

Youth, culture and creativity professionalization

Carla Regina Silva, Isadora Cardinalli, Marina Sanches Silvestrini, Aline Zacchi Farias, Débora Isabelle de Vasconcelos Teixeira, Ana Carolina da Silva Almeida Prado, Leticia Ambrosio, Rúbia Diana da Mota, Caio de Camargo Ishido, Marco Antonio Liu Targa Mancini

Universidade Federal de São Carlos – UFSCar, São Carlos, SP, Brasil.

Abstract: This article integrates reflections about youth, work, and culture from the concept of the creativity professionalization. After all, education and work are central themes for youth with real insertion problems; and culture has been pointed as essential for the development of societies. Therefore, a research is presented that aimed to contribute to the understanding of young managers and cultural producers through a mapping in the city of São Carlos (SP - Brazil). The methodology consisted of: I) mapping of programs, services, and cultural-artistic actions, from the different sectors, designed for or protagonist by young people, by applying a specific questionnaire; and II) artists' interviews (15 to 29 years), living in the city and with an interest in professionalization. Thus, 210 young artists were indicated, with 96 conducted interviews and 46 young matching the profile. The analysis considered the artists from their artistic productions and the categories: identification, structure, professionalization and financing. The demands were marked by the financing and management difficulty, which results in work precariousness in different areas. At the same time, dreams, satisfaction, ideological social transformation and sublimation of life, strengthen these young people in the struggle for the professionalization of their art. It corroborates, therefore, with public investment for the culture toward the transformative potential of cultural processes that produce sensitive displacement. In addition to strategies for development and social impact, adding, therefore, important knowledge and practices for occupational therapy.

Keywords: *Art, Culture, Creativity, Working Conditions, Youth.*

Juventude, cultura e profissionalização da criatividade

Resumo: Este artigo integra reflexões sobre a juventude, o trabalho e a cultura a partir do conceito de profissionalização da criatividade. Afinal, a educação e o trabalho são temas centrais para a juventude que possui dificuldades reais de inserção, e a cultura tem sido apontada como essencial para o desenvolvimento das sociedades. Para tanto, apresenta-se uma pesquisa que teve o intuito de contribuir para a compreensão acerca de jovens gestores e produtores culturais por meio de um mapeamento na cidade de São Carlos (SP – Brasil). A metodologia consistiu em: i) mapeamento de programas, serviços e ações artístico- culturais dos diferentes setores, destinadas ou protagonizadas por jovens, com aplicação de um questionário específico; e ii) entrevistas com os artistas (15 a 29 anos), residentes na cidade e com interesse na profissionalização. Foram indicados 210 jovens artistas, realizadas 96 entrevistas e encontrados 46 jovens no perfil. As análises consideraram os artistas a partir de suas produções artísticas e das categorias: identificação, estrutura, profissionalização e financiamento. As demandas estiveram marcadas pela dificuldade de financiamento e gestão, o que acarreta numa precarização do trabalho em diferentes âmbitos. Ao mesmo tempo, sonhos, satisfação, cunho ideológico de transformação social e sublimação da vida fortalecem esses jovens na luta pela profissionalização de sua arte. Corrobora-se, portanto, com o investimento público para a cultura na direção do potencial transformador de processos culturais que produzem deslocamentos sensíveis. Além de estratégias visando ao desenvolvimento e ao impacto social, somando, portanto, importantes saberes e práticas para a terapia ocupacional.

Palavras-chave: *Arte, Cultura, Criatividade, Condições de Trabalho, Juventude.*

1 Youth and work

This article discusses the youth and their precarious insertion in the labor associated with new strategies for the field of culture. The youth will be understood given its numerical strength, generational importance, social, political and economic relevance and course of life marked by the construction of identity and bases development of how the individual will relate to and throughout the world in all sectors of society (GROPPO, 2007; CORROCHANO, 2013).

It is noteworthy the discussions of *youth culture* presented by Pais (1990), which considers the class structure, the origin social environment and the socially dominant system of values attributed to youth, that will be more or less prevalent and differently experienced according to the trajectories and conditions in which young people are inserted, including their ways of life and everyday life, from their socialization processes.

The Youth Statute demarcates the youth in Brazil between 15 and 29 years old, being considered young adolescents-young (between 15 and 17 years), the young-young (between 18 and 24 years) and young-adults (between 25 and 29 years) (BRASIL, 2013). Currently, if we consider the pyramid population of the country, it is noticed that this group concentrates the highest percentage of Brazilians, about 51 million people (BRASIL, 2013). The numerical importance of young people cannot be considered a problem; the relationship is established when opportunities are scarce, limited and finite, issues including education and work are protagonists.

Corrochano (2013) points out that the role of young people in today's market has turned into a professional insertion process, increasingly long, difficult and random, different from previous decades when entering into a regular occupation at the end of compulsory schooling was almost immediate. Nevertheless, it is important to consider the restriction of educational formalization, which occurred only for a certain segment of the population (MARCÍLIO, 2005).

Historically, this trajectory is related to social classes that belong to the young. Before reaching 18 years old, many young people already are divided between study and work, but from 18 years old, studying becomes a privilege of an even smaller share. Among those from 18 to 19 years old, 25.8% have the study as exclusive activity and in the group from 20 to 24 years old, only 10.1% (INSTITUTO..., 2008). It is noted that young people aged 14 to 17 years old

who only work – the vast majority without having completed primary education – are located mainly between the 40% with the lowest per capita income. Those with higher incomes tend to be dedicated exclusively to the work only from 18 years old, once they have ensured their basic education. The data make evident that more low-income young people start work early and, mostly, without completing the studies (CORROCHANO et al., 2008). In relative terms, young people have high rates of unemployment, informality and income levels below the average of the working population (ORGANIZAÇÃO..., 2009).

The poor young population is the most vulnerable and disadvantage because it has less work experience, low-skilled, low educational levels, lower levels of stability and opportunities, less prestigious functions and lower-paid, informal absorption, fault functions or work, in a continuous cycle of exclusion and precarious insertion in the labor market (SILVA; LOPES, 2009, p. 96).

The global financial crisis and the deceleration of the economy produced the largest number of unemployed young people in history: in 2009, there were 80.7 million young people fighting for a job, many of them are forced to emigrate searching opportunities and sometimes in dangerous conditions or exploitation (ORGANIZAÇÃO..., 2013).

Juan Somavia, General Director of the International Labour Organization - ILO, in the presentation of the Global Employment Trends report of 2010 says:

With 45 million of young women and men entering the global labor market every year, recovery measures must target job creation for our youth (ORGANIZAÇÃO..., 2009).

2 Culture and development

Culture has been presented as a strategy for development, including the demands aimed at youth in national or international documents.

The Agenda 21 for Culture¹ has as its 10th principle, that:

The affirmation of cultures, as well as the set of policies that were put in practice for their recognition and viability, are an essential factor in the sustainable development of cities and territories in human, economic, political and social. The central nature of public cultural policies is a demand of societies in the contemporary world (FÓRUM..., 2004, p. 5).

The United Nations Conference on Trade and Development in 2004 corroborates this view of culture, encouraging the creation of programs and activities involving the implementation of creative industries that contribute to this development (UNESCO, 2013). An important reference for the construction of the Creative Economy² agenda in the country.

The National Plan of Creative Economy (BRASIL, 2011, p. 22) defines this as a representative field of the various joint ventures in the “creative industries”, i.e. productive activities that has a primarily process a creative act generator of a product, good or service whose symbolic dimension is determinant of its value, resulting in the production of cultural, economic and social wealth.

The Federal Government reports that “[...] culture can be used to encourage the fair and sustainable economic development of a country” (PORTAL..., 2009). Cultural activities are strategic and generate work, employment, and income, as well as promoting social inclusion, especially among young people. In Brazil, the annual average growth of creative industries (6.13%) was higher than the average increase of national GDP (about 4.3%) in recent years (PORTAL..., 2009).

The Ministry of Labor states, “[...] there is a consensus that the dimensions of work, culture and education are the pillars of policies aimed at youth” (COSTANZI, 2009, p. 159).

The National Youth Policy (BRASIL, 2006) reinforces that the youth must be guaranteed as a right to the educational and cultural context, because culture is related to the formation, creation and the economy (cultural production), and is undoubtedly one structuring element of youth experience and points to the need for stimulus and cultural spaces for young people and creating programs to this creativity professionalization by artistic means.

The National Culture Plan (BRASIL, 2010) presents in its first article – to develop the economy of culture, internal market, cultural consumption and export of goods, services, and cultural content. The development is understood not only as economic but also to promote a democratic environment of respect for different opinions, providing the possibility of individual ideas, freedom, welfare and political and society organization.

Thus, as pointed out by Souza and Carrieri (2011), Brazil understands and assumes the expansion of creative and cultural sectors as potential for jobs creation, consumption and a creation space for those involved.

3 Creativity professionalization

According to Almeida and Pais (2012), the creative processes, creation and creativity in the contemporary world are acquiring new dimensions of productive organizations that allow an extension of work for young people. This is due to the fact that these processes are being explored from the perspective of the possibility of generating income through professional practices governing this creative professionalism through subjectivity mechanisms of the creation of the subject, which is being increasingly used in business spaces (ALMEIDA; PAIS, 2012).

For De Masi (2002), the fact that creativity has a key role and prominence that did not previously have, due to the fact that it is considered the driving force for the Creative Economy.

On the other hand, we know that culture also faces numerous challenges in its constitution as a social policy, there are contrasts in relation to its social function marked by macroeconomic issues repressed by the capitalist and neoliberal logic that determines productivity, growth and globalization of the economy, labor exploitation, capital investments, interfering and sometimes determine the management, production, circulation processes and even fruition of cultural goods and their work processes.

As a reflex, formal employment in culture presents less dynamism than the set of formal employment and cultural employment reacts more intensely to periods of growth or low growth rate of the economy (BRASIL, 2007), demonstrating its instability and fragility³.

It corroborates the challenges posed by Canclini (2003), which indicates the need to: a) Identify the strategic areas of our development, emphasizing human needs, placing at the center the people and societies, not investments, or other financial indicators or macroeconomic; b) To develop socio-cultural policies that promote technological advance and multicultural expression of our societies focused on the growth of democratic participation of citizens.

The institutionalization, formalization and implementation of cultural policies initiatives should recognize that the more dense, diverse and rich content, the greater their development possibilities. However, the productive potential, employer and innovative of cultural and creative activities are poorly studied, that is why we need to develop new tools, methodologies, and indicators able to understand and promote such activities (BRASIL, 2011).

According to Coelho (2003), to cultural policies can leverage a national development, seen as one

of the largest development engines, it is essential the existence of data about culture, i.e., indicators of an analytical knowledge of the socio-cultural dynamics, and that in turn are capable of directing the formulation of cultural and social-cultural policies.

4 Culture mapping

According to the Ministry of Culture (BRASIL, 2013), mapping of the cultural field has a great contribution to know and measure the cultural activities, and thus obtain parameters and detect the cultural and social needs in a particular location. Added the possibility, from the data obtained, to make formulations, monitoring, management and evaluation of public policies of culture and cultural policies.

The National System of Information and Cultural Indicators (SNIIC)⁴ was initiated to enable the production of statistics, indicators, and other data about the culture activities, to assist in the monitoring and evaluation of the National Culture Plan (BRASIL, 2015).

However, this is not an easy task, because we have a tradition in Brazil in public policy reviews, which difficult longitudinal studies, comparisons and other assessment formats of policies. This also occurs in the cultural sector.

Lins (2006) points out that many countries have gaps in the economic analysis of culture, especially the statistical information about the production and consumption of cultural goods and services. In Brazil, also the production of information and cultural indicators are not a systematically way, updated and coordinated.

5 Mapping of young producers of art and culture

The reflections here presented were structuring for the realization of a set of integrated actions between teaching, research, and extension, which proposed to carry out a mapping of artistic and cultural activities spearheaded by young people (15-29 years) in São Carlos – SP. In addition, aimed to identify and analyze the potential of income creation and professionalization of exerted artistic activity, enhancing youth participation for the insertion in the labor market and cultural qualification.

The activities were linked: I) to the University Extension Program *Art, Culture, Youth and Creative Enterprise*⁵; II) to the *Youth, Work and Creativity Professionalization* Research, along with four other

Scientific Initiations⁶ developed between 2013 and 2015; III) and to the provision of Integrated Curricular Activities of Teaching, Research and Extension – ACIEPE *Art, culture, youth and work*⁷.

The importance of Mapping was directly related to a pioneering diagnosis of art and culture in the city, in addition, it provided a greater understanding of the produced arts, which insertion of young people in the logic market of culture, its perspectives and creativity professionalization possibilities. It also established a bridge between university and community, as well as invested in the critical training of graduate students from different undergraduate courses – Occupational Therapy, Pedagogy, Psychology, Music and Image and Sound – which, along with occupational therapists, integrated a trans-disciplinary team.

Other steps of mapping composed the scope of work, as the development of training from the analyzed data, aimed at improving techniques and management strategies to contribute to the creative professional artists, as well as creating a more cohesive and collaborative network among them. However, because they are not covered in this article, will not be addressed.

The actions were interested in the valorization of youth participation, to provide support and strengthen to the expression and autonomy of the young artist and their creations. To value a protagonist attitude means offering educational interventions designed to develop responsible and interested agents by social movements, in the central role of actions to benefit a community and participate actively in the processes and propositions (BORBA, 2007).

6 Methodological procedures

The mapping was carried out in two stages. The first one is a survey of programs, services, and public, private actions and linked to the Third Sector that offered or conceded places for various artistic expressions activities, whose target audience would be young or being the protagonists of cultural activities. During the second stage, contacts were made directly with the young artists, producers and/or cultural managers, with a particular interest in the professionalization of creativity.

For the organization of work, the ten scholarship students coordinate the works of five mini-teams, representing the artistic expression to be mapped: circus activities, dance, theater, music, visual arts and manual arts. It is noteworthy that, for the formation of mini-teams, beyond graduation specifications, their areas of interest were also considered artistic

skills and militants wingspans in the cultural scene of its members.

For the data survey, partnerships with public bodies were performed, such as Coordination of Arts and Culture, Municipal Special Secretariat for Children and Youth, Municipal Secretariat of Education and the Municipal Secretariat of Citizenship and Social Care of the City Hall of São Carlos. The Cultural Workshop Sérgio Buarque de Holanda also contributed to the data collection, linked to the state of São Paulo, and Culture Points.

For the survey of programs, services and activities linked to the Third Sector, non-governmental organizations were activated, from a publication that presents the entities linked to the Third Sector in the city of São Carlos (TERCEIRO..., 2013), as well as the Social Service of Commerce – SESC and independent artists groups. Programs, services, and activities of the private sector were aimed at schools, academies, producers and other autonomous work groups.

The contact with such services and equipment aimed at:

- a) To map and identify the artistic and cultural activities from their proposals aimed at youth;
- b) To analyze the potential of these activities to the professionalization of art and culture;
- c) To understand the artistic and cultural potential of the young participants; d) To reflect about the geographical distribution of artistic and cultural activities found in the city.

Two research instruments were used, created specifically for this purpose: a questionnaire to contact the programs, services and actions, and a road map to guide the interviews with young people. The questionnaire was applied in person or by phone and contributed to the standardization of contacts already raised, gathered information about the artistic expressions and indicated young

people and groups working professionally in the area (Table 1).

All young and indicated groups were contacted, getting information about the Mapping and being invited to participate. From the returns, interviews were scheduled to personal contact with artists and groups. Thus, it was possible to conduct interviews and collect more accurate information, involving identification, relationship with the professionalization, demands, problems, achievements and prospects, and possible indications of other young/groups to compose the Mapping (Table 2)⁸.

Interviews were recorded, transcribed and tabulated. The specific purpose was to identify which actually were in the profile, i.e., young or residents groups and acting in São Carlos that aimed at professionalization of creativity because would be the target of next interventional steps.

7 Results

Contacts were made with 121 equipment's (60 public, 36 private and 25 of the Third Sector). From the Mapping, 210 groups or individual artists were indicated, who perform work for young people or performed by them (194 indicated by the public sector⁹, 3 bay the private and 13 by the Third Sector)¹⁰.

Analyzing the public sector, we verified that most of the artistic and cultural activities are aimed at young people (80%). The more present artistic expressions were dance, theater, manual and visual arts, and the intention most of the time is facing the educational aspects. Regarding the private sector, it was possible to identify that the most available activities were dance and music, also aimed at teaching techniques. But in the Third Sector, the activities offered to young people (58%) are mostly focused on manual arts, music, and dance, also related to education, but valuing the living and leisure.

Table 1. Questionnaire Issues.

Information to be collected	Detailing
Artistic and cultural expression	Dance; music; theater; circus; manual arts; visual arts; others.
Identification	Name of space/service/place; region; address; indication; informant name; telephone; e-mail/website
Target-population: Met young people?	No; yes too; only yes. If yes, age group
Performed activities	(Open answer)
Financing	Public; private; third sector; mixed
Purpose of activities	Professionalization; educational; leisure and living together; social demands; others.
Indications	Contact name

In the second phase, 96 interviews were carried out with artists and collectives of young artists, and 46 met the selection criteria (Table 3).

Through detailed interviews, it was possible to list demands, difficulties and find capabilities and strategies in young people who work directly with the creativity professionalization in every artistic expression, deepening discussions about art, culture, youth and work.

Some aspects of the analysis of each artistic expression were listed, understanding the particularities in relation to the production, creation and dissemination process, as well as exploring the familiarities, i.e., important issues that are seen as challenges, noting that in general, independent of the artistic expression, presents the same demands. The results from each artistic expression will be presented.

8 The music and its diversity

Concerning the groups and artists related to the field of music, 120 contacts were indicated, which 32 were interviewed, as initially fit in the Mapping profile; the others had more than 29 years, lived in another city or were not available to attend the research¹¹. When questioned about possible links to other groups and services, 23 (72%) groups reported performing partnerships and articulations in the course of their artistic career.

16 music groups were found, who fit the profile, in relation to musical styles, will be presented the relation to of the group of young artists and the amount of selected groups interested in the creativity professionalization – rock (15/7), rap (8 / 6) sound system (2/1), experimental (2/0) and various other styles (5/2). We can note, therefore, that the highest concentration of young people who have an interest in the professionalization produces rap (75%).

Of the 16 selected groups, it is important to point out that 60% of them have the leisure objective linked to the work and professionalization, about 62.5% of them had already developed or developing services for the community, ranging from public presentations, workshops and provision of specific training.

The main difficulties related to the professionalization range from commercial recognition of the musical style that is produced (as in the case of rap, sound system and experimental), the lack of resources to invest in art and the difficulty in being able to devote exclusively to the producing art. Thus, the discourse among groups was common, to pursue other informal or temporary professions to obtain the income in an attempt to keep the main occupation linked to artistic activities, which are desired and performed with satisfaction.

However, no matter how far the professionalization and the 'live music' seems, the groups suggest strategies

Table 2. Guiding themes of the Script Interview II.

Thematic	Guiding questions and many questions
Identification	Artistic and cultural expression; interviewee data (14)
About historic	Education year; first contact with the group; main support; opening structure; involvement time (6)
Structure and constitution of the group	Group characteristics; entry or permanence criteria; management formats (5)
Achievement	Central activities, logistics of meeting and work, generated products (4)
Objectives	Group type and goals (2)
Professionalization, financing, and resources	Resources, financing, support, sponsorship; difficulties for creativity professionalization and possible solutions, relationship with the community, dreams and if participates and/or articulates cultural network (9)
Indication	Indications of other young artists and/or groups (1)
Open space	Free (1)

Table 3. Conducted interviews and artists groups mapped by expression.

Artistic expression	Performed interviews	Young artists that aims professionalization
Music	32	16
Dance	12	6
Circus art	12	7
Theatre	6	3
Manual, visual and martial arts	34	15
TOTAL	96	46

and motivations that go far beyond the financial issue (although financial stability is recognized and required), which enters the satisfaction of cultural production, the possibility of social transformation through art and the desire to express and transmit to others thoughts and feelings that mobilizes significantly¹², these features allow groups to maintain the motivation to continue believing in the work they produce.

The following excerpts from interviews that illustrate the presented debates.

I classify the rap, as well as I do, as transformation, or artist, are you an artist, not right? We are a social transformer. Because what we do with the music will reflect the experience and the lives of others (S. D., 23 years).

Bro, my dream is.... professionalize me even in the thing, you know?! Living with rap and be recognized by our own effort... Recognition, bro... recognition that we trying is not today, sending right ideas, information, idea of thousand degree, so it's not an idle talk or a talk to please... what others want to hear, it is our opinion, we are here every day, the skin suffers, we have several examples because we live the stuff... So we expect recognition, professionalize and live only of the rap! (D.V.S., 22 years).

9 The dance and its collective

In the first stage of mapping, 32 dance groups were indicated. After the initial and selective contact, 12 groups have gone through the interview process and 6 dovetailed in the project¹³ profile. The number of groups components is emphasized, that together total 87 people involved in this artistic expression, that develop street dance styles, belly dancing, and break.

All that aims to professionalize intend that their art can be a source of income and support; however, three groups/artists maintain parallel work outside the cultural field for financial survival. Regarding financing, five (83%) are maintained with own resources obtained through artworks, workshops, student tuition, and one of them has support and donations. The groups reported partnerships with universities, schools, and other dance academies to obtain resources, physical structures or presentations, and only one associated professionalization linked to social projects.

Among the difficulties pointed out by artists, four reported having difficulties getting external financial resources and three cite the lack of recognition.

The difficulty in reconciling the artworks to the studies; the lack of partnerships and the difficulty of disseminating the work were also cited. Only two groups presented the sale of shows as a strategy, and half of them pointed out the need for the development of public cultural policies.

The dream of having their own space for rehearsals, shows, and dance classes and be recognized for their art, appeared in the speech of all respondents, as the desire for a greater number of followers of this art. Among the desires and objectives of these groups, we can list the participation in competitions both inside and outside the city of São Carlos, seen as a means of dissemination of work and experiences exchange.

10 The theater as a conscious expression

There were 36 groups identified that perform specific activities for the theater in the first stage. However, only six groups had the profile¹⁴.

Among the many choices about the main objective of the groups, half of the groups showed: 70% are aimed at generating income, employment, and professional training, provide contact, informal experimentation in the field of art and culture to others; 40% are geared to practices or movements with social, political and citizenship ideals and 20% said they intended to leisure.

Given the found difficulties, all groups mentioned the need of having other jobs for subsistence and highlighted the lack of effective cultural policies to ensure public and private incentives to carry out their activities. The groups also point to the lack of structural spaces in the city facing the diverse needs that permeate the universe of theater, such as test, design, lighting, reading the material, setting pile, among others.

On the other hand, despite all the difficulties and responsibilities, the speeches of the artists reveal the character of personal satisfaction that artistic production provides. Young people report emphasizing the possibilities for leisure and fun, social and political transformation and sublimation of life that the theater offers, continuing the fight for execution of their work, pointing out that many potentials are explored more intensively during activity of acting. And that reason is a factor that justifies the continuity of doing the same with so many challenges and present demands. The following excerpts from interviews involve the pointed reflections.

The pleasure of doing what we do, can also get into the leisure, right? It is not the focus. It is being able to conquer more fields within this, we think, unanimously, that is a struggle tool for some, or a sublimation life tool, let's say, for others (M. A., 26 years).

If we can know that we are doing something that is changing the life of a person who was not going to the theater because as we do, is a group that many parts has a living with people who are not from theater, they are not connected in the sense, not attending the theater, they do not know what theater is. So you know that a person who has this social circle will be on stage and will be able to take a person or another that is for the theater, I think this is the biggest dream of the group, to know that people who are there watching, are people who may not have contact with the theater, with art in general (H. B., 26 years).

11 The circus art and artist's juggling

There were 19 groups identified and 12 interviews made with the groups selected by the study inclusion criteria¹⁵. A striking feature of this expression is in the individual work of artists, that even when configured as collective, have few members.

In the interviews, difficulties such as lack of investment in the various segments of the public power in the artistic and cultural activities were listed, making the lack of infrastructure in the groups to perform their activities; the number of reports offered also sets as insufficient for these groups, as well as feedback to the participants who were not selected. Faced with the issue of lack of financing, all groups and artists pointed out that need to exercise other jobs to survive (which most have precarious elements such as lack of a formal contract, long hours of work, low wages, freelance, etc.), the difficulties can lead to the abandonment of the practice of artistic activity, although the desires and investments of artists are facing maintenance and growth.

The presentation of circus techniques like juggling and fire breathing in traffic lights and squares are frequent, as monetary collection strategy. Four groups/artists report doing this activity, but also exercise the training of these techniques at the expense of other work activities not related to art. However, they recognize the precariousness of activity, as well as the existing risks: vehicular traffic, urban violence and those arising from the activity, such as the fire-breathing numbers, which in addition to

the fire hazard due to the use of harmful to health substances.

Among the demands identified by the groups, there is also lack of training in other areas of knowledge to the group consolidation (such as management, financial management, logistics, and production) as well as the lack of technical or higher education courses in the arts scenic area. Following, this is an interview with an excerpt artist who evaluated the participation in the research.

Oh, I wanted to talk, I think this research will help to visualize me in the art, especially in academic issue and could be seeking a space for dialogue within the university to discuss art, to research the artistic issues of the city. I think all this helps to strengthen this movement that I imagine, so it will be built gradually, but makes the difference, because it is already a space that is talking about art, talking about the theme. All this helps to strengthen a larger movement of art promotion, to promote art as a constitutive thing of the city and society. So I consider this research very important (L., 26 years).

12 Visual, manual arts and other plural expressions

In terms of manual and visual arts, there were 106 nominations, 34 interviews and 15 groups and artists fell into place in the profile of the research¹⁶.

In particular, this artistic expression presented a range of productions and diversity categories: visual arts (13), manual arts (10), plastic arts (2), manual and visual arts (2), manual, visual and plastic arts (4), plastic and visual arts (1), co-working group and capoeira group.

These artists and groups, 87% are aimed at generating income, 80% to work and professionalization and 53% to leisure. Concerning financing, eight (54%) rely on personal investments, six (40%) use their own works profits to maintain and one artist cited using the two strategies. When asked about the demands to work with the art, the groups mentioned as difficulties the low valuation of labor, the lack of incentives and financial resources, lack of visibility, difficulty in reaching the target audience and dissemination, not having an appropriate structure for work, low professional training, can not devote full time to art. These groups and artists, five (34%) offer some type of service to the community. Gain space, grow professionally, unable to keep up with the income of the work and sow the art around the world, are some of the goals and dreams of these groups.

It is noteworthy that the groups facing the visual arts seek for training and technical training; seven of them reported this need while the other categories did not mention this issue. This category also presents the skills/training as solving strategy, while the other arts show in a greater number of responses, the need for encouragement of public policies in general, cultural policy in particular, and also claim primarily places to the exposure their productions and works.

So, I believe that when people seek a goal, they need to get it through education. Education is their training. Being it high education or training through external means. I believe that the work that's being done now, it is already a super important step. Because of course, when it will be at the academic google, I will publish and talk that I participated. And so other people will be getting information and makes a domino effect. I think from small jobs, you can achieve great proportions and I think the focus that you are reaching in this work is cool (P. B, 27 years).

13 Final considerations

It was possible to conclude from the analysis, that young people have occupied the fields of art and culture as producers, managers, and consumers, and many seek the creativity professionalization. In this way, some difficulties are relevant and pointed out, many of them are similar to the groups and artists regardless of the expression that produce, among them are: the difficulty of organization among the team as the self-management of the artworks; lack of adequate infrastructure (spaces for rehearsals, artistic production, exhibition and dissemination); lack of internal and external financial resources; need for audience expansion and culture as conscious consumption (which is not linked to major markets and media, mainstream), need to strengthen between artistic categories, restriction of public policies to encourage and promote the art and culture that can reach profiles of groups and artists presented in this work.

The presented demands, certainly the issue of financing comes as a challenge faced by all groups to achieve 'living from art', and many artists reported the need to maintain a parallel work to their art, an extremely relevant data. In the list of artists with their independent careers, it was possible to identify obstacles related to work management, as the artist needs other formations, such as administration, financial management, communication, experiences with bureaucratic and legal processes, in addition

to reduced teams to perform tasks, whose functions are overlapping to artistic, for which interests are focused.

Due to the lack of opportunities and incentives for these artists, currently, there is competition in the market, which confirms the individualization of problems, and limitations of the perspectives of the work. It is necessary to identify the emergence of public policies that support and promote the creativity professionalization as possible strategies for youth groups.

Dreams and accomplishments of desires also frequently appeared in the interviewee young, being linked to the artistic career achievements and the recognition and appreciation of their work and the desire to sow the art, be able to visibility, reach more people around the world and share their creation processes. The actions aimed to ideological, political and social changes, satisfaction, fun and sublimation of life strengthen these young people in the struggle for the professionalization of their art.

Relevant aspects are in the notes of the team performing the Mapping, i.e., of young people directly involved in the search of data and contacts, interviews and approaches with the artists. In the systematization reports, monitoring and evaluation, important aspects were scored considering their professional and personal training. Some of the indicated items were: a trans-disciplinary team formation as a multiplier factor of pluralities, of experiences and exchange of experiences; the creation of spaces for discussion of actions and host of demands; the importance of being able to work with art and culture in the academic world, as they are rare opportunities and enhancement of the university's integration into social issues, focusing on possible impacts from the perspective of cultural policies.

All these aspects contributed to the construction of new technical and scientific knowledge, to exchange knowledge between the fields and involved people and for the production of sensitive movements that trigger reflections about the creativity professionalization in youth.

Regarding the training of occupational therapists in the culture, important aspects were perceived involving the relevance of this professional and its activities in the field of culture, considering its economic, symbolic and civic dimensions, because the approach to the subject in activity necessarily refers to multiple brought culture doings. The connection between work, education, creative processes and creativity professionalization, is outlined as a

strategy for occupational therapist interested in the inclusion process, in the artistic languages and expression and potential appreciation, producing a network of training opportunities for professional practice. Causing the active experimentation of this process already in graduation, with students in construction and reflection process about their constitutions and future professional actions being extremely valid and necessary.

References

- ALMEIDA, M. I. M.; PAIS, J. M. *Criatividade, juventude e novos horizontes profissionais*. Rio de Janeiro: Jorge Zahar Editor, 2012.
- BORBA, P. L. O. Protagonismo. In: PARK, M. B.; FERNANDES, R. S.; CARNICEL, A. (Org.). *Palavras-chave em educação não-formal*. Campinas: Unicamp, 2007. p. 241-242.
- BRASIL. Ministério da Cultura. *Política Nacional de Juventude: diretrizes e perspectivas*. São Paulo: Conselho Nacional de Juventude, 2006. Disponível em: <<http://www.secretariageral.gov.br/atuacao/juventude/politica-nacional>>. Acesso em: 8 jun. 2015.
- BRASIL. Ministério da Cultura. *Economia e Política Cultural: acesso, emprego e financiamento*. Brasília, 2007. Disponível em: <<http://www.cultura.gov.br/documents/10883/38605/cpc-volume-03.pdf/643124a6-d5ef-4d90-b2db-a1c9c96ae536>>. Acesso em: 8 jun. 2015.
- BRASIL. Ministério da Cultura. *Plano Nacional da Cultura: metas do Plano Nacional da Cultura*. Brasília, 2010. Disponível em: <<http://www.cultura.gov.br/plano-nacional-de-cultura-pnc>>. Acesso em: 19 fev. 2015.
- BRASIL. Ministério da Cultura. *Plano da Secretaria da Economia Criativa: políticas, diretrizes e ações 2011-2014*. Brasília, 2011. Disponível em: <<http://www.cultura.gov.br/documents/10913/636523/plano+da+secretaria+da+economia+criativa/81dd57b6-e43b-43ec-93cf-2a29be1dd071>>. Acesso em: 8 jun. 2015.
- BRASIL. Secretaria Nacional de Juventude. *Aprovação do Estatuto da Juventude: um imenso legado para o Brasil*. Disponível em: <http://www.juventude.gov.br/sg_juventude_juventude/juventude/noticias/ultimas_noticias/2013/07/10-07-2013-aprovacao-do-estatuto-da-juventude-um-imenso-legado-para-o-brasil/view>. Acesso em: 15 jul. 2013.
- BRASIL. Ministério da Cultura. *Sistema Nacional de Informações e Indicadores Culturais (SNIIC)*. Disponível em: <<http://www.cultura.gov.br/sistema-nacional-de-informacoes-e-indicadores-culturais-sniic>>. Acesso em: 5 mar. 2015.
- CANCLINI, N. G. Reconstruir políticas de inclusão na América Latina. In: ORGANIZAÇÃO DAS NAÇÕES UNIDAS PARA A EDUCAÇÃO, A CIÊNCIA E A CULTURA. *Políticas culturais para o desenvolvimento: uma base de dados para a cultura*. Brasília: UNESCO, 2003. p. 21-42.
- COELHO, T. Banco de dados: do inerte cultural à cultura da vida. In: ORGANIZAÇÃO DAS NAÇÕES UNIDAS PARA A EDUCAÇÃO, A CIÊNCIA E A CULTURA. *Políticas culturais para o desenvolvimento: uma base de dados para a cultura*. Brasília: UNESCO, 2003. p. 217-232.
- CORROCHANO, M. C. et al. *Jovens e trabalho no Brasil: desigualdade e desafios para a política pública*. São Paulo: Ação Educativa/Instituto Ibi, 2008. Disponível em: <http://www.bd.ae.org.br/dspace/bitstream/123456789/2301/1/Jovens_trabalho_Brasil.pdf>. Acesso em: 8 jun. 2015.
- CORROCHANO, M. C. Jovens trabalhadores: expectativas de acesso ao ensino superior. *Avaliação*, Sorocaba, v. 18, n. 1, p. 23-44, 2013.
- COSTANZI, R. N. *Trabalho decente e juventude no Brasil*. Brasília: Organização Internacional do Trabalho OIT, 2009.
- DE MASI, D. *Criatividade e grupos criativos*. Fantasia e concretude. Rio de Janeiro: Sextante, 2002.
- FÓRUM UNIVERSAL DA CULTURA. *Agenda 21 da cultura: cidades e governos locais unidos*. Barcelona: Comissão da Cultura, 2004. Disponível em: <<http://www.agenda21culture.net/index.php/pt/docman/agenda21/9-ag21cptpdf/file>>. Acesso em: 17 maio 2015.
- GROPPO, L. A. Condição juvenil. In: PARK, M. B.; FERNANDES, R. S.; CARNICEL, A. (Org.). *Palavras-chave em educação não-formal*. Campinas: Unicamp, 2007. p. 91-92.
- INSTITUTO BRASILEIRO DE GEOGRAFIA E ESTATÍSTICA – IBGE. *Projeção da população do Brasil por sexo e idade 1980-2050*. Rio de Janeiro, 2008. Disponível em: <www.ibge.gov.br/censo2010>. Acesso em: 19 fev. 2015.
- LINS, C. P. C. *Indicadores Culturais: possibilidades e limites*. Brasília: Ministério da Cultura, 2006. Disponível em: <http://www.cultura.gov.br/documents/10883/38605/edc_cristinapereira_1148588640.pdf/f4663acf-76b7-48b7-bbf8-e65751b5bfe8>. Acesso em: 10 maio 2015.
- MARCÍLIO, M. L. *História da escola em São Paulo e no Brasil*. São Paulo: Instituto Braudel, 2005.
- ORGANIZAÇÃO INTERNACIONAL DO TRABALHO – OIT. Trabalho decente e juventude. In: ORGANIZAÇÃO INTERNACIONAL DO TRABALHO. *Diagnóstico situação da juventude no Brasil*. Brasília, 2009. Disponível em: <http://www.oitbrasil.org.br/sites/default/files/topic/youth_employment/pub/trabalho_decente_juventude_brasil_252.pdf>. Acesso em: 19 jan. 2014.
- ORGANIZAÇÃO DAS NAÇÕES UNIDAS – ONU. Millennium Development Goal Achievement Fund. *Youth, Employment and Migration MDG-F Thematic*

- Study: Review of Key Findings and Achievements*. 2013. Disponível em: <http://www.mdgfund.org/sites/default/files/YEM_Thematic%20Study.pdf>. Acesso em: 20 fev. 2015.
- PAIS, J. M. A construção sociológica da juventude: alguns contributos. *Análise Social*, Lisboa, v. 25, n. 1-2, p. 139-165, 1990.
- PORTAL BRASIL. *Cultura é ferramenta para incentivar desenvolvimento econômico*. Brasília, 2009. Disponível em: <<http://www.brasil.gov.br/cultura/2009/10/cultura-e-ferramenta-para-incentivar-desenvolvimento-economico>>. Acesso em: 17 maio 2015.
- REIS, A. C. F. (Org.). *Economia criativa como estratégia de desenvolvimento: uma visão dos países em desenvolvimento*. Itaú Cultural: Garimpo de Soluções, 2008.
- SILVA, C. R.; LOPES, R. E. Adolescência e Juventude: entre conceitos e políticas públicas. *Cadernos de Terapia Ocupacional da UFSCar*, São Carlos, v. 17, n. 2, p. 87-106, 2009.
- SOUZA, M. M.; CARRIERI, A. P. Racionalidades no fazer artístico: estudando a perspectiva de um grupo de teatro. *RAE-Revista de Administração de Empresas*, São Paulo, v. 51, n. 4, p. 382-395, 2011.
- TERCEIRO SETOR SÃO CARLOS. *Guia de instituições, trabalhos e informações voltadas à promoção e ao desenvolvimento social*. São Carlos: SENAC, 2013.
- UNESCO. *Creative economy report: widening local development pathways*. United Nations/UNDP/UNESCO, 2013. Disponível em: <<http://www.unesco.org/culture/pdf/creative-economy-report-2013.pdf>>. Acesso em: 19 fev. 2015.

Author's contributions

Carla Regina Silva, Isadora Cardinali and Marina Sanches Silvestrini were responsible for supervising the work and for the performed analyzes. Aline Zacchi Farias, Deborah Isabelle de Vasconcelos Teixeira, Ana Carolina da Silva Almeida Prado, Leticia Ambrosio, Rúbia Diana Mota, Caio Camargo Ishido, Marco Antonio Liu Targa Mancini made the collections and contributed in the analysis of the data. All authors are responsible for drafting the text and approved the final version.

Financing source

University Extension Program PROEXT SESU MEC (2013-2014).

Notes

- ¹ Document with world vocation that seeks to establish the basis for a commitment to cities and local governments for cultural development, it was approved in 2004 in Barcelona, the first Universal Forum of Cultures.
- ² The concept of the creative economy originates from the term creative industries, in turn, inspired by the *Creative Nation* project, Australia, 1994. Among other elements, it advocated the importance of creative work, its contribution to the economy of the country and the role of technologies as allies of cultural policy (REIS, 2008).
- ³ The goal 11 of the National Culture Plan is: to increase by 95% in formal employment in the cultural sector, this is because much of the cultural workers have no formal employment, with unregistered or even another type of contract (BRASIL, 2013).
- ⁴ This is a virtual platform managed by the Ministry of Culture, which aims to provide access to the cultural segment information, centrally, and provide methodologies and establish parameters for measuring the activity of the cultural field and social needs for culture.
- ⁵ The program was approved and financed by the Report of the University Extension Program PROEXT, of the Secretariat of Higher Education, of the Ministry of Education (2013-2014), and supported by the Pro-Rector of Extension of the Federal University of São Carlos, conducted by laboratory of Human Activities and Occupational Therapy of the Occupational Therapy Department, Federal University of São Carlos.
- ⁶ This is an 'umbrella' Research which integrated the Scientific Initiation research: Youth, Creative Enterprises and Social Technology (2013-2014); Young Theatre Actors: work and professional creativity (2013-2014); Hip-Hop is an Only Family: youth, work, and professional creativity, (2014-2015) and Preludes about Arts Education: the creativity professionalization of circus performers, with the support of Scientific Initiation Programs of Pro-Rector of the Federal University of São Carlos and the National Scientific and Technological Development Council (CNPq).
- ⁷ ACIEPE was offered to 35 students and interested in the outside community to the university, during the first half of 2014, and contributed to the coordination of research activities, teaching and extension, through theoretical, practical and field work meetings, where mini-teams had opportunities to meet and participate in research and extend activities with young artists of the city.

- ⁸ It is noteworthy that all ethical procedures have been complied with; the research was approved by the Research Ethics Committee of the Human Beings, Process No. 426,473. All informants who collaborated with the research authorized their participation, nodding the Consent Form.
- ⁹ The signs carried out by the Cultural Workshop Sérgio Buarque de Holanda were highlighted, which provided a considerable number of contacts powered by years of experience in the field of culture.
- ¹⁰ It is probable that may exist other not mapped activities in the city, but they lack systematization and sharing, which makes the reliable transfer of information when requested.
- ¹¹ Did not respond to attempts to contact and four people refused or were unable to participate.
- ¹² The groups recognize the art as an expression and communication channel, which can transmit ideas and emotions, in addition to rational consciousness established in this relationship. It can raise awareness because it uses is different aesthetic languages.
- ¹³ Among the groups that were not interviewed, the main causes were: the purpose of the group was only leisure; the group had no youth or the group was not acting anymore.
- ¹⁴ Among the reasons that identified outside of the profile were: outdated data, repeated indications, answers absence, refused or were unable to participate in the study, groups and artists over 29 years and non-residents in São Carlos.
- ¹⁵ Among the reasons that identified outside of the profile were: artists above 29 years, return absence of made contacts, three groups do volunteer work at the hospital and have no interest in professionalization and groups that were not identified with this artistic expression.
- ¹⁶ Among the reasons that identified outside of the profile were: return absence of made contacts, outdated or incorrect data, no longer work in the city of São Carlos, participants over 29 years, do not have the professionalization as an objective, groups which embedded in other expressions and a refusal to the participation invitation.