

Citizenship and cultural diversity in agenda of cultural policies¹

Patricia Silva Dorneles^a, Roseli Esquerdo Lopes^b

^aUniversidade Federal do Rio de Janeiro – UFRJ, Rio de Janeiro, RJ, Brazil.

^bUniversidade Federal de São Carlos – UFSCar, São Carlos, SP, Brazil.

Abstract: This is a discussion paper which aims to contribute to the systematization of studies, concepts and practices on cultural policies which have been developed in previous years in Brazil and are orienting cultural actions and public programs in the country, also influencing the Occupational Therapy. Citizenship and Cultural Diversity are concepts under construction and are part of the agenda of cultural policies and as well as the reflections and practices of various occupational therapists who are acting in a constant dialogue with the cultural area by means of the formation in cultural management, cultural mapping, programs and grant projects aimed to promote inventive identities, traditional communities, native populations, urban mobility, and cultural networks and exchange initiatives, among others. The article presents the process of this conceptual construction and the constitution of experiences aiming the democratization of the culture in the history of Brazilian cultural public policies, over which are being discussed approach paths and possibilities for Occupational Therapy.

Keywords: *Public Policy, Culture, Cultural Diversity, Occupational Therapy.*

Cidadania e diversidade cultural na pauta das políticas culturais

Resumo: Trata-se de um texto de reflexão que tem como objetivo contribuir para a sistematização de estudos, conceitos e práticas sobre políticas culturais que têm se constituído nos últimos anos no Brasil e orientado ações e programas públicos de cultura, com desdobramentos também para a Terapia Ocupacional. Cidadania e diversidade cultural são conceitos em construção e estão na pauta das políticas culturais, bem como nas reflexões e práticas de diferentes terapeutas ocupacionais que atuam com a área cultural através da promoção de formação em gestão cultural, da realização de mapeamentos culturais, de programas e projetos de fomento a identidades inventivas, comunidades tradicionais, população indígena, mobilidade urbana, redes e intercâmbios culturais, entre outros. Apresenta-se o processo da referida construção conceitual e da constituição de experiências de democratização da cultura na história das políticas públicas culturais no país, em torno do que se discutem caminhos de aproximação e possibilidades para a Terapia Ocupacional.

Palavras-chave: *Políticas Públicas, Cultura, Diversidade Cultural, Terapia Ocupacional.*

1 Introduction

Cultural diversity and cultural citizenship are concepts of collective interest and they are build crossed in the agendas of current policy in Brazil. Cultural policy ads must be identified as democratic with the responsibility of representing cultural paradigms and actions capable of breaking with the processes of exclusion caused by Eurocentric and elitists' traditional point of views of art and culture and assimilationist policies practices questioned in neoliberal globalization.

With a view to foster and ensure respectability of cultures of all peoples and horizontally among them, the concept of cultural diversity, in a more expanded way, and cultural citizenship, in more localized way, inaugurate commitments and efforts among public managers of different levels, to reorganize their investment guidelines and development in the field. In the federal Brazil and from Lula government, the management of ministers Gilberto Gil and Juca Ferreira, the concepts and guidelines of diversity and cultural citizenship are embedded in the national culture policy. The aim of this article is to contextualize the theme of cultural policies in the agendas of citizenship and cultural diversity, gathering basis for future reflections on the possibilities of action of occupational therapists in the culture field, associated with current paradigms.

2 Cultural policies

Although Brazil has become a country of reference in the applicability of current concepts of public policy culture, according to the guidelines of international bodies, there are many things to be done for the democratization of the production and the right to cultural enjoyment and diffusion.

The studies of cultural policies are recent. In the country, about 10 years ago started a researchers and intellectuals movement concerned and interested in systematizing and reflect on the topic². Before that, there are many studies from the 1930s and 1940s that deal with state actions on culture; in most of them, says Calabre (2008), such actions are not necessarily treated as cultural policies.

The topic of cultural policy has been developed in the context of cultural studies. These studies appear in England in the 1950s constituting the Centre for Cultural Studies Contemporary - CCS Richard Hoggart, Raymond Williams, and Edward

Palmer. Stuart Hall is within the group after arriving to coordinate the CCS. The first work of this group is on popular culture and the impact of mass media. In Latin America, cultural studies are configured in the 1980s and, although they have arisen in schools, they were born intertwined with the process of democratization and an intense observation of the social movements of the period, which makes a different British and North-American perspective. The ideas and concepts of Antonio Gramsci influence Latin American intellectuals and give the outline of a kind of political engagement; highlighting Nestor Garcia Canclini and Jesús Martín-Barbero (DORNELES, 2011).

In Brazil, it can be said that the establishment of the field of cultural studies being defined as such is recent and highlighting Heloisa Buarque de Holanda, Ana Carolina Escosteguy, ftomaz Tadeu da Silva, among others. Some include the cultural theorists Antonio Candido, Roberto Schwarz, Silvio Santiago and Renato Ortiz, with productions that could have been enrolled in cultural studies (PRYSTHON, 2000; CANCLINI, 2006). Its development takes place at the post-graduate level, with different approaches and with a multi and interdisciplinary design, seeking to understand the relationship between culture, individual, and society, deepening the look on disputes fields of cultural capital, borders, hierarchies between forms and cultural practices, hybridizations and interculturalism, media and cultural consumption.

Despite the extensive literature on the cultural policy theme, few works define what is "cultural policy". Overall, the approaches on the subject work with some implied, presupposed idea but never systematic or explicit to the reader (DORNELES, 2011).

Coelho (1997) defends the anthropological imaginary look and bet that area studies open a central motivation of cultural impulse, a desire that can resurface and expand. For the author, it is necessary to assume that the object of cultural policy is usually superfluous; further states that the ultimate expression of cultural policy is the "cultural action" that should be understood as the creation of conditions for individuals and groups to create their own ends.

Cunha (2003) points out that the term cultural action, which arose in Europe after World War II and is included in the efforts of social and educational reconstruction of the region, arrived in Brazil in the 1970s and the expression has been used often

as a synonym of cultic or sociocultural animation. Freire (1980) seems to have opted for the permanence of the concept of cultural action on the popular education movements that have arisen in France. For the Brazilian educator, the cultural action is a political action, that is, “collective action and committed to the liberation” (FREIRE, 1980, p. 37). Therefore, it is characterized by liberating dialogue, which promotes knowledge and praxis, the communion of subjects participating in the transformation of reality (FREIRE, 1979).

Bourdieu (2000) shows the power game caught in the definitions of concepts and paradigms disputes the views of actions and cultural policies in his theory of cultural production fields: space of a struggle for the appropriation of symbolic capital. Depending on the positions in relation to that capital, conservative or avant-garde tendencies are organized.

De Certeau (1995, p. 195) conceptualize,

[...] cultural policy as a more or less coherent objective, means, and actions aimed at modifying behavior, according to explicit criteria or principles.

As for Cunha (2003, p. 15) it is a “[...] set of public interventions on the artistic and intellectual activities or generally symbolic of a society”, and that such interventions must be understood from the

[...] legal framework of taxes and duties, incentives and protection to goods and activities, as more concretely the cultural state action (CUNHA, 2003, p. 15).

Coelho (1997) points out that cultural policy is usually understood as an intervention program, to be carried out by the state or private institutions or community groups. The objective is always to promote and satisfy the development of symbolic representations. Thus, cultural policy should be understood as a set of initiatives aimed at promoting the production, distribution and uses of culture and the preservation and dissemination of historical heritage. For Barbalho (2005), Coelho defines cultural policy and cultural management highlighting that one cannot be limited to an administrative task and/or joint programs and initiatives that work by consensus, but the result of relationships of cultural and political forces.

Rubim (2012) points out that the foundational period of cultural policy would be one that extends between the 30s and the 60s of last century. In this

regard, as inaugural, political-cultural initiatives can be build of the Second Spanish Republic in the 1930s and the Arts Council institution in England from the 1940s. To Cunha (2003), cultural policy in state intervention quality arises in the Union Soviet in the early twentieth century, integrating the economic, social and educational lesson plans, also taking its ideological role.

The institutionalization of cultural policy is a feature of modern times, and an international milestone was the creation in 1959 of the Ministry of Cultural Affairs of France. The French initiative, considered a complete institutionalization of culture, it is in reference to the experiences cited above (RUBIM, 2012; CALABRE, 2008).

Revisiting the history of Brazil, from the Empire to the military dictatorship of 1964-1985, among the paradigms of culture and public policy culture, it is the Eurocentric perspective, the protection and enhancement of the artist and reduced development to the culture of understanding and expression of the classical arts. In the political liberalization of the 1980s, José Sarney creates the Ministry of Culture; the established national cultural policy is marked by tax incentives to large companies. From the Sarney Law (1986) to the Rouanet Law (1991), there is the market that has the defining power of cultural values and languages from the private interest of an association of their brands. Culture is good business - an expression used for the management of Francisco Weffort minister in the period of Fernando Henrique Cardoso in front of the Brazilian Executive - signals the paradigm of cultural policy period (DORNELES, 2011). The agendas of citizenship and cultural diversity emerged at the federal level in the first Lula government. Before that, the Brazilian left experiences in popular of public management at the municipal level inserted the right social culture, increasing democratization with regard to the production, dissemination and access to culture in their actions and policies.

3 Citizenship and cultural diversity

Cultural citizenship and cultural diversity today represent concepts and practical actions and cultural policies that expand culture social rights.

In the early twentieth century, the anthropologist Franz Boas discusses issues of cultural diversity, defending the historical dimension of cultural phenomena, cultural relativism comprising the specificity of each culture and the diversity of cultural systems. Breaking with the theories of biological determinism, he makes a counterpoint to prevailing anthropological theories until then defended the existence of a hierarchy between cultures and ethnocentrism (CUCHE, 2006).

The agenda of ethnocentric arrogance is to Gruman (2008) one of the main objectives of the November 1945 Constitution of the newly created United Nations for Educational, Scientific and Cultural Organization - UNESCO. The author highlights that the events of the recent World War II become worrisome and are explicit in the preamble of the document:

[...] Ignorance of each other's ways of life has been a common cause, throughout the history of humanity, suspicion and mistrust between the people of the world, causing wars, [yet] dissemination of culture and education of humanity for justice, liberty, and peace are indispensable to the dignity of man and constitute a sacred duty which all nations must fulfill in the spirit of mutual assistance (UNESCO apud GRUMAN, 2008, p. 174).

It is known that the mobilization around social rights, characteristic of the twentieth century, was at the center of national debates before the World War II, linked to the contemporary view of human rights and as a counterpoint to the horrors of the war. In 1948, the Universal Declaration of Human Rights, with its new conception of universality and indivisibility, gives sense of universal extension of the person as the minimum requirement of rights ownership and indivisibility should be able to devote full view of human rights, that is combined civil and political rights to social, economic and cultural rights (FERNANDES, 2011). It is after World War II that cultural issues are beginning to be the object of State policies, from regulations, creating opportunities and institutions.

In the Western world, education and culture items of agenda, among others, are inserted in the State constitutions, highlighting first the Mexican constitution of 1917, and Weimar in 1918. If the first half of the twentieth century, the reference to culture was vague and synthetic, in the second, the constitutions expanded the idea of cultural rights

from fundamental rights, whose headquarters is in Article 27 of the Declaration of Human Rights. In Brazil, the culture theme appears in the 1934 and 1988 constitutions. In 1934, the provisions are to the protection of the sciences, the arts, and culture in general, in the chapter on education and culture. Article 215 of 1988 Constitution establishes cultural rights in the category of fundamental rights (FERNANDES, 2011).

The fact is that the issue of cultural citizenship and/or cultural right begins to be guided when minority groups try to survival alternatives to the state of abandonment or reduced attention of the minimal state. These alternatives are expressed in collective action and community, seeking the territories of life sustainability solutions subjective (and economic). Development actions to inventive and collective identities also result in aesthetic, artistic and cultural events. In this perspective, they have become elements of resistance to the hegemonic culture, since then focused on the Culture of view a good deal and that kept the financing logic and fostering consecrated arts, elite, and shows. Such actions demonstrate a cultural process of a group of a *modus operandi*, a way of living “[...] that appreciates exactly what is disqualified in the dominant culture” (YÚDICE, 2006, p. 42).

In the theoretical field of cultural policies, few studies show the influence of social movements in the contribution of formulations of concepts and policy agendas of culture. As pointed out by Alvarez, Dagnino and Escobar (2000), social movements, besides translating their agendas in public policy by expanding the frontier of institutional policy, they have struggled significantly to redefine the meaning of citizenship and conventional notions of political representation, participation, and democracy. In Latin America, the authors say, the term “cultural policy” usually means the actions of the state or other institutions with regard to culture, considered a specific and separate ground of politics, too often reduced to the production and consumption of cultural goods: art, cinema, theater etc. They use the concept of “cultural policy” to draw attention to a constitutive link between culture and politics, and the political reset this view implies, noting that, as a set of meanings that make social practices, these cannot be properly understood without their power relationship.

Gohn (2008) points out that among the topics of human rights and social justice who entered the civil society agenda and in Brazilian politics in the last decades of the twentieth century, there is

the “right to difference”. Given its demands and claims of so-called minorities, which are in different historical contexts the majority of the population such as women, blacks, and Indians, among others, have generated various social movements and gave rise to numerous non-governmental organizations. – NGO Development and union of social movements with NGOs helped unite the terms culture and rights and

[...] to constitute a new political culture in society, from the redefinition of values, symbols and meanings, in a game of interaction and reciprocity between the instituted and the instituting (GOHN, 2008, p. 41).

It is in this perspective that Renato Rosaldo

[...] postulated that cultural citizenship implies that groups united by certain social, cultural and physical aspects should not be excluded from participation in public spheres of a particular political constitution based on those aspects or characteristics (YÚDICE, 2006, p. 42).

Based on other authors, Yúdice causes us to reflect on how culture has been serving as bases or guarantees to “rights claims on public land” (ROSALDO, 1997, p. 36) in a legal context with litigation against exclusion and *cultural ethos*, since the culture area is the identity, and where people feel belonging to a group; and based on the difference, it is a resource (FLORES; BENMAYOR, 1997) for formation of citizenship and guarantee of legitimacy from the claim of difference. The culture becomes a resource for policy since the claims for cultural recognition have been the means for emptying the domain or unjust deprivation (YÚDICE, 2006).

Internationally, the right to communication and cultural difference crosses the issue of cultural citizenship concept. The cultural difference is very marked by discussions of migration and ethnic processes. Miller (2011) has interesting provocations on cultural citizenship and points out the perspectives of international studies of the field, which basically centered the theme of cultural citizenship in immigration processes and cultural rights in the territories migrated. For the author, all citizenship is cultural and presenting political strategies in several countries in North America and Europe, using culture as identity instrument, reaffirming territories of exclusion and belonging, depending on the economic and political interests

of the states. In this context, he criticizes culturalism advocates, arguing that citizenship should not be understood only as a result of social movements, but also to adapt to economic changes.

4 Citizenship and cultural diversity in public policies in Brazil

It is known about the fundamental contributions of the social and intellectual movements in the transition from military dictatorship to democracy in Brazil, in 1970. The significant participation of these political actors in the 1988 Constitution and the inclusion of new rights potentiated new relationships between life cultural and state. The reflections of the intellectuals in the period expanded the concept of culture. The overcoming of the classical sense which referred only to “cultural works” (socially valued symbolic products linked to the arts and humanities fields), the meaning “anthropological culture” pointed out a new dimension of culture, highlighting its presence at all, producing and promoting identities and meanings that shape the social experience and shape social relationships. The agendas of the social movements for popular participation in public management and human rights reframe the sense of citizenship, “which has become linked to emancipation, democracy” (OLIVEIRA, 2010, p. 250).

Cultural democracy perspective brings challenges of new designs in public management of culture. The culture of decentralization concepts and cultural citizenship become mentors to new forms of organization and administration of culture, and a new process of institutionalization in the cultural field is required; there are registered founders of cultural democratization initiatives in cultural policies in the cities of Porto Alegre and São Paulo, in the early 1990s.

The concept of cultural citizenship formulated by Chaui in front of the Secretary of Culture of São Paulo (1989-1992) and the decentralization of culture, proposed by management of Porto Alegre in the same period have similar guidelines for the development of a policy culture. They are the right to enjoy, appropriating and reframe existing cultural spaces; popular participation in cultural management and make decisions; the right to experimentation, innovation, cultural and artistic education, among others. Taking these perspectives, they point to the state, the responsibility to encourage and promote

conditions for the population to create and use the cultural invention (DORNELES, 2011).

The above experiences and culture democratization processes experienced over these years³ opened a new cultural management model and influenced the perspective of cultural management in Lula government.

According to Chauí (1986), cultural citizenship means the culture as a right of every citizen, and as work and creation, regardless of social class and not confuse them with consumer figures and contributors. The concept comes from three cultural conceptions of politics refusal existing in public agencies at different junctures: the design of the official culture; the populist tradition; and the neo-liberal position. The design of the official culture is one that places the government as a cultural subject, determining for society cultural forms and content defined by the leading group, reinforcing its ideology, legitimizing it from the culture (model applied in the New State and military dictatorship). The design of populist tradition, stronger in the late 1950s and early 1960s, is one in which the public agency has a pedagogical role on the popular masses. Appropriating popular culture, it turns and returns as true to the people, and divide elitist culture and popular culture. The neoliberal perspective of cultural policy, found in the 1990s, is one that minimizes the state's role in the cultural plan, as it emphasizes the centralized state burden on heritage and puts public bodies culture of service defined content and standards the cultural industry and its markets (DORNELES, 2011).

As a concept under construction, the "cultural citizenship" becomes a new term in the guidelines of cultural policies (CUNHA FILHO, 2010).

It is observed the common defense of the importance of juridification of what has been called "cultural citizenship". It can be said that Cunha Filho (2010), as well as Yúdice (2006), agree that the definition of cultural rights is still ambiguous and even if they have universal validity in different cultural contexts, they will not be applied in the same way unless were juridificated. Cunha Filho (2010) alerts us as being necessary to build specific legislation with the participation of all.

The reflections on the impact of globalization processes in the culture field, with international and political debates of respectability among nations, provoke questions about assimilation, hybridity, and interculturalism. In addition to the aesthetic and artistic events, the issues of identity, territory

and diversity are part of the agendas of cultural policies. The Agenda 21 of Culture (2004) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions of UNESCO (2005) are examples of forums and guiding documents of this new paradigm of cultural policies. In 2007, Brazil ratified the Unesco Convention cited and became its signatory, with the enactment of Decree Law n. 6177 August 1, 2007 (BRASIL, 2007).

The proposal of cultural policy in three dimensions (BRASIL, 2010), that is culture as a symbol, citizenship, economics, policy paradigms built by the Ministry of Culture between 2003 and 2010, was an expression of design, who popularized the terms "cultural citizenship" and "cultural diversity" in Brazil. The inclusion of popular culture, Indian culture, gypsy people, the aesthetic and artistic expression of people in psychological distress and people with disabilities, the promotion of community cultural initiatives by civil society have resulted in the design of cultural policy, highlighting the mechanisms of participation in the construction of cultural policy and the institution of the Department of Citizenship and Diversity - SID in 2004. In 2009, the then Secretary of Projects and cultural Policies - SPPC, responsible for the Living Culture Program, becomes Secretary of Cultural Citizenship - SCC.

The edicts policy adopted in the period generated new administrative impact on management, meeting a new audience, mapping existing initiatives and approaching the government of symbolic expressions and cultural agents of groups until then unknown to the public policy of national culture.

The symbolic dimension of culture should include the "[...] endless creative possibilities expressed in social practices, in the ways of life and worldviews" (BRASIL, 2010, p. 8). Although already a little initiated, the implementation of Article 16, Section II of Chapter III of the 1988 Constitution on tangible and intangible heritage, the prospect of the symbolic dimension caused a shift to the riches of African origin and indigenous, extended and gave visibility also to what is produced outside of the previously defined as cultural spaces.

Every Brazilian is the subject of their culture and history, and the Ministry of Culture policies sought to recognize and value this symbolic capital, given the multiplicity of expressions (BRASIL, 2010, p. 8).

Workshops and forums were set up with representatives from all regions of identity groups

included in diversity policies with the aim of participatory construction proposals for cultural policies and programs of the federal government. Access to the production and enjoyment is a right for all, and culture in this dimension should be considered as a basic need, a vital, constructive, transformer element. Culture, which is the basis of our individual and collective affirmation creates ties of identity and at the same time sets us apart.

Regarding culture as the economy, it is highlighted its potential as a vector of development. For managers the Ministry of Culture

[...] the exuberance that arouses the admiration of the world still does not generate the appropriate economic return and access to our country and, by extension, our artists, and producers (BRASIL, 2010, p. 8).

Thus, the Ministry of Culture policy bet on culture as an important source of work and income, and it has much to contribute to the growth of the Brazilian economy (BRASIL, 2010).

5 Living Culture - Culture Points

The Living Culture program - Culture Points was established by the Ministry of Culture on July 6, 2004, Ordinance 156 (BRASIL, 2004b) and it has been identified as a broad cultural policy action, based on assumptions of participation and decentralization, invigorating ideas and ideals operated more locally. It was the biggest Ministry of Culture of the program in the period 2003-2010, the most organic and power around cultural diversity. The initial proposal of the Living Culture was to support civil society initiatives of art and culture. By entering into a partnership with these institutions that were already carrying out different cultural activities "in the deep Brazil", the Ministry of Culture legitimizes them as Culture Points⁴. By 2010, more than 3,000 Culture Points have agreements with the Ministry and with state and local governments, and a series of actions and networks approached and qualify these initiatives. According to the survey of the Instituto de Pesquisa Econômica Aplicada (2009), the program serves 8 million Brazilians directly and indirectly, and it can be said that after the Bolsa Família, it was considered the largest government program of President Lula. Today, the Living Culture constitutes a technology for public policy culture, replicated model in Europe, Africa, and Latin America⁵.

Thus, Brazil has shown leadership with regard to citizenship policy and cultural diversity through various instruments of social participation, such as Culture for All, National Conference of Culture (2005, 2010 and 2013), a free conference of culture and implementation of the National Culture System⁶.

In 2011, both SCC and SID departments were merged to form the Department of Citizenship and Cultural Diversity - SCDC. For cultural citizenship policy to advance, it is necessary to fight for the law, even guided by the universal rights to be effectively guaranteed to all levels of aesthetic and artistic languages and for all groups and cultural identities. There was the approval of Law Living Culture⁷, but still not approved by PEC 150⁸, the implementation of the National Culture System must be accompanied, the Culture Councils need to be strengthened, among other important forums of participation and social control.

6 Policies of citizenship and cultural diversity: a theme for Occupational Therapy

The Ministry of Culture has constituted partnerships with universities for training in the area. The Specialization Course in Cultural accessibility of UFRJ Department of Occupational Therapy is an example. Respecting the singularities of culture transversalities in dialogue with the areas of training and its identity with cultural policies, in addition to training in aesthetic and artistic production, there is a new agenda in cultural policies that deserves attention: identity, diversity, culture and territory. Accompanying and collaborating in the implementation of current cultural policies of the country, we can say that today we have a significant number of occupational therapists who have been carrying out actions in the context of citizenship and cultural diversity policies. In São Paulo, there are occupational therapists developing activities, including management, together with the Culture Points. In Rio Grande do Sul, the Culture Points Notice of Conceição Hospital Group was coordinated by occupational therapists, who today are continuing to work. Such specialization course in Cultural accessibility involves occupational therapists teachers and of undergraduate students for their achievement. On the agenda of human occupation, identity, culture and territory, we find occupational therapists working with urban identities, collectives and youth networks with

the thematic LGBT, indigenous communities, maroon and immigrants in São Paulo, Espírito Santo, and Rio de Janeiro. It is not necessary here to highlight what is also made in the context of mental health, art, and madness, historic areas of occupational therapy, which, when addressed from the perspective of art education and aesthetic development of languages, they meet the Arts Policy in the cultural field.

Based on the above, there is the problem For the Occupational Therapy in management and cultural policy actions, that have been dealing with the work developed in post-doctoral training, conducted by the research of Support Networks and Vulnerability of the Graduate Program in Occupational Therapy, Federal University of São Carlos.

One of our goals was to investigate the possibility of setting up an area of education and work for occupational therapists in cultural activities and policies. Bringing together research and university extension through an action-research, four meetings called Talk Wheels were carried out during the second half of 2014: Occupational Therapy and Culture, in the Southeast, in partnership with the Occupational Therapy area of public universities in São Paulo, Rio de Janeiro, Minas Gerais and Espírito Santo. It has the participation and collaboration of teachers, professionals and graduate students of occupational Therapy. These conversation rounds allowed to spread, map and discuss propositions and occupational therapists interfaces that work in dialogue with actions and policies of cultural diversity, as well as collection of data that constitute ongoing research sources, which aims to present, taking up the profession dialogue in the cultural theme, the design of curricula for training in the field of culture to enhance the contribution of the activities of occupational therapists in citizen action and cultural diversity⁹.

Initially, with the reflections and experiences of guest lecturers, it was observed that the area of Social Occupational Therapy built practices that resemble the activities that are now identified in cultural policies and cultural actions in favor of citizenship and cultural diversity.

Part of the presented practices that have been identified as an action of the health field guided by the discourse of transversal, multi or interdisciplinary and/or inter-institutional, and developed mapping actions, cultural lesson plans and democratization of culture by promoting and promotion of aesthetic experience, could be identified as an approach in

occupational Therapy based on the professional as a social articulator.

When performing activities that enhance coordination and promotion of inventive identities and collective identities through different cultural activities in the territory of life of individuals, the role of Social Occupational Therapy approaches the different performances of workers of culture that govern citizenship and cultural diversity in their actions, promoting the principles of autonomy, leadership and participation in a horizontal manner in building the common good and community life. These principles are guiding the largest cultural policy of the country, the aforementioned Living Culture program.

It is no coincidence that today we find many occupational therapists developing practices and partnerships with the Culture Points. The “school” of Culture Points is formed by the projects of social movements that between 1980 and 1990, organized civil society institutions, began with the struggle for rights and democracy, different cultural projects of informal education, providing accessibility, mediation, and promotion of cultural aesthetic and artistic production in Brazil’s periphery. Civil society has taken on the state’s responsibilities in response to its absence to break the cultural apartheid, expressed in a minimum state of neoliberal logic. Cultural activities in different formats were developed with the aim of promoting the democratization of knowledge and its production and act against all forms of distribution and production of material and until then symbolic goods (cultural) (DORNELES, 2001, 2011).

Thus, we can also point out that the “school” of occupational therapy that works and has been meeting on the agendas of cultural policies, it is the Social Occupational Therapy. Recognized belatedly by the category with Resolution 383, December 2010, COFFITO, Social Occupational Therapy participated in the country’s democratization process, through various cross-sectoral approaches, broke with the traditions and expanded the role of the profession out of the binomial axis health-disease (BARROS; GHIRARDI; LOPES, 2002). The historicity and the social and political context have been the structural axes of therapeutic and occupational praxis in the social field, and it is this perspective that is leveraging the approach of the category in the cultural field with its current paradigms.

7 Final considerations

As we saw earlier, there are recent democratization processes of institutionalization and cultural citizenship in the agendas of Brazilian cultural policies. Then, it is possible to understand why we have not identified before these experiences as an act of Occupational Therapy in the field of culture. Like other social actors, the therapeutic-occupational actions in favor of citizenship and human rights in an emancipatory way, and using the aesthetic-artistic and cultural activities, as well as those that promote the strengthening and diffusion of identities and articulate mediations between cultural boundaries, meet the cultural practices and actions that are now identified as a profile required for operation within the realization of cultural policies.

Undoubtedly, this debate does not end here. If the mapping of cultural workers, their training and education are today one of the challenges of cultural policies for occupational therapy, it becomes necessary to expand the debate on our involvement and coordination with the processes of democratization and inclusion in the agendas of cultural policies.

From the participants in the meetings, conversations on Occupational Therapy and culture, it is observed that the creation and institutionalization of subjects that must consider theoretical and practical content, around the Social Occupational Therapy and culture interface have been an important strategy for qualifying training and a profile of occupational therapist who will serve both populations already mentioned, which are the cultural diversity groups, such as the actions and cultural policies that mobilize and encourage the promotion and institutionalization of cultural citizenship.

It is necessary to discuss how to operationalize, including in connection with the financing, the procedure of therapeutic and occupational care in services, programs, and cultural projects, in a configuration that is not limited to the framings of clinical life. The border between the practice of Social Occupational Therapy and Occupational Therapy acting from the perspective of cultural policy provokes a new debate for the category.

References

ALVAREZ, S.; DAGNINO, E.; ESCOBAR, A. (Org.). *Cultura e política nos movimentos sociais latino-americanos*. Belo Horizonte: Editora UFMG, 2000.

BARBALHO, A. *Política cultural – em organização e produção cultural*. Salvador: EDUFBA, 2005.

BARROS, D. D.; GHIRARDI, M. I. G.; LOPES, R. E. Terapia Ocupacional social. *Revista de Terapia Ocupacional da Universidade de São Paulo*, São Paulo, v. 13, n. 3, p. 95-103, 2002.

BOURDIEU, P. *O poder simbólico*. Rio de Janeiro: Bertrand Brasil, 2000.

BRASIL. *Proposta de Emenda à Constituição 150/03*. Acrescenta o art. 216-A à Constituição Federal, para destinação de recursos à cultura. Câmara dos Deputados, Brasília, DF, 03 set. 2003.

BRASIL. Ministério da Cultura. *Programa Nacional de Cultura, Educação e Cidadania*. Brasília, 2004a. (Caderno do Programa “Cultura Viva”). Pronunciamento do Ministro Gilberto Gil sobre o Programa “Cultura Viva” em Berlim.

BRASIL. Ministério da Cultura. Portaria nº 156, de 06 de julho de 2004. Cria o Programa Nacional de Cultura, Educação e Cidadania – CULTURA VIVA, com o objetivo de promover o acesso aos meios de fruição, produção e difusão cultural, assim como de potencializar energias sociais e culturais, visando à construção de novos valores de cooperação e solidariedade. *Diário Oficial [da] República Federativa do Brasil*, Brasília, DF, 07 jul. 2004b.

BRASIL. Decreto nº 6.177, de 1º de agosto 2007. Promulga a Convenção sobre a Proteção e Promoção da Diversidade das Expressões Culturais, assinada em Paris em 20 de outubro de 2005. *Diário Oficial [da] República Federativa do Brasil*, Poder Executivo, Brasília, DF, 02, ago. 2007.

BRASIL. Ministério da Cultura. *Cultura em 3 dimensões*. Brasília, 2010. Material informativo: as políticas do Ministério da Cultura de 2003 a 2010.

BRASIL. Lei nº 13.018, de 22 de julho de 2014. Institui a Política Nacional de Cultura Viva e dá outras providências. *Diário Oficial [da] República Federativa do Brasil*, Brasília, DF, 23 jul. 2014.

CALABRE, L. Políticas culturais no governo militar: o Conselho Federal de Cultura. In: ENCONTRO DE HISTÓRIA ANPUH – RIO, 12., 2008, Itaguaí. *Anais... Itaguaí*: ANPUH-Rio, 2008. p.1-9. Disponível em: <http://encontro2008.rj.anpuh.org/resources/content/anais/1212692933_ARQUIVO_Anpuh2008.pdf>. Acesso em: 24 maio 2015.

CANCLINI, N. G. Estudos sobre cultura: uma alternativa latino-americana aos cultural studies. *Revista FAMECOS*, Porto Alegre, v. 1, n. 30, p. 7-15, 2006.

CHAUÍ, M. *Conformismo e resistência*: aspectos da cultura popular no Brasil. São Paulo: Brasiliense, 1986.

- COELHO, T. *Dicionário crítico de política cultural*. São Paulo: Iluminuras, 1997.
- CUCHE, D. *A noção de cultura nas ciências sociais*. Bauru: EDUSC, 2006.
- CUNHA FILHO, F. H. Cidadania cultural: um conceito em construção. In: CALABRE, L. (Org.). *Políticas culturais: diálogos e tendências*. Rio de Janeiro: Edições Casa de Rui Barbosa, 2010. p. 177-201.
- CUNHA, N. *Dicionário SESC: a linguagem da cultura*. São Paulo: Perspectiva, 2003.
- DE CERTEAU, M. *A cultura no plural*. Campinas: Papirus, 1995.
- DORNELES, P. *Arte e cidadania: diálogos na experiência do Projeto de Descentralização da Cultura da Administração Popular em Porto Alegre*. 2001. 235 f. Dissertação (Mestrado em Educação) – Universidade Federal de Santa Catarina, Florianópolis, 2001.
- DORNELES, P. *Identidades inventivas: territorialidades na Rede Cultura Viva na Região Sul*. 2011. 376 f. Tese (Doutorado em Geografia) – Universidade Federal do Rio Grande do Sul, Porto Alegre, 2011.
- FERNANDES, N. M. A cultura como direito: reflexões acerca da cidadania cultural. *Semina: Ciências Sociais e Humanas*, Londrina, v. 32, n. 2, p. 171-182, 2011.
- FLORES, W. V.; BENMAYOR, R. Introduction: constructing cultural citizenship. In: FLORES, W. V.; BENMAYOR, R. (Comps.). *Latino cultural citizenship: claiming identity, space, and rights*. Boston: Beacon Press, 1997. p. 1-23.
- FREIRE, P. *Ação cultural para a liberdade e outros escritos*. Rio de Janeiro: Paz e Terra, 1979.
- FREIRE, P. *Pedagogia do oprimido*. Rio de Janeiro: Paz e Terra, 1980.
- GOHN, M. G. *O protagonismo da sociedade civil: movimentos sociais, ONGs e redes solidárias*. São Paulo: Cortez, 2008.
- GRUMAN, M. A UNESCO e as políticas culturais no Brasil. *Políticas Culturais em Revista*, Salvador, v. 2, n. 1, p. 174-186, 2008. Disponível em: <www.politicasculturaisemrevista.ufba.br>. Acesso em: 02 abr. 2010.
- INSTITUTO DE PESQUISA ECONÔMICA APLICADA – IPEA. *Brasil em desenvolvimento: Estado, planejamento e políticas públicas*. Brasília, 2009.
- MILLER, T. Cidadania cultural. *Matrizes*, São Paulo, ano 4, n. 2, p. 57-74, 2011.
- OLIVEIRA, L. L. Cidadania e cultura: do povo à sociedade civil. In: CALABRE, L. (Org.). *Políticas culturais: diálogos e tendências*. Rio de Janeiro: Edições Casa de Rui Barbosa, 2010. p. 247-258.
- PRYSTHON, A. *Estudos culturais brasileiros nos anos 90*. 2000. Disponível em: <http://www.academia.edu/212171/Estudos_culturais_brasileiros_nos_anos_90>. Acesso em: 24 maio 2015.
- ROSALDO, R. Cultural citizenship, inequality, and multiculturalism. In: FLORES, W. B.; BENMAYOR, R. *Latino cultural citizenship: claiming identity, space, and rights*. Boston: Beacon Press, 1997. p. 253-261.
- RUBIM, A. Panorama das políticas culturais no mundo. In: RUBIM, A. A. C.; ROCHA, R. *Políticas culturais*. Salvador: EDUFBA, 2012. p. 13-27.
- TERAPIA OCUPACIONAL E CULTURA. *Apresentação*. São Carlos: Programa de Pós-graduação da UFSCar, 2015. Disponível em: <<https://sites.google.com/site/terapiaocupacionalecultura/>>. Acesso em: 24 maio 2015.
- YÚDICE, G. *A convivência da cultura: usos da cultura na era global*. Belo Horizonte: Editora UFRG, 2006.

Author's Contributions

Patricia Silva Dorneles: text design, organization sources, text editing and review. Roseli Esquerdo Lopes: the text design and review. Both authors approved the final version of the text.

Funding Source

Fellow PNPd / CAPES (December 2013 to February 2015).

Notes

¹ This text comes from a theoretical reflection that make up the study by an occupational therapy in the management and cultural policy actions carried out by the first author on post-doctoral training at the Graduate Program in Occupational Therapy of UFSCar under the supervision of the second author, from December 2013 to February 2015, with the support of PNPd / CAPES - National Program Postdoctoral Staff Coordination of Improvement of Higher Education.

² There was even the Ministry of Culture incentives by Rui Barbosa Foundation that constitute research networks, forums, seminars, and meetings, with the objective of mapping theses and dissertations, as well as to promote the continuation of studies.

³ To learn more on the democratization of cultural policies, it is indicated the reading of the first chapter of the doctoral thesis that covers the history of cultural policy in Brazil (DORNELES, 2011).

- ⁴ Culture Points are institutions that develop cultural action initiatives and mostly promoted by civil society, working in “opaque zones”. The “Living Culture” was conceived as an organic network of cultural creation and management mediated by the Culture Points, its main action. The Culture Point can be installed in a house, a shed, a cultural center, a school, a museum (BRASIL, 2004a).
- ⁵ In May 2013, it was held the First Latin American Congress Live Community Culture in the city of La Paz - Bolivia.
- ⁶ For more details on these instruments, see Dorneles (2011).
- ⁷ On July 23, 2014, Law 13.018 was enacted (BRASIL, 2014), Law Living Culture, which transformed the National Program for Promotion of Citizenship and Cultural Diversity - Living Culture in a Brazilian government policy, giving continuity to the program’s actions, regardless of management alternations in public administration.
- ⁸ Proposed Amendment to the Constitution 150/03, or PEC 150 (BRASIL, 2003), proposes that the resources allocated to culture by the Union to move from 0.6% to 2% of the federal budget, as well as a fixed percentage of investment in culture governments of the states and the Federal District (1.5%) and municipalities (1%). Today, that minimum binding even exist.
- ⁹ It is suggested access to the project site to learn more about the research proposal, the activities, professional collaborators (TERAPIA..., 2015).