Education and Culture makes an effort to build a project that addresses these gaps.

Final Considerations

The inferences regarding memory and identity are associated with power relations. Considering this, we observe how the municipal administration's intervention

with artistic pieces in the school environment reflects their swift movement toward creating symbolic elements of the culture and identity of *São Félix do Coribe*'s people. The municipal administration currently grounds itself in the sociological individual (Hall, 2006), which can explain its inclination to construct architectural buildings to perpetuate its mark in the municipality's history.

The municipal government's artistic involvement in collective memory aspects is evident, also contributing to redefining the cultural identity of the local community. It celebrates and enriches local culture through art while introducing new symbolic elements, reflecting how the community's identity develops. By building schools and nursery centers and incorporating artworks by local artists into schools, the Municipal Administrator establishes a power relationship with identity but also with the construction of national memories that spotlight and value their administration. Indeed, the symbolic choice of sculptures, without the participation of the local community and the municipal education administration team, reinforces the idea of centralized power.

This article's analysis indicates that the Municipal Administrator's artistic intervention goes beyond art education in schools, aiming to create elements constituting this idea of a new identity. In various statements, the Administrator employs the power and influence of their position to define, through education, what constitutes

culture and art within the local context, promoting historical rupture and bringing about significant change in the perceptions, values, and cultural symbols that have been traditional or established over time in the region, displaying national symbols from different cultures and territories to the municipality's population.

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