

THE PROFILE OF VISUAL ARTS TEACHERS WHO HAVE RECENTLY JOINED THE RIO DE JANEIRO MUNICIPAL NETWORK AND THEIR VIEWS ON THEIR PROFESSIONAL INSERTION

PERFIL DOS PROFESSORES DE ARTES PLÁSTICAS INGRESSANTES NA REDE MUNICIPAL DO RIO DE JANEIRO E SEU OLHAR SOBRE SUA INSERÇÃO PROFISSIONAL

PERFIL DE LOS PROFESORES DE ARTES PLÁSTICAS DE RECIÉN INGRESO EN LA RED MUNICIPAL DE RIO DE JANEIRO Y SU MIRADA SOBRE SU INSERCIÓN PROFESIONAL

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ABSTRACT: The work presented is a study resulting from a master's degree, which investigated the process of professional insertion of Visual Arts teachers (*Artes Plásticas* as the official nomenclature) in the municipal public network of Rio de Janeiro in 2016. The theoretical framework is based mainly on Huberman (2000) and Marcelo García (1999). The instruments used were a questionnaire and semi-structured interviews. The participants of the research were 18 Visual Arts teachers who had recently joined the network between 2016 and 2019. For the analysis of the data, the perspective of the newly admitted teacher themselves was taken into account. They indicate that the subjects are predominantly young women (20 to 40 years old), postgraduates who entered with some experience in teaching. Another result to be highlighted, is the working conditions that provoke thoughts of abandoning the career. Also, support from school management and coordination has proven to play a major role in influencing the quality of insertion and professional development of newly-hired teachers. Similarly, it was observed that newcomers seek support from other Visual Arts teachers who work in the same network in order to ease their concerns and anxieties and share educational practices.

KEYWORDS: Teacher training. Art teaching. Professional insertion.

RESUMO: *Este artigo apresenta parte de uma pesquisa de mestrado que investigou o processo de inserção profissional de professores de Artes Plásticas (nomenclatura oficial) na rede pública municipal do Rio de Janeiro, a partir de 2016. O diálogo teórico é feito principalmente com Huberman (2000) e Marcelo García (1999). Os instrumentos utilizados foram questionário e entrevistas semi-estruturadas. Os sujeitos da pesquisa foram 18 professores de Artes Plásticas ingressantes na rede entre os anos de 2016 e 2019. Foram tomadas para as análises as perspectivas dos próprios professores ingressantes. Os*

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resultados indicam que os sujeitos são predominantemente mulheres jovens (20 a 40 anos), que possuem pós-graduação e que ingressaram com alguma experiência no magistério. As condições de trabalho dispararam como justificativa dos pensamentos de abandono da carreira. Foi notado que o apoio da direção e coordenação da escola ou a falta dele se mostrou fator preponderante na qualidade da inserção e desenvolvimento profissional dos docentes ingressantes. Observou-se ainda que, na busca por apoio, a maioria dos ingressantes recorre a professores conhecidos de Artes Plásticas que também sejam da rede para aliviar suas preocupações e angústias e compartilhar práticas.

PALAVRAS-CHAVE: Formação de professores. Ensino de arte. Inserção profissional.

RESUMEN: El trabajo que se presenta es un estudio resultado de un máster, que investigó el proceso de inserción profesional de los docentes de artes plásticas (nomenclatura oficial) en la red pública municipal de Río de Janeiro, en el año 2016. El diálogo teórico es hecho principalmente con Huberman (2000) y Marcelo García (1999). Los instrumentos utilizados fueron, un cuestionario y entrevistas semiestructuradas. Los participantes de la investigación fueron 18 profesores de artes plásticas recién ingresados en la red entre los años 2016 y 2019. Para el análisis de los datos se tiene en cuenta la perspectiva de los propios profesores recién ingresados. Estos indican que los sujetos son predominantemente mujeres jóvenes (20 a 40 años), postgraduadas y que ingresaron con alguna experiencia en magisterio. Otro resultado a destacar, son las condiciones de trabajo que provocan procedentes pensamientos de abandono de la carrera. Así como, el apoyo por parte de la dirección y coordinación escolar, que muestran que es un factor principal que influye en la calidad de la inserción y el desarrollo profesional de los docentes recién ingresados. Del mismo modo, se observó que los recién ingresados buscan apoyo en docentes de la misma área y de la misma red con el fin de compartir sus preocupaciones, angustias y la práctica educativa.

PALABRAS CLAVE: Formación de profesores. Enseñanza de arte. Inserción profesional.

Introduction

This article is the result of a research linked to a *strictu sensu* postgraduate program at a public university located in the city of Rio de Janeiro, partially financed by the National Council for Scientific and Technological Development - CNPq. This research focused on the professional insertion process of Visual Arts teachers, entering the municipal public network of Rio de Janeiro from the last public contest (2016), seeking to draw a profile of these professionals, qualifying their professional insertion processes according to their own impressions and investigate which formation strategies in the exercise of their work they usually resort to. In this article, we will focus on the findings about the profile of these subjects and their perceptions about their professional insertion.

Upon assuming the position of teacher in public schools of basic education in the country, teaching degree students in Visual Arts find different realities and working

conditions, and can be expected to teach other artistic languages, such as music and theater, in addition to their specialty - a practice known as multipurpose; they can take on kindergarten classes, from the first or final years of elementary school or in one, two or three years of high school. Depending on the context, regarding the weekly hours of classes, they usually face one or two weekly times of 50min with their students and, because of that, they are responsible for numerous classes and class diaries. This often results in a single arts teacher teaching all or almost all classes in a school, making that contact with colleagues from the same subject at school impossible, which can hinder joint planning and continued education among peers. They may have their discipline interpreted by the school community as recreation or decoration; they may have art rooms at their disposal or act in common classrooms; they may have a closet with abundant artistic material or not; they can teach in one or more schools of public or private initiative. Finally, with other variables at play, we recognize that entering this career can be more or less difficult for those who are taking their first steps in this profession.

This process of professional insertion, which presupposes an intensity of discoveries and feelings, is not so different from what has been observed with beginning teachers from other areas (MARCELO GARCÍA³, 1999; COCHRAN-SMITH, 2014). However, due to these heterogeneous contexts of action and the peculiarities intrinsic to artistic education, this work was interested in deepening the look at the specificities of the Visual Arts teachers who have recently joined this that is the largest public municipal network in Latin America, seeking to understand who these people are and how they have been dealing with what they have found.

It is important to avoid a confusion of denomination, clarifying that the term Visual Arts is sometimes equated with Plastic Arts, but we point out that the latter is a slightly older and limiting nomenclature, as it contemplates, strictly, the artistic production carried out only with plastic materials, manipulable, not covering digital and audiovisual arts, for example. By convention claimed by the Federation of Art Educators of Brazil (FAEB), approved in Opinion CNE/CEB n. 22/2005, the name Visual Arts was made official, as it also appears in the National Curriculum Parameters of 1997. The public network in Rio de Janeiro innovates compared to other networks for holding specific competitions for their teachers according to the artistic language, counting on Music Education, Performing Arts and, finally, Plastic Arts teachers, opting for this term officially, hence its recurrent use in this work.

³ In this article, the author Carlos Marcelo will be referred to as Marcelo García, respecting the form of citation that the author himself uses in his texts.

Thus, this article is organized so as to first present the methodological choices, the interface with the literature on professional insertion and the teaching of arts and the research results regarding the profile of these newcomers and how they expressed themselves about entering the network.

Methodological aspects, professional insertion and arts education

Regarding the methodological path, the option was for the convergence of quantitative and qualitative data, using, in the first place, a questionnaire in order to draw a preliminary profile of teachers (gender, age, education, previous experience, type of bond, region of the school where it operates etc.), capturing clues about their identities and relationships with their schools, and then semi-structured interviews to deepen the exposed issues. The research project was assessed by the Research Ethics Committee (CEP) via *Plataforma Brasil* and, after approval, field work was started.

In search of the subjects for the research, the Official Gazettes were consulted, in which the inaugurations of candidates in the last competition for teachers of Plastic Arts for the city of Rio de Janeiro were made official (Edict SMA n. 93, 2016).

It was possible to enumerate 67 teachers in this way, but data collection could only start, in 2019, from the location of a WhatsApp group specifically focused on communication between contest candidates. In this group there were only 57 members, among professors already called in and professors waiting for their call.

After explaining the research and confirming the commitment to the confidentiality of the participants' identities, this application invited them to participate, answering the online questionnaire (GoogleForms) that would be made available. Five members of this group immediately warned that they had not yet been called up and therefore did not belong to the target audience of the research. Thus, among the 57 participants in the group, only 52 would be able to participate, as not all responded to the invitation, and it is possible to infer that, in addition to these 5 teachers who had not actually joined the network, there could be other teachers in this situation.

The questionnaire consisted of 15 multiple choice and 2 open questions. Its organization was designed to cover four sections: profile, professional teaching experience, perception of insertion in the network and formative strategies. Initially, the name, e-mail address, age, course and year of graduation and the existence of any post-graduation were requested. Subsequently, the questions were devoted to knowing whether there was

experience as an Arts teacher prior to entering the network, the length of this experience in years and in which spaces it was acquired: in public, private, non-formal teaching spaces (educational museums, cultural centers, projects or NGOs) and/or other modalities they might add. To map part of the working conditions of new entrants, they had to answer in how many schools they worked, to which Regional Education Coordination (CRE)⁴ they belonged, and if they had stayed in the same school since they started this enrollment. They were even asked if they had thought of requesting resignation in the first months of work, having to justify it. Then they found multiple choice questions in which they should assess their process of inclusion in schools/classes/network, the support received at the school/network and to what degree they considered themselves to be teachers of Plastic Arts adapted to their work.

It is important to note that after the two-week interval granted, 18 answered questionnaires returned, all valid and adequate in their entirety. Among the respondents, only 10 were actually newcomers, that is, as of 2016, they entered the municipal network for the first time. A part of those (eight) were already a Plastic Arts teacher in the municipal public network, having taken a competitive exam again to change the work regime (from 16h/week to 40h/week), according to the policy that has been implemented since 2011, or accumulate with a new registration, which is allowed in the teaching profession, totaling 56 hours/week of work. In the case of the subjects of this research, it is noteworthy that the contest they submitted in 2016 was for 40 hours a week. To take advantage of all the data collected and organize the volume of information, the subjects were divided into two groups: re-entrants (8 people) and newcomers (10 people).

In the initial design of the research, the intention was, after the questionnaire, to carry out the interviews, grouping newcomers who were just starting out in the teaching career so that their impressions about entering the network merged with their impressions about the first steps in the profession. However, only one of the newcomers agreed to be interviewed. Thus, as the perception of support and adaptation to the new environment and working conditions proved to be heterogeneous as a whole, the influence of previous teaching experience was suspected as a variable that could prove relevant.

Therefore, the 18 completed questionnaires were categorized by length of professional experience prior to joining the network. From this classification, 3 professors were selected to carry out semi-structured interviews that focused on the description and evaluation of their

⁴ Administrative body of the Municipal Department of Education that is responsible for a set of school units divided by locality, covering adjacent neighborhoods in the city. There are currently 11 different regional education coordinators in the public network in Rio de Janeiro..

insertion processes: one professor with no previous experience, one with up to 5 years and another with more than 10 years of previous teaching experience. Due to their profiles and for sharing a network of contacts in common with one of the researchers, the newcomer and the two other selected professors agreed to participate. The individual face-to-face meetings for the interviews took place on the days and places where both parties agreed, with the reading and signing of the Informed Consent Form (ICF), which were recorded in audio.

This classification by years of previous experience was supported by criteria extracted from Huberman's (2000) reflections on teachers' professional life cycles. It was understood that previous professional experience, in this case, could influence perceptions about how teachers enter the public network in the city of Rio de Janeiro. The interview script provided for a deepening of the questions in the questionnaire, opening them to a conversation and gathering more detailed impressions about what had already been declared.

Some starting points

Here, we understand teacher formation as a continuous process, inaugurated by pre-professional experience as a student, followed by professionalization in initial formation, by the stage of initiation into work and by permanent formation (MARCELO GARCÍA, 1999). Therefore, we dedicate our attention to the stage that corresponds to the transformation of the student into a teacher and to the adaptation to the real context of work, better known as the period of professional insertion.

When talking about the professional life cycles of teachers, Huberman (2000) refers to the analysis of Simon Veenman (1984), who identifies this phase as a “reality shock”, when there is a concern to survive the profession, intense learning via trial and error and the predominance of practical value, which makes newcomers have problems relating the theories and principles studied in college with their dilemmas. The difficulties and discoveries arising from the school reality that the beginning teacher is faced with are intensely experienced. For the author, the duration of this phase until the stabilization of the teacher can be estimated between 3 and 5 years (HUBERMAN, 2000). This range, however, can vary greatly in each case. It is important to highlight that, in our view, the educator can experience an insertion process every time he/she finds himself in a new work reality: a new teaching network, school, class, function or working condition.

According to the literature (HUBERMAN, 2000; NÓVOA, 2007; VAILLANT; MARCELO GARCÍA, 2012), the quality of this moment largely determines the degree of

adherence to the career/position, as it depends on the prolonged existence of support and familiarization with the institutional culture, this transition can take place smoothly, facilitating professional development while the teacher still feels like a novice.

In this sense, the literature has highlighted the importance of professional induction programs aimed at teachers who are starting their careers. Such programs include systematic actions, focused on favoring the exchange of knowledge between beginning and experienced teachers, guidance and monitoring of the professional insertion process.

In this context, we point out the importance of actions aimed at the professional insertion process, considering the specificity of the discipline or level/modality to which the teacher is dedicated, since the challenges and uncertainties experienced, which are inseparable from their teaching reality, require, often, support from people who (re)know intimately the pedagogical and environmental issues that may arise. Like all teachers entering a career, Visual Arts teachers are faced with a wide variety of working conditions. However, because they have a small class workload, usually 1 or 2 lessons per week in each class, these teachers often experience the feeling of isolation due to the absence of colleagues in the same specialty in their shift or even throughout the school. This situation, in addition to reflecting a certain devaluation of their subject compared to others, causes these teachers to have an excessive number of classes of various ages and grades, sometimes in more than one establishment, needing to negotiate materials and spaces for artistic and the exercise or not of versatility.

In this scenario, the city of Rio de Janeiro emerges as a laboratory of educational public policies aimed at teachers in a situation of professional insertion, since its Department of Education (SME/Rio) has, since 2012, a reception and continued formation center for its teachers, the Paulo Freire Formation School (EPF).

Recent studies have pointed to a tradition of scarce and punctual professional induction programs for teachers in Brazil (ANDRÉ, 2013; MIRA, 2018), and it is common for newcomers to be allocated to the “worst” classes and schools, under expectations identical to those of experienced teachers. Induction would work, at this early stage of the career, as a logistics of reception, advice and formation in tune with the needs and circumstances experienced by inexperienced professionals in the service. Marcelo García (1999), citing Valli (1992, p. 132, our translation), states that:

The problems that most threaten beginning teachers are the uncritical imitation of behaviors observed in other teachers; isolation from their peers; the difficulty in transferring the knowledge acquired in their formation stage and the development of a technical conception of teaching.

In several countries, induction is part of the formative path of the candidate who wants to join the teaching staff of public schools, to minimize the number of dropouts. In some cases, the induction program tends to be confused with evaluative strategies from the probationary period. Analyzing experiences with induction programs, which can have multiple formats and extensions, Vaillant and Marcelo García (2012) cite Smith and Ingersoll (2004, p. 706, our translation), to state that “the most outstanding factor [for the beginning teacher] was availability from a mentor in their same specialty, to have time to plan together with other professors in the same subject and be part of an external network”.

In our view, it is urgent to investigate the matter and investigate the conditions of so many Visual Arts teachers in Brazil who are surviving, developing formation devices or about to give up on the teaching career, due to the initial crisis typical of the moment of professional insertion. In addition to the challenges faced by teachers when they enter teaching, there is also a factor in Brazil that can worsen these teachers' working conditions: the high number of non-specialist teachers responsible for Arts classes in the country's schools, due to the absence of specific professors, even though we compute the occupation of vacancies by professors with a teaching degree in some artistic language. According to the 2017 School Census, the percentage of arts teachers with specific formation working in the early years of elementary school was 58.7%, in the final years only 31.5% and in high school 41.1% (INEP, 2017).

This panorama drags on as a trace of a history of arts education in Brazil (BARBOSA, 2016), whose teaching practice in basic education has been professionalized very recently. From Law 5692, which modified the country's education structure in 1971, in the context of the military dictatorship, Artistic Education *activity* was established in schools, adding plastic arts, theater and music to its curriculum. To teach the Artistic Education activity, it was necessary to have an undergraduate degree. To resolve this issue, the government hastily formalized the Short Teaching Degree courses in Artistic Education, which advocated a multipurpose formation, lasted 2 years, had a compact curriculum and fragmented and shallow subjects. A pioneering option for the School of Fine Arts at UFRJ and disseminated to other public universities at the time were the Full Teaching Degree courses, where candidates could continue their studies with qualifications in the chosen language, with a duration of 4 years. The teaching of Arts had gained a captive place in schools, but in a situation that left it fragile:

Not being considered a subject and not having a fixed space in the class schedule, Artistic Education is relegated to a secondary level, being used randomly for other purposes, almost always moral and/or supportive for

other subjects, other than teaching art (PIMENTEL, 1999, p. 96, our translation).

The concept of art as leisure time was also established, resulting in the well-known *laissez-faire* (“let it be”), in which the class becomes a time of free sentimental expression, without any kind of guidance. In the late 1970s and throughout the 1980s, the emergence of demands for democratic rights resonated and there were changes with the enactment of the Law of Guidelines and Bases of Education of 1996 (Law 9,394/96), which determined Art as a compulsory discipline in basic education, that is, recognized it as a field of knowledge with important specific contents. This was made explicit soon after in the 1997 National Curriculum Parameters (PCN), which declared in the Visual Arts segment (name that encompasses plastic arts, graphic arts, video, cinema, photography and new technologies) evident adherence to the Triangular Proposal by Ana Mae Barbosa, a pedagogical principle that became popular and provides for a critical articulation between three dimensions of artistic production: contextualization (going beyond the history of art), experimentation (doing) and appreciation (reading a work).

The profile and professional insertion of Plastic Arts teachers

Here we will deal with the results of the research regarding the profile of the plastic arts teachers who participated in the research and the impressions about their professional insertion processes in the municipal network of Rio de Janeiro.

It is important to note that the eight reentrants, despite already being teachers of the network, have, in fact, gone through all the steps that are planned for those who enter it for the first time: participation in a public examination with stages that required a written test, a formative course at Paulo Freire School, test class, test of titles, two days reception at Paulo Freire School, reception promoted by the designated CRE, choice of schools in order of classification and, in principle, two days of reception at the school. The steps that involve the selection process were mandatory experienced by all research subjects. However, the steps that characterize the moment of reception, after taking office, were experienced differently by the professors who took part in the research.

All reentrants were women and, among the ten new entrants, eight were women and two men. The eighteen teachers who answered the questionnaire had the minimum specific formation required for the position: a teaching degree in Art Education/Plastic Arts/Visual

Arts; most were young (20 to 40 years old), had a postgraduate degree and already had experience in the profession, both in the private and public sectors.

As previously mentioned, three of these teachers were interviewed: the newcomer teacher Alba, 36 years old, who, in her second graduation, completed in 2016, graduated with a teaching degree in Art Education. She graduated in January and was drafted by the SME in February. During the period of the interview, in 2019, she was allocated only to one school, in the neighborhood of Santa Cruz, a neighborhood far from the center, in the West Zone of the city, where she had been working since joining the network. She claimed to be the only plastic arts teacher in the unit and taught in the early years of elementary school. She firmly confessed that she intended to give up her network career very soon, as she felt like she was “drying ice” and had been planning to do so.

Professor Beatriz, 30 years old, graduated in Fine Arts in 2013 and was taking a *lato sensu* postgraduate course in 2019, when the interview took place. When she was still in her final periods of college she started teaching at a private school for the final years of elementary school. Afterwards, she served for another 4 years at another private school, teaching in the early years of elementary school. She joined the municipal public network in June 2019, working in two full-time schools, located on the same street, inside a favela in Bangu. In both, she taught classes for the early years of elementary school. According to her, she never had “that dream of graduating and teaching in the city”, having been a matter of economic necessity. Due to the reality of her students and the surroundings, of extreme violence and social vulnerability, she was finding it difficult to adapt and stated that she did not even foresee an adaptation to this context. She described very different receptions at the two schools where she works, preferring the collaborative relationship she found at the complementary school to the relative solitude of her school of origin.

Professor Caio, 40 years old, graduated with a teaching degree in History of Art, began his experience as a teacher in 2006, even before graduating. He worked in nurseries with children's musicalization (self-taught music formation) and in private schools teaching Plastic Arts. He worked as an art educator at a large cultural center and as a substitute teacher at Pedro II School. In February 2019 he was called to be an Arts teacher in the city of Niterói, where he remains. In June it was the turn of the municipality of Rio de Janeiro to summon him. When interviewed, he worked in two part-time schools, with classes from the final years of elementary school. He considered his insertion process a “good surprise”, having found an excellent reception and infrastructure in his school of origin, contrary to the low expectations he had for the experiences shared by other recruits.

Regarding the daily work, it was possible to verify that most reentrants work in more than 1 school, contrary to what was exposed by new entrants. A suspicion that helps explain this fact lies in the accumulation of enrollments in the same network on the part of reentrants who, logically, must work in more than one school, adding to their old school the new workplace chosen in the last tender. Of the eight new entrants, only two worked in just one school, while this number rose to seven among ten new entrants.

It is also common for a teacher of Plastic Arts, with a work regime of 40 hours a week, which is the case of the subjects of this research, not being able to complete their workload in just one school and needing to supplement in another. This situation is aggravated among teachers of disciplines that have a lower workload in the students' curricular structure, as is the case of Plastic Arts. It cannot be overlooked that the most desirable condition would reside in working in a single school.

More than half of the ten newcomers thought about resigning in the first months of work, a worrying situation for the network. The working conditions were a trigger as justificative to the thoughts of giving up and include aspects such as wear and tear resulting from the high number of classes, crowded classes, lack of material and proper space for working in Visual Arts. This point was considered so critical that the total number of newcomers, eighteen professors, agreed to classify it as the greatest difficulty felt during professional insertion. What was seen is that, in the absence of material resources for the classes, these teachers end up buying, themselves, the materials they consider essential for their classes.

This situation should not be taken for granted, as it exposes a brutal face of the educational structure that, at times, proves to be incapable of providing for the didactic-pedagogical needs of schools, as well as of providing a context that favors the professional development of teachers. Schools lose, students lose and professionals willing to invest in their careers often have to choose between their quality of life and their work. In this regard, Signorelli and Matsuoka (2015) state that most studies that deal with the beginning of teaching portray the difficulties that teachers face at the beginning of their career when faced with intense situations that put their knowledge, beliefs, in question, educational principles and knowledge formulated during initial formation which, at the moment, seem not very valuable.

The first years of professional practice are fundamental for the professional future of teachers, even defining the permanence or not in the profession. They also point out, citing Papi and Martins (2010), that:

[...] the beginning of a career can be easy or difficult, simple or complex, and this will depend on the conditions found by newcomers in the workplace, the relationships they establish with other colleagues and the support they receive at this stage of their professional career (SIGNORELLI; MATSUOKA, 2015, p. 37256, our translation)

There are variations, but most reentrants described their entry process as very difficult. The idea is reinforced here that entering a new work context, even though there is experience in teaching, including in the same network, works as a new insertion that can be as complex as that of a beginner in the career. It may also indicate that the network and/or the school management, recognizing that they were teachers who already belonged to the network, understood that there would be no need for greater care with the reception and monitoring of these professionals.

Surprisingly, newcomers generally perceived their inclusion as reasonable. In general, this was the group that considered their process to be easier. A possible reading of this data is that their expectations about inclusion in the network have been surpassed by the favorable environment and support found in most schools to which they were assigned.

All newcomers who admitted having had an insertion with little difficulty indicated that they had found great support in the network and/or school. Those who considered their insertion process as reasonable described the support detected as satisfactory or average. In insertion processes with many difficulties, support was classified as unsatisfactory or average. Therefore, the relationship is evident: the more the entrants feel supported by principals, coordinators and other teachers, the better their processes of insertion into the teaching career in the network become. The opposite also seems to be true, which may even lead to the abandonment of the profession.

Regarding this aspect, Ens *et al.* (2014) point out how teaching has historically been seen as a career of little prestige in the country and, in the context of a demand for greater professionalization from the 1990s onwards, it is still between the discourse of appreciation and public policies that timidly invest in this direction or even contradict it. When researching the social representations of teachers who worked between 5 and 10 years in the final years of elementary school about whether or not to remain in the profession, 80% declared that they would continue in teaching (ENS *et al.*, 2014).

However, when investigating the reasons that led a portion of the professors to consider evasion, the fragile formation was highlighted in the face of the overlapping of functions required in service, as well as the low salary, the social devaluation of the

profession, the indiscipline of students, the working conditions and, finally, the lack of participation of those responsible in school life.

Thus, we consider the issue of permanence or not in the teaching profession has been consolidated, as the representation that social groups have about teachers (parents, students, etc.) is confused with the representations of teachers themselves in relation to the teaching profession, which has defined the low index of search for teacher formation courses (ENS *et al.*, 2014, p. 517, our translation).

The professors who intended to remain in the profession justified their position on account of the affective bond formed with the students and the purpose of the profession, perceived as a mission. This panorama seems to emphasize, in addition to an idealistic view of teaching, the importance of professional socialization and the establishment of bonds in the work environment, which makes them even overcome structural and economic difficulties in their careers.

It is in this sense that Tardif and Raymond (2000) emphasize how becoming a teacher means a process of conversion over time, which necessarily includes professional socialization and the feeling of belonging to the category. For beginning teachers or newcomers to a new work environment, a warm and supportive reception and treatment, right from the start, facilitate insertion and adaptation to the profession.

A career is also a process of socialization, that is, a process of marking and incorporating individuals into the institutionalized practices and routines of work teams. Now, these work teams require individuals to adapt to these practices and routines, and not the other way around. From a professional and career point of view, knowing how to live in a school is as important as knowing how to teach in the classroom. In this sense, entering a career and its development require that teachers also assimilate practical knowledge specific to the workplace, with their routines, values, rules, etc. (TARDIF; RAYMOND, 2000, p. 217, our translation)

As for the evaluation of the support received, it was noticed that the support of the school's direction and coordination or the lack of it were shown to be preponderant factors in the quality of insertion and professional development of incoming teachers. In the search for support, most newcomers also turn to well-known teachers of Plastic Arts who are also part of the network to alleviate their worries and anxieties and share practices.

Final considerations

Thus, it was possible to conclude that it is not just a new reality or audience that the newcomer faces, but a whole new work environment, which seems to suggest that even with previous experience in the career and in the network itself, the process of entering a new school from a new enrollment generates anxieties and insecurities that can be alleviated through a support system designed to receive and guide these teachers within and in the daily life of the school, so that they can adapt with confidence and, after that transition period, walk in a more autonomous and independent way.

However, this care, when present, usually occurs in a spontaneous and fluid way, with little institutionalization. Although not characterized as a systematic support, this welcoming institutional climate seems to directly influence the newcomer's satisfaction with work. When absent, frustrations tend to accumulate and incoming professors look for alternative means of support to establish themselves in their careers, whether successful or not.

This panorama indicates that greater attention is needed to local reception and support, especially those provided by the coordination and direction of schools that receive incoming teachers. A pleasant and comfortable institutional atmosphere, guaranteed by interpersonal and professional ties with feedback, seems to almost guarantee greater satisfaction and professional development for teachers who are taking their first steps within a school in this giant and heterogeneous network that is the public in Rio de Janeiro.

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