

**Arts and crafts lyceum from bahia:
from crafts to citizen education through art**

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The research prioritizes a line of historical investigation, analyzing the Liceu de Artes e Ofícios da Bahia (1872-2007), its beginnings and development, searching for traces of teaching focused on clothing activities, such as cutting and sewing, with a qualitative approach. Along the way, we attempted to understand the role of the institution in the education and training of citizens, especially from a new social situation that was taking place at the time of its emergence, of a population recently freed from slavery in a city throughout the process of industrialization. The research seeks to understand what role the Lyceum of Arts and Crafts of Bahia plays in society from Salvador especially in the 1990s and 2000s, inquiring whether it was aimed at teaching modeling and sewing which could eventually influence the curricular matrices of courses of fashion design in the local context. In methodological terms, we have used bibliographical research as the main resource, gathering information about the institution and the socio-educational context of Bahia through the works of Cunha (1979), Leal (1996), Trinchão (2008) and Reis (2012), with the support of in a questionnaire and a semi-structured interview with some professionals who worked at the institution in the most recent period.

The Society of Arts and Crafts (Sociedade de Artes e Ofícios), soon after named Imperial Liceu de Artes e Ofícios da Bahia, was established by decree of the president of the province in 1972. According to Cunha (1979), the creation of teaching institutions for manufacturing trades in Brazil stemmed from civil associations to the presence of the State, the nobility, the landlord bourgeoisie, and ecclesiastical instances. In the case studied, a strong base was observed in craft guilds, constituted in a country with a colonial and slave-owning reality (REIS, 2012), whose Lyceum played a beneficent role for manual workers.

In “The art of having a craft: Liceu de Artes e Ofícios da Bahia 1872-1996”, Leal (1996) clarifies that the monarchical structure of colonial logic was in crisis facing capitalist logic, along with the decline of the slave system. Thus, the dynamics of the workforce were being changed, with an increase in the free population, mainly in Salvador, and, with the intensification of the urbanization and industrialization process, it was necessary to prepare the workforce to act in the additional needs. At the same time, there is the fact that the growing free population turned precisely to manual services as a way of supporting themselves, among the “secondary liberal professions”, such as bleeders, barbers, boat pilots; freedmen who became small farmers; and the so-called “craftsmen”, including blacksmiths, locksmiths, and goldsmiths, for example.

The craft guilds in Bahia formed the basis and played an active role in the creation and approval of the statutes of the Lyceum of Arts and Crafts of Bahia (CUNHA, 1979). According to Reis (2012), it is important to clarify that such corporations have a peculiar formation in Brazil, with a colonial and slave-owning reality, with enslaved or manumitted black people in their composition, unlike their Portuguese matrix, in the context of free work.

Oscillations in the workshops permeated throughout the Lyceum's period of operation: from 1872, through a fire in 1968, until its closure in 2007 because of financial issues. Records of the "Cutting and Sewing" specialty appear as a workshop created between 1889 and 1890, for female and male audiences, but of "ephemeral duration" (LEAL, 1996, p. 297). There were also the disciplines "Domestic Gifts" and "Ornament Design", registered in a Lyceum report of 1895. There is another sign, in the newspaper *Jornal de Notícias* from 1894, of one exhibition that was held by the Lyceum with the works made such as shirts, tapestries, textiles, embroidery, and footwear. Between 1922 and 1923, the activity of Cutting and Sewing appears as the primary course for girls. After the fire of 1968, in the resumption between the years 1990 and 2000, the Lyceum placed itself as an "educational program aimed at young people aged 14 to 16, engaged in the formal education system in public or private schools" (LEAL, 1996, p. 268), who developed professional skills and artistic activities and cultural production through workshops that did not include cutting, sewing or modeling.

After the 1968 fire, they reduced the activities at The Liceu. In 1988 alone, 11 public and private entities signed a Protocol of Understanding, to provide support and resume perspectives. The private institution Odebrecht Foundation promoted incentives for the institutional and physical recovery of the Lyceum, with the first stage restoration works starting in 1993 and concluding in 1995. Among the teaching and training activities that happened during this period were the Furniture and Wood, Water Meter Maintenance, and Building Maintenance and Refurbishment workshops, in addition to the creation of the Video workshop, inaugurating a more contemporary direction in which other workshops would come to be created in the 2000s. The Liceu de Artes e Ofícios da Bahia was, at that time, an "educational program aimed at young people aged 14 to 16, engaged in the formal education system in public or private schools" (LEAL, 1996, p. 268, translation by the author), who began to develop professional skills and artistic and cultural production activities through workshops. The institution's activities ended in 2007.

With the research taking place amid the covid-19 pandemic, due to social isolation, we opted for the questionnaire, comprising 12 open questions as a data collection instrument. We got almost immediate feedback from three professionals, and, after that, we conducted another interview via videoconference. They were: Paulo Henrique de Alcântara, from the Theater School of the Federal University of Bahia (UFBA), who worked at the Liceu de Artes e Ofícios da Bahia between 1999 and 2007; Danilo Sacaldeferri, from the Center for Arts, Humanities, and Letters at the Federal University of Recôncavo da Bahia (UFRB), who worked at the institution between 1999 and 2003; Maria das Graças de Andrade Leal, from the Department of History at the State University of Bahia (UNEB), whose stint at the Lyceum took place between 1988 and 2007, mainly as coordinator of some artistic centers; and Edvard Passos, architect, and theater director, currently a master and doctoral student

in Performing Arts at the Federal University of Bahia (UFBA), who was at the Lyceum between 2004 and early 2007.

From the reports and historical data about the Liceu de Artes e Ofícios da Bahia, we observed that there was no greater development of activities related to clothing practices in the institution, of which we found only traces. In its last years (1990 and 2000), the Lyceum did much more to promote citizenship education through the arts, focusing on artistic and cultural workshops.

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