

Communicative expression by means of Art: creating and reflecting on an intervention area of Educommunication

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Abstract: This study reflects on the name and definition of the intervention area of Educommunication, which concerns issues commonly addressed by the field of knowledge of Art such as aesthetic experience and esthesia. This is made through the analysis of texts by Ismar Oliveira Soares, Eliany Salvatierra Machado, and Lígia Beatriz Almeida and by the understanding of concepts that involve their conception. At the end of the article, we present the definition for the intervention area of the communicative expression by means of art, which dialogues with the constructions made by researchers until then.

Keywords: educommunication; communicative expression; intervention; art; art-education.

Resumo: Este estudo faz uma reflexão sobre o nome e a definição da área de intervenção da Educomunicação que se relaciona com questões comumente abordadas pela área de conhecimento da Arte, como a experiência estética e a estesia. Isso é feito por meio da análise de textos de Ismar Oliveira Soares, Eliany Salvatierra Machado e Lígia Beatriz Almeida, e pela compreensão de conceitos que envolvem sua concepção. Ao final, é apresentada uma definição para a área de intervenção da Expressão Comunicativa por meio da Arte, que dialoga com as construções feitas por pesquisadores até então.

Palavras-chave: educomunicação; expressão comunicativa; intervenção; arte; arte-educação.

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1. Produced based on surveys conducted for the Master's Degree in Arts and the final course paper of the Teaching Degree in Educommunication: SILVA, Mauricio da. **A contribuição da abordagem triangular do ensino das artes e culturas visuais para o desenvolvimento da epistemologia da Educomunicação** [The contribution of the Triangular Approach of teaching Arts and Visual Cultures to the development of epistemology of Educommunication]. 2016. 110f. Thesis (Master's in Visual Arts) – School of Communication and Arts, University of São Paulo, São Paulo, 2016; SILVA, Mauricio da. **A expressão comunicativa por meio da arte e a experiência estética na educomunicação** [Communicative expression by means of Art and Aesthetic Experience on Educommunication]. 2016. 98 f. Final course paper (Teaching Degree in Educommunication) – School of Communication and Arts, University of São Paulo, São Paulo, 2017.

2. As already noted by other researchers: Angela Schaun, Eliany Salvatierra Machado, Maria Cristina Castilho Costa, and Ismar de Oliveira Soares, among others.

3. Angela Schaun died in January 2016 and her research is recognized for contributing to the identification of the area Communicative Expression by means of Art by various institutions such as the Center for Communication and Education (*Núcleo de Comunicação e Educação* – NCE-USP) and the Brazilian Association of Researchers and Professionals in Educommunication (*Associação Brasileira de Pesquisadores e Profissionais em Educomunicação* – ABPEducom).

1. INTRODUCTION

Educommunication is a concept and a praxis – reflection/action – of hybrid nature and, seeking to recognize the ways it produces actions in the society, some named paths were identified as intervention areas. Between these areas there is one that specifically addresses the relations between Educommunication and Art: Communicative Expression by means of Art.

The purpose of our article¹ is to do a reading in order to analyze, discuss, and identify key concepts that support this intervention area and to propose a definition that epistemically guide and complex projects, actions, and reflections.

In short, Communicative Expression by means of Art deals with the approach between Educommunication and the fields of Art and Art/Education, since it is noteworthy² that, in educommunication projects, issues sensitive to art potentialize the creation and improvement of communicative ecosystems, in addition to the expression and protagonism of those involved in the educational process.

Initially, we present two hypotheses in order to encourage reflection:

- (1) The definition of the intervention area Communicative Expression by means of Art focuses on the term “expression” and considers art as a process tool, not realizing the depth that art can bring in its way of experiencing the world.
- (2) Considering the instrumental aspect that Art can take in some processes, the name of the intervention area is not mistaken, but we must be aware to cover all the possibilities of the interrelation Art-Educommunication. Thus, we should adjust the name of the intervention area for obtaining greater accuracy or creating a new area comprising the “art-educommunicative” actions.

To reflect on these hypotheses, we need to read some of the works that sought to epistemically develop the intervention area of Communicative Expression by means of Art. In order to mention some of the important names of researchers and teachers in the areas of Education, Communication, and Arts who contributed/ contribute to reflect on the relationship between Art and Educommunication, we highlight Mariazinha Fusari, Maria Cristina Castilho Costa, Eliany Salvatierra Machado, Maria Heloisa Correa de Toledo Ferraz, Ferdinando Crepalde Martins, Marciel Consani, and Maria Christina de Souza Lima Rizzi – and, fortunately, this list has been increasing in recent years. Specifically for the identification of an intervention area in Educommunication referring to Arts, we highlight the work of Angela Schaun³, since it is a starting point.

Schaun⁴ uses the same methodology that the Center for Communication and Education of University of São Paulo (NCE-USP) followed to identify the profile of the educommunicator, when analyzing Afrodescendant groups from Salvador (State of Bahia, Brazil), in order to identify in their practices actions and strategies that provide social and critical experiences, reflections, and transformations. Schaun considers as basis the observation of the self-affirmation of identity as well as black citizenship and racism in science. All that refers to

the enhancement of the black knowledge, because it is only by appreciation of identity, knowledge, and culture that people recognize being able to be the protagonists of their lives and educational and developmental processes.

Angela Schaun maps in Ara Ketu, Ilê Aiyê, Olodum, and Pracatum groups that have art as the flagship, communicative practices within and outside as well as Education processes towards Communication promoted by groups. Schaun does not make use of the term “Communicative Expression by means of Art”, but draws attention to an educommunication practice that is part of the field of Art.

We may raise a question here: if this edocommunication practice is part of the field of Art, why is it not Art or Art/Education, but Educommunication? Can we separate it? Before addressing this answer, let us reflect on some definitions of the intervention area Communicative Expression by means of Art used by researchers in Educommunication, according to the perspectives of Ismar Soares, Eliany Salvatierra Machado, and Lígia Beatriz Carvalho de Almeida.

2. COMMUNICATIVE EXPRESSION BY MEANS OF ART ACCORDING TO ISMAR SOARES, ELIANY SALVATIERRA MACHADO, AND LÍGIA BEATRIZ ALMEIDA

Although many researchers have already approached Educommunication intervention areas somehow, a small portion of these studies are about the Communicative Expression by means of Art. Hence, we decided to do a reading of the most cited source when working with this intervention area, the author Ismar de Oliveira Soares, who notably studies this concept for years; Eliany Salvatierra Machado; and a third researcher, who sought to reflect on Communicative Expression by means of Art making a description that would allow a better understanding on the part of readers, Lígia Beatriz Carvalho de Almeida.

Soares is one of the main responsible people for the joint search for observing the interrelationship of the transdisciplinary Communication/Education area. Her actions, as well as of members of the NCE-USP, contributed to creating the concept of Educommunication. Precisely for being ahead of many processes and for her academic work on Educommunication being, in addition to a reference, the basis of the concept, Soares’s studies are frequently cited in any research that broadens the understanding of the paradigm.

Specifically about the intervention area Communicative Expression by means of Art, Soares introduces it “identifying the social practice of the immersion in the artistic fact as a form of creative expression, ensuring the right and the opportunity to produce communication”⁵. The author refers to Communicative Expression by means of Art as a social practice that allows communication means with the use of artistic languages, including the use of the terms “expression” and “artistic manifestation” in its definition⁶.

Soares points out that the various languages of Art have a creative potential that, allied to artistic studies and elements, can help in the discovery

4. SCHAUN, Angela. **Práticas educacionais**: grupos afrodescendentes: Salvador – Bahia: Ara Ketu, Ilê Aiyê, Olodum e Pracatum. Rio de Janeiro: Mauad, 2002.

5. SOARES, Ismar de Oliveira. A contribuição da revista *Comunicação & Educação* para a criação da Licenciatura em Educomunicação. *Comunicação & Educação*, São Paulo, v. 14, n. 3, p. 7-17, set./dez. 2009, p. 12. Available from: <http://www.revistas.usp.br/comueduc/article/view/43577>. Access on: Feb. 12, 2018.

6. SOARES, Ismar de Oliveira. **Educomunicação**: o conceito, o profissional, a aplicação: contribuições para a reforma do ensino médio. São Paulo: Paulinas, 2011.

of different forms of expression that go “beyond the abstract rationality”⁷. The author appreciates the experience acquired by doing and reading Art, in order to show that the sensitive and emotional are part of the construction of the identity and of collective and individual knowledge. Moreover, it is worth highlighting the relation Soares establishes with the field of Art/Education, because she believes their practices are close, but ensures that those of the Communicative Expression by means of Art are primarily focused on the communicative process.

To identify possible points at which Educommunication could act on formal education, Soares does, in 2016, a reading about the syllabus proposal of the Brazilian Ministry of Education (MEC) for the primary education⁸, understanding there is a cross-sectional educommunicative workspace, using projects, since Educommunication is not a discipline established in the syllabus. Even though the MEC document has provided for Communication as a right in the learning process, moments and spaces comprising issues of this area, for them to be studied, are not indicated. Thus, Soares believes that the path is acting in “expressive-communicative syllabus components inherent in the Language area”⁹. At this point there is a sensitive issue because, depending on how Educommunication is positioned, there might be a space dispute with the discipline of Art and, especially, with teachers trained in Arts. On the other hand, in the same study Soares indicates that aesthetics, expression, recognition of the community, sensitivity, and emotion are factors of a complex artistic thinking, as well as important factors in the area of intervention of the Communicative Expression by means of Art.

In this sense, the thought of Ismar Soares is complemented by the ideas of Eliany Salvatierra Machado, who is a professor at the Universidade Federal Fluminense (UFF) in the Department of Cinema and Audiovisual Studies, PhD and Master’s Degree in Communication Sciences, specialist in Philosophy of Education, graduated in Arts Education, and collaborator of the NCE-USP.

Machado, when addressing the intervention areas, seeks to create a definition that highlights the expressive potential of Communicative Expression by means of Art:

This is the effort of human groups in seeking new forms of expression that exceed writing. The body arts and the possibilities provided by new technologies have substantially expanded the expressive potential of human communities. What is sought, however, is not simply the individual performance, but recovering their communicative power or expressive ability¹⁰.

Machado also mentions the importance of the aesthetic experience being part of educommunication process, proposing a connected doing and reflection. This is an important contribution, because Machado uses elaborations from authors, such as John Dewey and Ana Mae Barbosa, pointing a theoretical-conceptual approach between Educommunication and Art/Education. She

7. *Ibidem*, p. 47.

8. SOARES, Ismar de Oliveira. A educomunicação possível: uma análise da proposta curricular do MEC para o ensino básico. *Comunicação & Educação*, São Paulo, v. 21, n. 1, p. 13-25, jan./jun. 2016. Available from: <http://www.revistas.usp.br/comueduc/article/view/110451>. Access on: Feb. 12, 2018.

9. *Ibidem*, p. 19.

10. MACHADO, Eliany Salvatierra. Educomunicação e experiência estética. In: LIMA, Rafaela (org.). *Mídias comunitárias, juventude e cidadania*. Belo Horizonte: Autêntica: Associação Imagem Comunitária, 2006, p. 244.

also indicates that this intervention area must go beyond writing, expanding its horizons even to non-oral expression.

Machado¹¹ also highlights that Communicative Expression by means of Art, when focusing on the communicational aspect of the Arts and the protagonism of young people, can help in the creative and expressive capacity by working their perceptions and emotions.

At this point, we may mention the contribution of Lígia Beatriz Carvalho de Almeida, professor of Higher Education Program in Social Communication, with emphasis on Educommunication, from the Universidade Federal de Campina Grande (UFCG), PhD in Education, Master's Degree in Media Communication, and graduated in Social Communication and Pedagogy. In partnership with Anny Karenine Barreto de Melo, Almeida demonstrates that Communicative Expression by means of Art enables an education of the senses¹². In other words, in the same way as Machado, Almeida and Melo understand that, although focusing on the communicational factor, the intervention area has aesthetic and esthetic dimensions that can be potentiated. They also draw attention to the fact that this intervention area has interdisciplinary potential.

Almeida also published the e-book *Projetos de intervenção em educomunicação* [Projects of intervention in Educommunication], a material that has been developed to guide college students¹³. In this work, Almeida presents a definition of the intervention area “Expression through the Arts”. We highlight that, in the chapter dedicated to this concept, the author does not make use of the term “communicative expression” and understands that the main focus is “dialoguing using artistic languages” with activities comprising “communication through emotion”¹⁴.

Almeida states the importance of plurality of languages and the possibility of creating identities, through the strengthening of the culture of the communities, while characteristic of the Art can be leveraged in educommunicative projects.

Almeida also comprises, with authors of Art/Education, such as Ana Mae Barbosa, the bibliography that defines the Expression through the Arts, clearly mentioning that the purpose of such is the use of artistic languages to the communicative expression, without sticking to learning artistic movements and techniques, because these contents are objects of the field of Art/Education.

Almeida also refers to the relationship between Art and Communication media and technologies, understanding that this is potentially interesting because it allows the dynamic and facilitated production and sharing, by web resources, for example.

The reading of the definitions of Ismar Soares, Eliany Salvatierra Machado, and Lígia Beatriz Almeida brings concepts that can raise some questions, such as:

- (1) What is expression? Is there a communicative expression?
 - (2) What Art concept we can use as a reference?
 - (3) How experience, aesthetics, and esthesia are perceived by Educommunication?
- Therefore, let us reflect on some of these concepts.

11. MACHADO, Eliany Salvatierra. Bibliografia comentada: comunicação e educação ou educomunicação? **Novos Olhares**, São Paulo, n. 12, p. 51-55, jul./dez. 2013. Available from: <http://www.revistas.univerciencia.org/index.php/novosolhares/article/viewFile/8476/7809>. Access on: Feb. 12, 2018.

12. MELO, Anny Karenine Barreto de; ALMEIDA, Lígia Beatriz Carvalho. Educador: que profissão é essa? In: CONGRESSO DE CIÊNCIAS DA COMUNICAÇÃO NA REGIÃO NORDESTE, 18., 2016, Caruaru. **Anais eletrônicos** [...]. Caruaru: Intercom, 2016. p. 1-15. Available from: <http://www.portalintercom.org.br/anais/nordeste2016/resumos/R52-1759-1.pdf>. Access on: Feb. 12, 2018.

13. ALMEIDA, Lígia Beatriz Carvalho de. **Projetos de intervenção em educomunicação**. Campina Grande: [s.n.], 2016. Available from: http://issuu.com/ligiacarvalho77/docs/as_reas_de_interven_o_da_educo/1. Access on: Feb. 12, 2018.

14. Ibidem, p. 12.

3. EXPRESSION AND COMMUNICATIVE EXPRESSION

“Expression” is a term that refers to something that was produced and needs to be tightened, expelled, taken, requiring some force to win life. The term also refers to the ability and the drive to expose other people and the world to any opinions, content, or information.

The North American researcher and educator John Dewey¹⁵ starts with the idea that every human being has the impulse to connect, learn, and confront situations to understand what is surrounding them. Expression, then, is the result of processing this anguish of the human being, when developing and sharing explanations of their experiences. As already mentioned in the introduction of this text, we must question whether expression is synonymous with communication or, still, if all expression communicates or if any expression is communicative. If so, it would be redundant to name “communicative expression” the intervention area Educommunication.

From what was presented on expression, we can understand that communication expresses something, has a form and content, and is the result of a reflection. When there is communication, there is a message that has been developed and transmitted, which characterizes it as expression. But the reverse would be true, that is, is all expression a communication?

If we consider the basic ideas embedded in the etymology of “communication” – from Latin language, “to share, to become common, to be related to”¹⁶ – we can state that all communication expresses, but not every expression communicates. Expression may not be addressed to a person. What we express, depending on how we do it, can even be isolated or guarded so other people do not to access it. The lack of access of others does not make our expression to not happen. We can express ourselves without wanting an interlocutor. Expression is not dialogue. But it can arise from a dialogue. It can lead to a dialogue.

Someone’s expression may not use the appropriate channels, means, and context to be received by another person – considering verbal and non-verbal communication. Individuals may express themselves by writing, painting, or composing songs, but they can also guard that, without presenting, showing, or transmitting it to another person. Thus, expression does not necessarily communicate. An expression is communicative when the cycle of contact with the others is closed, i.e., when another person has contact with what was expressed.

4. THE ART

The reflection on the intervention area Communicative Expression by means of Art also permeates the understanding of what is Art and some of its constituent elements. The theorist Alfredo Bosi, in his work *Reflexões sobre a arte*¹⁷ [Reflections on art], says that the definition of Art varies regarding its understanding at every time, moment, situation, and way of thinking; but, anyhow, we can understand the Art *being* while a specific mode of people relating to the universe and themselves.

15. DEWEY, John. *Arte como experiência*. São Paulo: Martins Fontes, 2010.

16. DUARTE, Eduardo. Por uma epistemologia da comunicação. In: LOPES, Maria Immacolata Vassalo de (org.). *Epistemologia da comunicação*. São Paulo: Edições Loyola, 2003. p. 44-54.

Bosi asserts that, to understand the artistic process, it is necessary to consider three aspects, which can simultaneously take place: creation, knowledge, and expression. According to the author¹⁸, Art is creation, a doing, something that “transforms the material provided by nature and culture. In this sense, any human activity, since regularly created to an end, can be deemed artistic”.

When stating that Art is knowledge, Bosi¹⁹ introduces the word *kunst*, German term for Art, whose root is *gno*, indicating the general idea of knowledge, theoretical or practical. Words from other languages, in addition to “know”, from English, such as *cognosco*, from Latin, and *gignosco*, from Greek, also share this root. For Bosi, knowing this common root between “Art” and “knowledge” already indicates that Art is a form of knowledge – but unlike science, for instance, because Art is the result of a research, a perception of the world, of feeling things.

Gilles Deleuze and Félix Guattari, in the work *O que é filosofia?* [What is philosophy?], say there are three major fields of human knowledge²⁰. Philosophy – which deals with concepts –, Science – which deals with *functionives* and *prospects* –, and Art – which deals with *percepts* and *affections*. In other words, the authors understand that, to develop knowledge about the world and about their relationships, human beings develop concepts, functions, propositions, feelings, and perceptions about this world. These actions and those deriving from them would be those that guide the knowledge, considering that each of these fields, or rather, each of these guidelines has ways to act and reflect on the world in specific ways, without denying the others. We can understand the world only by science, or only by philosophy, or only by the Art. But, when uniting these fields we can get a complex perception and understanding of the world.

As aforementioned in this text, expression refers to something we mentally create and is encoded in such a way it can be presented, communicated, or simply expressed by us. In the same way as it happens with Communication, not all expression is Art, but all Art comprises an expression, either individual or collective, since the artistic activity is a process/product in which there is “the mediation of the word or picture, many times endowed with ambiguities, and only intelligible within the semantic network”²¹. That is, in the expressive act of Art there is also a thrust, a process of experimentation, reflection, a feed of previous experiences, so that, from there, it becomes a codified expression with characteristics of the field of perceptions and feelings. Is not effectively in the rational field that the artistic expression works, and that is why Deleuze and Guattari describe Art as knowledge of *percepts* and *affections*.

17. BOSI, Alfredo. *Reflexões sobre a arte*. 3. ed. São Paulo: Ática, 1989.

18. *Ibidem*, p. 13.

19. *Ibidem*, p. 27-28.

20. DELEUZE, Gilles; GUATTARI, Felix. *O que é filosofia?* 3. ed. Rio de Janeiro: Editora 34, 2010.

21. BOSI, op. cit., p. 52.

5. REFLECTING ON THE READING OF DEFINITIONS OF THE FIELD COMMUNICATIVE EXPRESSION BY MEANS OF ART

Definitions of the intervention area Communicative Expression by means of Art have a close relationship with the fields of Art and Art/Education regarding artistic languages, artistic doing, and aesthetic and sensory experience. Cultural and identity factors are also important in the development of relationships, of the communicative ecosystem, and the promotion of the protagonism of those involved in the educommunicative process.

Some points seem to be not well resolved yet, since we can observe in some definitions the use of the term “artistic expression” replacing “communicative expression through the Arts”. A communicative expression can be artistic, and an artistic expression has communicative aspects, but deeming them as the same can lead to the misconception that all Communicative Expression by means of Art is meant to be Art. In this sense, there is also the overlapping of the actions of Educommunication and that of Art/Education, which leads to the assumption that the actions of Communicative Expression by means of Art comprehend specific studies on Art and artistic production.

Another point worth noting is the diversity of denominations of the intervention area, because the use of the term “through Art” is more frequent, but we can also find “due to the Arts”, “Expression due to the Arts”, or “Communicative Expression through the use of information resources and the Arts”²². On the other hand, the professor and researcher Marciel Consani uses “by means of Art”²³. In the search for the best conceptual definition of the intervention area, there is a discussion about the best preposition to be used. “Through” gives the sense of passing by, of something crossed, that is, if the idea we sought is having references in the Arts, perhaps the term “due to the Arts” is more appropriate, since “due to” gives the idea of “because of”. Another name used is “by means of the Arts”: in the same way as “due to”, “by means of” conveys the idea of “with the use of/because of”, identifying the Arts as a tool in the process.

Still on these different names, some authors use “Art” in the singular, a choice that can be conceptual. When we say “the Art”, we are talking about the area of knowledge that reflects on the human experience in the fields of aesthetics and esthesia, production and reading of works that emerge from this experience. But, by using “the Arts”, we are referring to languages, each with its features, methods, techniques, and specific resources. Although the difference may seem subtle, this option is done according to the scope for which we want to draw attention.

Overall, the presented definitions are careful, although advancing in the field of Art and Art/Education, to specify that their goal is the communicational aspect of the artistic process, understanding the Art(s) as a means by which we can achieve the Communicative Expression. Hence, however, are we running the risk of reducing the Art, which is a field of knowledge of complex conceptualization, to an Educommunication tool?

22. MACHADO, 2006, p. 237-253.

23. CONSANI, Marciel. *Como usar o rádio na sala de aula*. São Paulo: Contexto, 2007.

Harold Osborne, Art critic, points out that different theories of Art directly linked to Philosophy generally base their definitions on three aspects²⁴:

- (1) interest in art as mimesis: art as a reflection or copy of reality (realism), or of the ideal (idealism), or fiction, as reflection of the imagined reality or of the unattainable ideal;
- (2) aesthetic interest of art: art as an autonomous creation, interest in the form and in the organic unit;
- (3) a pragmatic interest of art: art as a product, instrument for education, of moral or religious indoctrination, of expression or communication, emotion, or of the expansion of experience.

Authors cited in this text, such as Dewey²⁵, Read²⁶, and Barbosa²⁷, for intending the connection of the fields of Art and Education, also mention a pragmatic interest of Art, that is, they claim not to be disrespectful to consider it an instrument of Communication. It is noteworthy that, being the object of a complex area, artistic processes cannot be trivialized or undervalued, because this, indeed, would dismantled Bosi's triad knowledge-expression-creation²⁸.

On the other hand, we can understand that art also uses Communication as a tool, because children, for example, who express themselves in an artistic process, also seek to establish a communication somehow²⁹. Art can be a tool of Educommunication processes, as well as Communication can be a tool of Art. What indicates the path to be followed is the intent of the process, especially regarding the relationship with Education.

Therefore, Educommunication can avail itself of references and knowledge of Art/Education for the development of communicative expression processes, communicative ecosystems, and protagonisms as well as the guarantee of the right to communication, freedom of access to information, among others. Similarly, Art/Education can make use of Educommunication concepts and practices to improve their processes³⁰, without a competitive overlap.

Thus, one of the questions raised in our text can be answered, not requiring the creation of a new intervention area that goes beyond the issues addressed by the Communicative Expression by means of Art, since, to go beyond, there should be a joint action between educommunicators and art-educators. Let us then leave the door open in such a way there are projects in which educommunicators and art-educators can work together, contributing to a knowledge even more rich, as stated by the art-educator Ana Mae Barbosa³¹: "Both groups would prosper so much, the Art/Educators and the Educommunicators, if they worked and researched together".

6. AESTHETIC EXPERIENCE IN EDUCOMMUNICATION

Eliany Salvatierra Machado, in the *VII Encontro Brasileiro de Educomunicação/V Global MIL Week*³², in which she coordinated the thematic debate *Educomunicação e Arte-Educação* [Educommunication and Art-Education], which was attended

24. OSBORNE, Harold. **Estética e teoria da arte: uma introdução histórica**. 2. ed. São Paulo: Cultrix: Edusp, 1974, p. 26-27.

25. DEWEY, op. cit.

26. READ, Herbert. **A educação pela arte**. São Paulo: Martins Fontes, 2001.

27. BARBOSA, Ana Mae. Porque e como: arte na educação. In: ENCONTRO NACIONAL DA ANPAP ARTE EM PESQUISA, 13., 2004, Brasília, DF. **Anais** [...]. Brasília, DF: Anpap, Editora do PPGA/UnB, 2004. v. 2, p. 48-52.

28. BOSI, op. cit.

29. READ, op. cit.

30. SILVA, Mauricio da; RIZZI, Maria Christina de Souza Lima. As inter-relações entre a Educomunicação e a abordagem triangular do ensino das artes e culturas visuais. In: SOARES, Ismar Oliveira; VIANA, Claudemir Edson; XAVIER, Jurema Brasil. **Educomunicação e suas áreas de intervenção: novos paradigmas para o diálogo intercultural**. São Paulo: ABPEducom, 2017. p. 849-854. Available from: https://issuu.com/abpeducom/docs/livro_educom_-_paginas_em_sequencia. Access on: Feb. 12, 2018.

31. BARBOSA, op. cit., p. 52.

32. Verbal information: reflections of Eliany Salvatierra Machado on relations between Educommunication and art education at a thematic debate of the *VII Encontro Brasileiro de Educomunicação/V Global GRAND Week*, which took place at the School of Communications and Arts (ECA/USP) in November 2016.

by researchers such as Christina Rizzi, Dália Rosenthal, and Antônio Nolberto de Oliveira Xavier, when reflecting on the presented studies, reinforced what she already stated in her 2006 article: “The aesthetic experience emerges in educommunication practices – a concept that comes from production to reflection, through qualified fruition”³³.

Machado pointed out that Educommunication, even in its relationship with Art, sometimes does not highlight the aesthetic and esthetic dimension that our daily activities may have. According to the author, the educational process must go beyond the rational scope, though commonly it is the most valued, especially when it follows a traditional educational model. She provokes when questioning: if Educommunication does not go beyond what is rational, could it reach the goals of freedom of expression, active participation, and appreciation of identities and culture? According to Machado³⁴, Educommunication will take a qualitative leap in the sense of coherence with its fundamentals, when detaining to the aesthetic experience:

We refer to a dimension of experience that goes beyond the rational apprehension and promotes affects, sensations, and emotions. However, it is noteworthy [...] that it is a conscious and qualified experience. An experience that contains in its core complex processes of reflection, which may or may not be explained by means of argumentation, discourse, and discussion. An experience that is not only based on objective analysis, but also on the appreciation that occurs through sensory and rational perception. In this sense, the being who thinks is the same being who feels, perceives (listens, sees, touches, tastes, savors). Aesthetics, in this sense, is not only the appreciation of beauty³⁵.

When referencing Dewey, Machado³⁶ demonstrates that Educommunication must excel for creating fertile spaces in such a way for there to be a complete and transformative experience. Of course, in this sense, due to its characteristics, the intervention area Communicative Expression by means of Art has a path even more involved with this process, because its materials, languages, and ways of knowing already have the propensity to connect the sensitive, the esthesia, with the aesthetics and the rational, in more qualitatively complete actions.

Marciel Consani³⁷ also draws attention to the “affective dimension” that the intervention area Communicative Expression by means of art provides for the educational process. Besides him, José Luis Restrepo³⁸ and Claudemir Viana³⁹ talk about the importance of knowledge through senses for creating critical people.

Hence, Educommunication must also promote, in its processes, aesthetic and esthetic experiences, understanding the sensitive as a way to experience and explain the world, i.e., the sensitive, emotional, and aesthetic are essential to produce knowledge, not only in the intervention area Communicative Expression by means of Art, but also in dimensions essential to the educommunication praxis.

33. MACHADO, 2006, p. 238.

34. Ibidem.

35. Ibidem, p. 249.

36. Ibidem.

37. CONSANI, op. cit., p. 14.

38. RESTREPO, Luis Carlos. **O direito à ternura**. Rio de Janeiro: Vozes, 1998.

39. VIANA, Claudemir Edson. **O processo educacional: a mídia na escola**. 2000. Thesis (Master's in Communication Sciences) – School of Communication and Arts, University of São Paulo, São Paulo, 2000. Available from: <http://www.teses.usp.br/teses/disponiveis/27/27134/tde-02122007-214731/pt-br.php>. Access on: Feb. 12, 2018.

7. A DEFINITION PROPOSAL FOR THE INTERVENTION AREA COMMUNICATIVE EXPRESSION BY MEANS OF ART

As a way to synthesize our reflections presented in this study, we now present a conceptual definition of the intervention area Communicative Expression by means of Art, according to the following purposes:

- (1) The term “Communicative Expression” is important in this intervention area, since its focus is on the communicative dimension of expression. Not all expression is necessarily communication; and if there is no communication, there is no Educommunication. Therefore, we must specify that this is a “Communicative Expression”.
- (2) “Through”, “due to”, “by means of”: we believe that the ideal is to use “by means of”, because the sense of such idiom would agree with the idea of “with the use of”.
- (3) Art or Arts: we can adopt both, because the choice directs the focus of the concept. Since it is a field of knowledge, one of the ways to know and explain the world, as Philosophy and Science, and because its general aspects cover their languages, the more accurate is the use of “Art”, in the singular.

Considering the aforementioned reflections, we present a new definition that comprise the complexity and potential of the intervention area covered in this text.

8. COMMUNICATIVE EXPRESSION BY MEANS OF ART

Focusing on the communicative dimension of Art, the protagonism and appreciation of individual and collective identifies are promoted through the use of artistic languages, seeking the development of open and dialogic communicative ecosystems.

The intervention area Communicative Expression by means of Art aims at reflection, expression, and production within the educommunication praxis, connected with the scope of esthesia in pursuit of complete and transformative aesthetic experiences. We understand that the sensitive and emotional are as much important as the rational while forms of knowledge and, precisely for working in fields of knowledge different from the rational, this area allows us creation, expression, and experience processes qualitatively more deeper.

To mention Art, the intervention area Communicative Expression by means of Art has by nature the action in esthetic and aesthetic dimensions, and indicates that in *every* educommunicative action – including in other intervention areas – these dimensions should be considered.

Communicative Expression by means of Art has as objective the artistic production or the deepening in Art contents and techniques, but it can establish a partnership with Art/Education in such a way their actions complement and potentialize each other.

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