

The State of Knowledge in Art in Postgraduate Programs in Roraima

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ABSTRACT – The State of Knowledge in Art in Postgraduate Programs in Roraima. The paper aimed to analyse the scientific productions in the Arts field within *strictu sensu* Postgraduate programs at the master level in Roraima. It utilized a primarily qualitative approach, through documentary research in the academic portals of six Postgraduate programs of the state. After the collection, twenty-three theses produced between 2018 and 2022 were analysed. The analysis revealed gaps to be explored, the need for the creation of a postgraduate program specific in Arts in Roraima, besides the importance of the conducting and disseminating research that deconstructs stereotypes about the region, and the artistic and cultural richness of the state.

Keywords: Arts. Roraima. Stricto Sensu Postgraduate.

RESUMO – O Estado do Conhecimento em Arte nos Programas de Pós-graduação em Roraima. O artigo teve como objetivo analisar as produções científicas no campo das Artes em Programas de Pós-graduação *stricto sensu* em nível de Mestrado em Roraima. Utilizou-se uma abordagem prioritariamente qualitativa, por meio de pesquisa documental nos portais acadêmicos de 6 programas de Pós-graduação do estado. Após a coleta, foram analisadas 23 dissertações produzidas entre 2018 e 2022. A análise revelou lacunas a serem exploradas, a necessidade de criação de um programa de Pós-graduação específico em Artes em Roraima, além da importância da realização e divulgação de pesquisas que descontroem estereótipos sobre a região e a riqueza artística e cultural do estado.

Palavras-chave: Arte. Roraima. Pós-Graduação Stricto Sensu.

Introduction

In recent years, scientific production has proven to be an essential tool for advancing knowledge in various fields of study. In the field of Art, particularly, academic research has played a fundamental role in understanding and deepening issues related to creation, expression, artistic appreciation, and the development of educational practices.

Stricto Sensu postgraduate programs at the master level have been important spaces for training and scientific production, pushing further the knowledge in the field of Art. Roraima, located in northern Brazil, has been looking to strengthen its role in this area and to contribute to enriching the academic and cultural landscape in the Amazon, which, despite recent efforts, is still in an early stage and lacks widespread reach across the territory.

The establishment of the Visual Arts and Music Teaching programs, developed by the Federal University of Roraima (UFRR), occurred 13 and 10 years ago, respectively, and has positively influenced academic production in the field of Arts, even though there are no programs in the state where the primary focus lies in the field of Arts. Nevertheless, graduates have sought master level education in courses such as Social Anthropology, Society and Borders, Communication, Education, and Languages to develop their research.

Moreover, due to the interdisciplinary nature of the field of Art, researchers from different educational backgrounds have increasingly sought postgraduate programs to conduct their research in the area. These courses have provided a foundation for researcher training, which is reflected in the diversity of studies conducted. Thus, the presence of these courses contributes to the development of studies related to the Arts, stimulating scientific production, and expanding knowledge in the field of Art in Roraima.

This article is part of research conducted within the scope of the Doctorate in Education in the Amazon - Educanorte/PGEDA - Network Doctorate program, which has the Federal University of Roraima as one of its centers. Accordingly, this production aims to contribute to the field of Art in Roraima, as it seeks to develop an analytical view of scientific productions discussing the field of Arts developed in Stricto Sensu Postgraduate Programs at the master level.

Methodology

The methodology adopted in this study prioritized a qualitative approach, using documentary research conducted on the portals of the Stricto Sensu programs of the Federal and State Public Higher Education Institutions (IESPFE) of Roraima that offer programs in the Humanities, specifically the Federal University of Roraima (UFRR) and the State University of Roraima (UERR) in broad association with the Federal Institute of Roraima (IFRR).

This approach allowed us to investigate and analyse the available academic records from the six identified programs between 2018 and

2022. It is important to highlight that there are yet no published doctoral-level studies that could broaden this investigation, as PGEDA is the only doctoral program in the Humanities in the state, and it began its activities in 2023.

For this investigation documental research methods were used, which share similarities with bibliographic research. However, the fundamental difference between them lies in the nature of the sources used. While bibliographic research is primarily based on the contributions of various authors on a given topic, documentary research relies on sources that have not yet undergone analytical treatment or may be (re)contextualized according to the research objectives (Gil, 2002).

Initially, the process of searching for and selecting scientific productions focused on identifying works whose titles were related to the field of Art. This approach allowed for an initial screening. The initial selection based on titles was an efficient strategy to filter significant amounts of research. This preliminary approach was a crucial step in guiding the analysis and understanding of the state of knowledge in the field of Art in the Graduate Programs.

From this mapping, we investigated the concentration areas of the programs, the number of theses defended, the themes and research languages, and the scholarly background of the students. These data highlight the current context of research in the field of Art in Roraima and, above all, the challenges that have been faced and are still present in its development.

After this discovery, we conducted a floating reading of the works, which became the fundamental set of analytical information for this discussion. To process the data, we adopted the content analysis technique proposed by Bardin (2006). The works were analysed in units, identifying the core meanings present in these textual genres. These core meanings were then grouped into categories, which were named as follows: artistic language, educational institutions, authors, advisors, *Stricto Sensu* programs, as well as aspects related to the subjects/objects of investigation and methodologies.

The analytical approach adopted provided an understanding of the research proposals being developed in the field of Arts in Roraima, as well as their main approaches and the most relevant challenges. Through this analysis, it was possible to obtain a clearer view of the themes explored and the particular problems faced in this regional context.

In this sense, the analysis took place in two distinct stages. In the first, we aimed to present an overview of the productions, identifying the programs and universities involved, as well as the diverse academic backgrounds of the researchers, which enrich the academic dialogue and promote a multidisciplinary view of Art. In the second stage, we discussed the categories of analysis, the guiding topics, and the main discussions identified in the research. This approach allowed us to analyse the works and to achieve a broad comprehension of the themes and issues addressed by researchers in the field of Arts in Roraima.

The Scientific Research in Roraima in the Context of Multiple Amazons

In order to understand the scientific productions in the field of Arts within the *Stricto Sensu* master's Programs in Roraima, it is essential to recognize that artistic and academic production is intrinsically linked to the cultural diversity of the Amazonian territories and is immersed in different living conditions, values, educational practices, and cosmologies that are inseparable. While ancestral knowledge is preserved, it complements and interacts in a continuous process of human formation in everyday life.

In this context, Hage, Silva, and Costa (2020) advocate for the concept of multiple Amazons in an attempt to break away from a homogeneous and silencing view of the many forms of knowledge, power, and cultures produced in the Amazon, affirming the plurality of cultural practices and the voices present in the territory. Along these lines, Baptaglin and Ribeiro (2018) argue that the discourse of homogeneity about the Amazon is often propagated and defended by those who do not know it, resulting in the limitation of a vast and culturally rich region that harbours multiple subjects and perspectives. Thus, recognizing the need to conduct research grounded in reality is crucial to avoiding this "colonizing" view.

In light of this, Rocha and Maia (2017) remind us that research practice in the context of graduate studies goes beyond the methodology of scientific work. The authors emphasize that the construction of scientific knowledge while recognizing other forms of knowledge, involves three major dimensions: epistemological, methodological, and technical. Therefore, knowledge production assumes a broad, complex, and multi-perspective character.

Baptaglin and Santi (2023) inform us that in the Amazon region, we find a scenario with various artistic manifestations linked to diverse cultures, races, and ethnicities. However, a challenge that arises, not only for academic research in the field of Art within the *Stricto Sensu* Graduate Programs but also for the scientific field as a whole, is the need to make this diversity more visible in research.

In this context, Rocha (2019) reiterates that graduate programs in the Amazon region still face challenges stemming from regional asymmetries. These disparities marked by asymmetries can be observed in various aspects such as infrastructure, access to basic services, economic development, education, health, and support for Science and Technology, according to Rodrigues and Sobrinho (2018).

Rocha (2019) states that initiatives like the regional scientific meetings of the National Association of Graduate Studies and Research in Education - Anped/Norte - have played a fundamental role in strengthening research in the field of education, forming research networks, and fostering academic cooperation programs in the Amazon.

Therefore, to promote greater regional equity in the Amazon, it is necessary to invest in public policies that consider the peculiarities of

each locality, promoting sustainable development and the strengthening of the local communities. Furthermore, cooperation among different regional actors, including universities, and the dissemination of their scientific production in the search for joint solutions is fundamental to overcoming asymmetries and promoting fairer and more equitable development, allowing for a contextualized understanding of the phenomena that permeate the Amazon region.

Amid this context is Roraima, the northernmost state of Brazilian territory. The then-territory of Brazil was recognized as a Brazilian state only 34 years ago, making it one of the youngest states in the country. Over several decades, Roraima has faced isolation from the rest of the country due to the lack of public policies aimed at integration, particularly regarding insufficient investments in infrastructure, logistics, transportation, and communication (Nascimento, 2020).

Roraima borders Venezuela to the north and the Cooperative Republic of Guyana to the east, as illustrated in Figure 01, which places it in a privileged position in South America. Its proximity to the tri-border area enables intense cultural, social, and economic interaction with neighbouring countries, granting the state a strategic position in public services and commercial relations involving various social subjects in migratory transit (Amin, 2015). Moreover, the presence of the Amazon in its territory gives Roraima even greater geopolitical importance, as the Amazon region is considered one of the world's greatest natural heritages and draws global interest and concern (Amin, 2015; Nascimento, 2020).

Figure 1 – Geographical location of Roraima



Source: Geography Blog (2018).

It is worth noting that, starting in the 1980s, the northern region of Brazil witnessed a significant increase in migratory flows, both internal and international. Numerous factors motivate these movements, such as the search for jobs in the public and informal sectors and the

construction industry. Thus, migration is an intrinsic part of population movements, and since ancient times, there have been records of this search for a better quality of life (Braga, 2015).

In this regard, these border movements were intensified, particularly by Venezuelan migration starting in 2015 due to the political, economic, and humanitarian crisis faced in that country. In this context, cultural and micro-sociological relations have occurred in various areas, especially within the school environment (Esbell, 2022).

Thus, in Monte Verde, Mãe dos Ventos, or Serra do Caju – other names given to Roraima, all stemming from indigenous etymology – live the Makuxi, Taurepang, Ingarikó, Waimiri/Atroari, Waiwai, Patamona, Ye'kuana, Wapixana, Xirixana, Sanomá, Ninan, Sapará, and Yanomami peoples, as well as the indigenous Warao, E'ñepa, and Katinha, Venezuelan migrants, and non-indigenous people from all over Brazil, especially Maranhão, Pará, Amazonas, and Ceará, as well as from neighbouring countries, Venezuela and the Cooperative Republic of Guyana, and even Haiti and Cuba (Esbell, 2022; Roraima, 2008; Silva, 2021).

The strong presence of Indigenous peoples, whose history and culture are fundamental to understanding the state's identity, is noteworthy. Their traditions and ways of life remain vibrant despite the challenges imposed by modernity. Moreover, Roraima has also become a meeting point and refuge for various migrant groups, both internal and external to Brazil. This reality has brought a social and cultural complexity, contributing to the formation of an intercultural territory in Roraima. The influences of various peoples are evident in the local cuisine, arts, music, and other aspects of daily life, further enriching the region's diversity. In other words, it establishes:

An exchange built between culturally different people, knowledge, expertise, and practices [...] A space of negotiation and translation in which social, economic, and political inequality and the power relations and conflicts are not kept hidden, but otherwise recognized and confronted (Candau, 2008, p. 10-11).

In this context, Art in Roraima plays a fundamental role. Artists from the region, along with migrants and those in transit, explore the multiple cultural influences present in the state, seeking to express their visions and experiences through various forms. Their works reflect the complexity and diversity of Roraima's reality, addressing issues such as identity, belonging, social inequality, environmental preservation, and respect for different cultures. Moreover, this scenario is also reflected in the teaching of Art, which must embrace a multiplicity of perspectives, encouraging students to explore forms of expression while recognizing the diverse cultures and traditions present in the state and within the school context.

By placing Art at the centre, research in the field of Art within the Stricto Sensu Graduate Programs in Roraima can explore the many layers of this intercultural reality. In doing so, it offers an opportunity to promote dialogue between artists, researchers, students, and the

broader community, providing deep reflections on the role of Art in the construction of identities, the strengthening of social bonds, and the promotion of cultural diversity.

Analysis

As mentioned, to understand the current state of knowledge in the field of Art within the *Stricto Sensu* Graduate Programs at the master level in Roraima, twenty-three dissertations linked to the theme were mapped, having been presented across six different programs. Among those, the Postgraduate Program in Languages (PPGL) at UFRR stands out. The program began in 2010, focusing on the study of a wide variety of languages produced and manifested in the various cultures of the region, connected to the global context. Its research lines include Language and Regional Culture and Literature, Arts, and Regional Culture.

The Interdisciplinary Postgraduate Program in Society and Borders (PPGSOF) at UFRR started in 2013. It focuses on Society and Borders, with an emphasis on the study of institutional and symbolic borders, regional cooperation and development policies, social conflicts, public policies, and environmental issues. It offers three research lines: Borders and Human Mobility Practices, Interculturality and Social Processes in the Amazon, and Territorialities and Socio-Environmental Conflicts in the Amazon.

The Postgraduate Program in Education (PPGE) at UFRR, in partnership with IFRR, started in January 2014 with the aim of fulfilling the demand for training researcher-teachers in basic and higher education in the state. With a focus on Education and Interculturality, PPGE's research lines are Teacher Education, Work, and Curriculum, and Rural Education, Indigenous Education, and Interculturality.

Besides, there is the Postgraduate Program in Social Anthropology at UFRR (PPGANTS), established in 2015. Over the years, the program has been training researchers capable of reflecting on the sociocultural dynamics in the national reality, particularly in the Amazon and Roraima. The program's research lines are Identity Processes and Differentiated Rights and Contemporary Ethnography, Heritage, and Urbanities.

Another program is the Master of Communication at UFRR, one of only three Communication programs in Northern Brazil. Since its inception in 2019, it has focused on developing research tied to its area of concentration, Communication, Territorialities, and Amazonian Knowledge, with research lines in Communication, Memory, and Identities, and Media Studies, Territory, and Communication Processes.

The Graduate Program in Education at UFRR (approved in 2018) aims to foster discussions around teacher education, educational practices, and inclusive processes, considering the Amazonian and cross-border context. Its research lines are Teacher Education and Educational Practices and Education and Inclusive Processes.

Based on the information presented in Table 1, it is evident that, although the Postgraduate Programs are recent, they have the potential and commitment to promote research and knowledge in the field of Art. In quantitative terms, the Graduate Program in Letters at UFRR stands out with seven dissertations, the highest number defended in the period investigated. It could be related to the fact that the Master of Letters is the only graduate program in the state with a research line that explicitly includes Art, indicating recognition and appreciation of Art as a research axis within the field of Letters.

Moreover, it is essential to highlight that both Literature and the Arts explore language as a medium of artistic expression. This observation reinforces the importance of promoting dialogue and integration between Art and other fields of knowledge, enriching reflections, and contributing to the advancement of knowledge within the academic context of Roraima.

Other programs also stood out in this survey. The Postgraduate Program in Communication at UFRR presented a considerable number of dissertations (5), followed by the Postgraduate Program in Education at UFRR (4) and the Postgraduate Program in Education at UERR, in partnership with IFRR (4). While these numbers are not particularly large compared to research in the field of Art in other regions of Brazil, they demonstrate the dedication and scientific production in this area.

This situation is similar to - or extends across - the entire Northern Region of Brazil, as Baptaglin and Santi (2023) affirm. According to the authors, although the seven states comprising the Northern Region have one or more undergraduate programs in Visual Arts, Music, Dance, or Theatre, the region only has two graduate programs: the Postgraduate Program in Performing Arts at UFAC (Master level) and the Postgraduate Program in Arts at UFPA (Master and Ph.D. levels).

Thus, given this scenario, Art researchers often need to align their research with other areas of concentration and the available research lines in the graduate programs in their regions. In many cases, they must seek programs specific to their field in other states or regions of the country.

Table 1 – Master's thesis in the Arts field presented between 2018 and 2022 in the Postgraduate programs of the Human Sciences field.

Postgraduate Program – Institution	Year of Presentation					Total
	2018	2019	2020	2021	2022	
Postgraduation Program in Education (PPGE) – UERR/IFRR	-	-	2	1	1	4
Postgraduation Program in Social Anthropology (PPGANTS) – UFRR	-	1	-	-	-	1
Postgraduation Program in Communication (PPGCOM) – UFRR	-	-	-	5	-	5

Postgraduation Program in Education (PPGE) – UFRR	-	-	-	2	2	4
Postgraduation Program in Education Letters (PPGL) – UFRR	1	4	1	-	1	7
Postgraduation Interdisciplinary Program in Society and Borders (PPGSOF) – UFRR	1	1	-	-	-	2
Total	2	6	3	8	4	23

Source: Elaborated by the authors.

Before we delve into the analysis of dissertations in the field of Art, we sought to understand the academic backgrounds of the authors to verify the diversity of academic origins contributing to knowledge in this field. As is presented in Table 2, we observe that these authors come from various educational backgrounds, revealing an interesting level of interdisciplinarity within the *Stricto Sensu* Graduate Programs at the master level in Roraima. Out of the twenty-three authors analysed, less than half - 10 of them - have a background in the Arts. This diversity of academic training highlights the richness and breadth of theoretical and practical perspectives in the region's academic context, as will become evident in the following sections. This interdisciplinary nature is a key feature of the graduate research landscape in Roraima, contributing to a broader, more inclusive approach to Art and its intersections with other fields of knowledge.

Table 2 – Researcher's field of study

Researcher's background area	Total
Anthropology	1
Social Communication – Journalism	3
Artistic Education	1
Physical Education	1
Environmental Management	1
Languages	2
Licencing in Visual Arts	5
Licencing in Music	4
Intercultural Licencing	1
Pedagogy	3
International Relations	1

Source: Elaborated by the authors.

It is important to highlight that research in the field of Art has been approached through two complementary accesses: a visual one and one related to language (Rey, 1996). In this context, Coessens (2014) identifies the main challenge in research in the field of Art as the

construction of a research culture that has significant repercussions both in the field of research and in society at large. It implies participating in the broader research field while maintaining a unique perspective that resists economic competitiveness and represents a value for cultural and educational development. Therefore, research in the field of Art involves exploring an uncharted territory and questioning the conditions that shape it, including its content and meaning.

Guimarães (2015) agrees with this reflection, emphasizing that as investigations deepen, there is an increasing interest in the qualification of artists and teachers through graduate programs, which leads research in the Arts to adopt parameters of scientific production, including methods, procedures, vocabularies, and concepts from the "hard sciences." These reflections are essential for understanding the role and importance of research in Art within the academic context and general society.

Building a research culture with significant impact requires active participation in the broader research field while maintaining a distinct, Art-specific perspective. Adopting parameters from scientific production can bring methodological rigor and theoretical foundation, contributing to the recognition of research in Art and its dialogue with other fields of knowledge. However, it is essential to reflect on the challenges and limitations of this process to appropriately consider the singularity of Art and the need to preserve its expressiveness, subjectivity, and innovative potential.

In this sense, during our readings, we noticed that many studies explore Art from different disciplinary fields, which can enrich academic dialogue and promote a multidisciplinary perspective through Art. Contributions from researchers across various fields bring diverse perspectives, resulting in innovative and cross-disciplinary approaches that expand the boundaries of Art research and facilitate connections with other fields of knowledge. This diversity of expertise also enables the adoption of multiple methodological and theoretical approaches, enriching the understanding and analysis of the Arts.

An example of this multidisciplinary approach is the dissertation defended by anthropologist Aniceto Júnior (2019), which investigates the performances of deaf individuals who express themselves in Brazilian Sign Language (LIBRAS), using the theoretical perspective of Diana Taylor (2013), a renowned performance theorist focused on the intersection of anthropology and theatre studies. The author conducted ethnographic fieldwork, concluding that the performances analysed in LIBRAS may be considered expressions of a "free alterity." During these performances, the deaf individuals use their bodies, space, and other diacritical elements to convey more communicative elements, contrasting with predominantly oral communication in everyday life. These performances suspend the conventional flow of communication, revealing the poetics, aesthetics, satire, and humour specific to this group.

Another example is the work by literature graduate Silva (2022), which conducts a bibliographic analysis of the artistic production of Roraima-born artist Jaider Esbell, aiming to explore the convergence between literature and painting in the artist's work. The research examines the existence of identity and topophilic characteristics based on Yi-Fu Tuan's (2015) concept of topophilia, which he defines as an intense sense of belonging to a place. The study found that topophilia, also described as a sense of belonging, is present, as well as elements of recognition of Indigenous culture and the artistic imaginary that Jaider Esbell infused into his works. Besides, "activism" is also present in both modalities of Art that the artist worked with.

These works highlight how combining theories and methods from different fields, such as anthropology, theatre studies, literature, and geography, contributes to a deeper understanding of artistic works and experiences. This diversity of expertise strengthens research in the field of Art, establishing connections with other knowledge domains and expanding the boundaries of artistic understanding.

With this understanding, we proceeded to present the analysis categories, guiding topics, and the main discussions identified in the research, as shown in Table 3. These categories were constructed based on the analysis of the collected data (Bardin, 2006), aiming to organize and systematize the information obtained. Each category represents an artistic language that emerged from the data, while the guiding topics provide an overview of the main themes addressed in the analysed dissertations. To highlight and give visibility to research involving the Indigenous peoples of Roraima, all works related to this theme were grouped under the guiding topic of Indigenous Art/Culture, even if they shared affinities with other guiding topics. The discussions highlight the main points debated and deepened throughout the dissertations. The analysis of this information allows for a better understanding of the research landscape in Art within the *Stricto Sensu* Postgraduate Programs at the master level in Roraima.

Table 3 – Categories and subcategories of analysis, guide topics and main discussions

Category	Number of Works	Guide-Topics	Main discussions
Music	10	Art Education	- Professor's practice facing adverse contexts. - Musicalization in Early Childhood Education.
		Teachers' training	- Construction of institutionalized and not institutionalized environments of Music teachers' training. - Musical formation of pedagogues.
		Art and Territory	- The contributions of music festivals in Roraima to the formation of the local culture. - The life narratives and musical production in Rap. - Musical memory of Boa Vista in the 1950s decade.
		Indigenous Culture/Art	- Ye'kwana Culture and Singing. - Indigenous Taurepang e Makuxi music.
Visual Arts	6	Art Education	- The importance of art-education and its contribution to the inclusion of disabled people.
		Art and Territory	- Relation of the Amazon regionalism and the Caribbean Island. - Creative process in the contemporaneity perspective. - Identity and memories of Roraima. - Comics circuit in Boa Vista – RR - Semiotic photography analysis.
		Indigenous Culture/Art	- Ye'kuana Indigenous art and culture.
Multilanguage	6	Art Education	- Education and the role of the law 11.645/08. - The polyvalency in the Art Course syllabus. - Urban Art and educommunicational processes. - Cultural Diversity and educommunication in the school context. - Migratory processes and its implications in the educative school practices in Roraima. - Art Education and its reflections about training and the educative cultural/artistic practices.
		Art and Territory	- Art and culture in the border.
		Indigenous Culture/Art	- Contemporary Indigenous Art.
Performing Arts-Performances	1	Art and Territory	- Deaf people's performances. - Everyday life theatre.
Methodology	Academic Structure (22)		
	Artistic Creation (1)		

Source: Elaborated by the authors.

In the Music category, ten works were identified exploring the articulation between the artistic language of Music and the guiding topics of Art Education, Teachers' Training, Art and Territory, and Indigenous Culture/Art. These works highlight the relationship between Music and

Education, emphasizing pedagogical approaches that use music as a teaching and artistic expression tool. Furthermore, these works enclose research that analyses the role of music in the context of Roraima, either exploring its connections with the cultural identity of Roraima or investigating the traditional musical practices of the Indigenous people of the region. The presence of these themes in the Music category reveals the diversity of perspectives and applications of music as an object of study and its relevance in the field of Art research.

In the guiding topic of Art Education, only the work of Teixeira (2021) is found; it aimed to understand the perception of music teachers in Basic Education regarding methodological adaptation during the pandemic, particularly focusing on online singing instruction. The research raises reflections and discussions about the role of the teacher as an agent of their own teaching practice in adverse times, aiming to stimulate critical thinking for problem-solving.

Regarding the guiding topic of Teacher's Training, Souza (2020) investigates the preparation of undergraduate students in pedagogy for musicalization practices in Early Childhood Education based on legal regulations and curricular guidelines. Araújo (2021) examines the presence of interculturality in the teaching practices of students in the Music Education degree, analysing how the curriculum and teachers' training programs address this perspective. Cruz (2022) investigates the influence of institutionalized and non-institutionalized music education environments on student training, considering their perceptions and experiences. While the first author emphasizes the importance of musical training for pedagogy graduates, the last two authors highlight the need for curricular updates and inclusive and intercultural approaches in music teachers' training.

Regarding the guiding topic of Art and Territory, Oliveira (2021) analyses the musical life in Boa Vista in the 1950s, based on news from the newspaper *O Átomo*, seeking to understand the nationalist heritage and international interactions present in the musical production of that time. Felix (2019) addresses the impact of music festivals in Roraima on the formation of local culture, investigating whether they generated new sociocultural movements and influenced artists of the new generation. Finally, Borges (2019) examines the identity construction of rapper MC Frank D'Cristo, analysing his musical narratives and personal and artistic trajectory, highlighting postmodern influences on identity construction and the role of memory in identity narratives. Each study employs different theoretical and methodological approaches to understand the relationships between music, the sociocultural context, and identity construction.

Indigenous presence is also evident in research in the field of Music, identified in the guiding topic of Art/Indigenous Culture, such as in Martins (2019), which analyses the compositional structure of Taurepang and Makuxi indigenous songs, seeking to describe the historical context and musical tradition of these peoples. Another study in this field is Oliveira (2019), which investigates the Tukuís, songs belonging

to the Makuxi and Taurepang peoples, analysing the lyrics to understand the predominant themes and what they reveal about the societies that sing them. Additionally, Gimenes (2020) translates the traditional songs of the Ye'kwana people, aiming to understand how stories circulate within the community, how they are transmitted, and the magical, religious, and cultural meanings they convey. These studies contribute to the visibility, promotion, and understanding of Indigenous music and its connections with the identities and cultures of the original populations of Brazil.

Among the Visual Arts category, six theses discuss the guiding topics of Art Education, Art and Territory, and Indigenous Culture and Art. The dissertations explore various aspects of Visual Arts, such as art education in schools, the relationship between art and territory, and indigenous artistic expression and its insertion in culture and society.

Regarding the guiding topic of Art Education, we identified only the research by Pinho (2022), which addresses the importance of art education in including people with disabilities, based on the thoughts of Paulo Freire. The study seeks to analyse the contributions of Freire's ideas to inclusive Visual Arts teaching. Through qualitative bibliographic research and data analysis, the study identifies theoretical assumptions in his works that enable inclusive education. It concludes that Visual Arts teaching goes beyond presenting aesthetic knowledge, stimulating critical and reflective thinking of the students, and fulfilling the role of liberating education proposed by Freire. The need for equity in including students with disabilities in regular education is emphasized so that their individualities are met, and their developmental potential is achieved.

Regarding the guiding topic of Art and Territory, we identify three works that address several aspects of art and culture in Roraima. The first study, authored by Gonçalves (2021), analyses the photographic images by Hamilton Rice, present in the book *Exploration en Guyane Brésilienne*, which narrates the journey to the Valley of the Rio Branco between 1924/25 in the area that is now the State of Roraima. This work explores the relationship between image and imagination. Ribeiro (2021), on the other hand, addresses the understanding of the production, sale, and purchase of comic books in the comic book circuit in Boa Vista/RR, identifying comic book producers in the region and the consumption locations, analysing the motivations of artists, consumers, and collectors. Said (2021) analyses the communicational processes between Art and Politics in the artistic trajectory of Cleodon Farias, identifying elements and symbols that discuss the identity and memory of Roraima, highlighting how this artistic-cultural manifestation relates to power discourse and the quest for symbolic representation of the state.

In the guiding topic of Indigenous Culture/Art, Ribeiro (2018) presents a work that seeks to understand how the cultural identities of Roraima are represented in the poetry of the Indigenous plastic artist

of the Patamona ethnicity, Isaias Miliano, exploring themes such as regionalism, identity, and creative processes. In addition, there is the work of Paes (2018), which analyses the cultural relevance of bead art production for the Ye'kwana with objectives to identify representations present in the iconographic elements, investigate the technical processes used in crafting the pieces, and analyse the cultural importance of these artifacts in the daily life of the people.

In the Multilanguage category, six studies address and integrate two or more distinct artistic languages, focusing on the guiding topics of Art Education and Art and Territory. This multidisciplinary approach promotes a broad and transversal view of the Arts, fostering dialogue between different forms of creative expression.

In the guiding topic of Art Education, Silva (2022) analyses the versatility of Art teaching in technical courses, seeking to propose adjustments to curricula to ensure satisfactory learning. Monteiro (2021) investigates cultural/artistic educational practices for Brazilian and immigrant children in municipal schools in Boa Vista, highlighting issues such as cultural diversity and educommunication. These studies contribute to the understanding and promotion of the Arts in the educational context, considering cultural diversity and promoting more inclusive and enriching practices.

In the guiding topic of Art and Territory, Alencar (2019) analyses cross-border artistic-cultural events between the cities of Pacaraima (Brazil) and Santa Elena de Uairén (Venezuela), investigating their function as instruments of integration and solidarity. Using a Geertz analysis with a qualitative approach, the research involved document analysis, interviews, and Bardin's Content Analysis to understand the role of these events in cooperation and integration between border populations. The results highlighted the potential of these events to deepen relationships and promote solidarity. Additionally, in the same guiding topic, Queiroz (2021) examines the Urbanus Movement and its impact on affirming hip-hop in Roraima, which encompasses the work of graffiti artists, DJs, b-boys, and MCs based on qualitative data collected through questionnaires and interviews. The analysis highlights the educommunicative characteristic of Urbanus Movement actions and their contribution to assimilating urban art in Boa Vista, creating an annual events calendar, and strengthening the local artistic scene.

In the guiding topic of Indigenous Art/Culture, there is the work of Silva (2022), previously cited as an example of multidisciplinary approaches undertaken in research in the field of Art by researchers with other training areas, analysing the work of Indigenous artist Jaider Esbell, exploring his art and involvement in movements that claim Indigenous history through Visual Arts and Literature. Silva (2020) conducted a study to understand the presence of indigenous culture in the curricula of non-indigenous schools in Pacaraima, Roraima, analysing school planning and the implementation of Law No. 11.645/08, which

addresses the obligation to teach the history and culture of Afro-Brazilian and indigenous peoples in schools, both in elementary and high school.

In the Performing Arts category, there is exclusively the work of Aniceto Júnior (2019), also mentioned earlier as an example of a multidisciplinary approach, which stands out in the guiding topic of Art and Territory, focusing on three specific moments: bilingual poetry readings, parades, and the Deaf festival held in Boa Vista, Roraima.

Regarding methodology, the work titled *Circuito dos Quadrinhos e a Percepção dos Agentes Culturais* by Ribeiro (2021), a licensed Visual Arts teacher, is the only one among the twenty-three analysed that explores artistic creation as part of the methodological process. It explores it by creating comic books that illustrate how the Comic Circuit operates from the perception of cultural agents in the city of Boa Vista/RR.

According to Rey (1996), research of artistic creation practice emphasize Visual Poetics, where the artist-researcher is defined by the intersection of their artistic creation practice and the theoretical and poetic questions arising from that practice. Thus, the artist-researcher investigates both the process of creating their work and the theoretical and poetic questions that involve this process. This approach aims to assist the artist in deepening their understanding of their artistic practice, contributing to the development of knowledge in the field of Arts. Unlike other areas of the Humanities, research involving creation in art does not define its object of study in advance, as it is constructed simultaneously with the methodological development (Cattani, 2002).

This aspect of research in the field of Art may have influenced the limited number of works exploring artistic creation, contrasting with the Postgraduate Program in Arts at UFPA, where a significant portion of defended dissertations has their theoretical aspects linked to experimentation and artistic creation.

In light of this, the desire to conduct research in the field of Art that involves creative processes in Roraima can be a challenging task, both for researchers in the field of Art and for those with different training backgrounds due to the absence of a specific program in the area and a lack of sufficient professionals who understand the complexities of research in the field of Art and artistic practice to meet the demand of the state.

Given this, we understand that diversity in research fields can bring significant benefits to the investigation in the field of Art in Roraima. In this sense, it is essential to establish a strict sense graduate program in Visual Arts with professionals specialized in the area, capable of providing the necessary support and depth for research specific to the field of Art. We believe that this initiative will contribute to overcoming the inherent limitations and challenges, ensuring a conducive environment for the development of studies and expansion of production in the field, as this is essential for the development of the region.

Final Considerations

Upon revisiting the objective of this research, it becomes evident, in an initial analysis, the need to create a *strictu sensu* graduate program in the field of Arts in Roraima. It would be fundamental to strengthening research in the state, considering that researchers in the area currently need to seek programs in other regions and often adapt their research to the concentration areas of available programs in the field of Humanities in Roraima. This initiative would be of utmost importance for the continued education of teachers in the existing Visual Arts and Music undergraduate courses in Roraima, as it would allow for the development of academic investigations that directly engage with the realities and cultural specificities of the region. Furthermore, by offering the possibility of specialization and advancement in research within the state itself, without the need to seek external programs, it would broaden the knowledge about the local artistic and cultural richness, promoting a contextualized and relevant arts education for the students of the territory. The creation of this program would also stimulate a significant increase in academic production in the area, fostering an in-depth dialogue in the field of Arts.

From the theoretical framework, we perceive that Roraima has a diverse cultural matrix that resonates in the field of Art, which is reflected in the existing academic production in the area, even partially. However, there is a clear need to expand these studies to thoroughly encompass and value the artistic and cultural richness existing in the region. This expansion of studies would contribute not only to the advancement of knowledge in the field of Arts in the state but also to the acknowledgment and preservation of local cultural identity, promoting a rich dialogue between the university, artists, and society as a whole.

In the methodological field, only one artistic creation research has been identified in Roraima, which contrasts with the scenario in Pará, which has a specific graduate program in this area. This difference highlights the need to foment and encourage theoretical research that goes hand in hand with artistic creation in Roraima to broaden knowledge and promote artistic development in the state. The creation of a postgraduate program in Arts in Roraima, as was previously mentioned, will be an opportunity to boost these research efforts and strengthen the field of artistic creation, stimulating the production of innovative works and contributing to the cultural, poetic, and aesthetic diversity of the region.

Regarding research in the field of Art in the school context, we identified the need to conduct studies that evaluate the curriculum and the challenges of teaching Art, besides needing to develop strategies to promote the understanding of the importance of artistic learning for the human and critical formation of the students. It is essential to seek alternatives, contents, references, and materials that establish connections with the students' universe, offering a range of approaches. Besides, it is crucial to have research on Art education that considers the

diversity of the target audience and the cross-border, multilingual geographical context in which it occurs, indicating the need to implement pedagogical actions that consider differences and promote intercultural, multiethnic, and multilingual dialogue. These actions are essential for the exercise of citizenship and for overcoming inequalities in access to education faced by social groups in vulnerable situations, as guided by the National Common Curricular Base - BNCC (Brazil, 2018).

It is also important to emphasize that Roraima is an Indigenous territory, where issues related to Indigenous peoples play a fundamental role in understanding the reality of the state. Although there is already a considerable number of works addressing this thematic axis, it is necessary to keep increasing the number of studies that analyse, evaluate, and propose relevant issues for teaching Art in Indigenous Education, as well as in Rural Education and the urban peripheries. This expansion of research would be fundamental to understanding the particularities and specific challenges faced by Indigenous, rural, and peripheral communities in the field of Art Education, likewise contributing to the strengthening and respect for the cultural and artistic diversity of these.

In light of this, beyond reinforcing the need for the creation of a *strictu sensu* graduate program in the field of Arts in Roraima to strengthen research in the state and broaden academic production in the area, it is important to highlight that the execution and dissemination of these studies play a crucial role in deconstructing stereotyped views about the region, allowing for a closer understanding of the artistic, cultural, and educational richness present in Roraima in the context of the multiple Amazons.

Other regions of Brazil must connect with the scientific production in the field of Art from Roraima and the entirety of Amazon to broaden the understanding of the diversity that composes the country, enriching the national view of its cultural and artistic complexity. By incorporating this production into their curricula, Brazilian higher education can break away from centralizing and stereotyped views, which traditionally place the South-Southeast axis as the main artistic and intellectual reference point. It would allow for a plural and representative perspective of national identity, recognizing the richness of cultural and scientific expressions that emerge from other regions, such as the Amazon.

It is necessary to question the idea of universality, where what is produced scientifically and artistically in the South-Southeast axis is often seen as national, whereas intellectual productions from the North and Amazon regions are labelled merely as regional. Encouraging research in the field of Arts in Roraima is a way to counter this colonizing view, which tends to minimize productions outside traditional centers of power. The acknowledgment of Amazonian research, in this context, is a strategy to affirm the relevance and originality of the art produced

in this locality, promoting an equitable dialogue about the cultural diversity of Brazil, countering a prevailing tendency to render invisible its complexity.

Moreover, contact with these productions can generate a knowledge exchange that enriches both the educational and cultural fields in Brazil. By studying the artistic and cultural expressions of the Amazon, other regions can learn about issues related to the environment, the preservation of ancestral knowledge, and the ways of life of Indigenous and riverside populations, as well as their educational and human formation practices, which often do not depend on a school institution. It broadens the perception of Brazil, of Art, and Education, connecting different realities and promoting a more integrated and diverse vision of the country.

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