



OLHARES

REVISTA DO DEPARTAMENTO DE EDUCAÇÃO - UNIFESP

**ART AND EMANCIPATION:  
the educational experience of Fundação Cultural do Pará**

**ARTE E EMANCIPAÇÃO:  
a experiência educativa da Fundação Cultural do Pará**

**ARTE Y EMANCIPACIÓN:  
la experiencia educativa de la Fundação Cultural do Pará**

Marta Martins Pederiva  
Universidade Federal do Pará / PGEDA / ANARKHOS  
marta.pederiva@hotmail.com

Amanda Aliende da Matta  
Universitat de Barcelona  
amanda@damatta.me

Alice Martins Pederiva  
Universidade de Brasília / GEPPE / CNPq  
alicepederiva@hotmail.com

Patrícia Lima Martins Pederiva  
Universidade de Brasília / FE / PPGE/UnB  
pat.pederiva@gmail.com

**Abstract:** This paper discusses education, access to culture and social vulnerability in the context of the Paraense Amazon, based on the experience of Fundação Cultural do Estado do Pará (FCP), in the light of liberation psychology, social identity theory, and moral recognition theory. It contextualizes both the Amazon in a broader sense as well as Pará's Amazon, in order to present part of Brazil's northern reality, some of the possibilities and challenges faced because of geographic, cultural and social idiosyncrasies of the region. After briefly presenting FCP's history and structure, it shares some educational experiences in arts in non-formal environments. Finally, it dialogues with the mentioned theories to help us think about education and access to culture, especially in a context of social vulnerability, as well as to explore different possibilities for intervening in this reality. To sum up, it brings concepts from the fields of education, art, psychology, law and others to gaze upon a part of education and culture in the Paraense Amazon.

**Keywords:** Fundação Cultural Pará. Moral Recognition. Social Identity Theory.



**Resumo:** Este artigo discute educação, o acesso à cultura e vulnerabilidade social no contexto da Amazônia Paraense, com base na experiência da Fundação Cultural do Estado do Pará (FCP), à luz da psicologia da libertação, teoria da identidade social, e teoria do reconhecimento moral. Contextualiza tanto a Amazônia num sentido mais amplo, como a Amazônia paraense, de modo a apresentar parte da realidade do norte do Brasil, algumas das possibilidades e desafios enfrentados devido às idiosincrasias geográficas, culturais e sociais da região. Após uma breve apresentação da história e estrutura da FCP, partilha algumas experiências educacionais em artes em contextos não formais. Finalmente, dialoga com as teorias supramencionadas para contribuir na discussão sobre educação e acesso à cultura, especialmente num contexto de vulnerabilidade social, bem como para explorar diferentes possibilidades de intervenção nesta realidade. Em suma, traz conceitos dos campos da educação, arte, psicologia, direito e outros para contemplar uma parte da educação e da cultura na Amazônia paraense.

**Palavras-chave:** Fundação Cultural Pará. Reconhecimento Moral. Teoria da Identidade Social.

**Resumen:** Este trabajo discute educación, acceso a cultura y la vulnerabilidad social en el contexto de la Amazonia paraense, a partir de la experiencia de la Fundação Cultural do Estado do Pará (FCP), a la luz de la psicología de la liberación, la teoría de la identidad social y la teoría del reconocimiento moral. Contextualiza tanto la Amazonia en sentido amplio como la Amazonia de Pará, para presentar parte de la realidad del norte de Brasil, algunas de las posibilidades y desafíos que se enfrentan debido a la idiosincrasia geográfica, cultural y social de la región. Después de presentar brevemente la historia y la estructura de la FCP, comparte algunas experiencias educativas en artes en ambientes no formales. Finalmente, dialoga con las teorías mencionadas para ayudarnos a pensar la educación y el acceso a la cultura, especialmente en contexto de vulnerabilidad social, así como para explorar diferentes posibilidades de intervención en esta realidad. En resumen, aporta conceptos de los campos de la educación, el arte, la psicología y el derecho, entre otros, para contemplar una parte de la educación y la cultura en la Amazonia paraense.

**Palabras clave:** Fundação Cultural Pará. Reconocimiento moral. Teoría de la Identidad Social.

## Introduction

The right to education is a widely explored theme in Brazilian society and, in most contexts, it is taken as an a priori truth. However, there is a range of barriers, from historical erasure to lack of structure, that explain the denial of people's institutional rights. This article will present, in the context of the Paraense Amazon, and based on the experience<sup>1</sup> of Fundação Cultural do Estado do Pará (FCP)<sup>2</sup>, reflections on education, access to culture and social vulnerability through the lens of liberation psychology, social identity theory, and moral recognition theory.

Adhering to critical pedagogy, we defend education as a process of integral development, as well as personal and social transformation. In this sense, education is a process that should dialogue with the context, be a space for awareness and critical thinking. It should enable each person and community to recognize reality and be able to act on it.

<sup>1</sup> All ethical precautions were taken, respecting the procedures established for scientific research, with the consent of the foundation and the courses' participants.

<sup>2</sup> FCP is a cultural foundation linked to the State Secretariat of Culture. It is an agency structured in 2015 from an administrative reform that merged three distinct institutions: Fundação Curro Velho (FCV), Instituto de Artes do Pará (IAP), and Fundação Cultural Tancredo Neves (Centur) (REIS, 2017). Among several activities, it works as a training and qualification center in non-formal education in Belém do Pará.



As Martín-Baró (1996) said, it is necessary not only to take people's context into consideration, but also to work with one's identity and how they relate to it as an intrinsic and indissociable part of educational processes. According to the author, a learning process, professional guidance or therapeutic counseling needs to project the individual into their social and national context and, at the same time, pose the problem of their authenticity as a member of a group, part of a culture, citizen of a country in order to truly seek the development or self-realization of people.

In this sense, this article will use the experience of FCP as an educational one, focused on access to culture and art, which works from a local perspective of social transformation. Our goal is to defend the need to work, in contexts of vulnerability and risk, on the positive development of moral recognition, and to present educational practices that can inspire ways to do so.

Thus, in order to analyze the challenges and possibilities for the promotion of artistic education and access to culture in the Paraense Amazon, based on the experience of the FCP, this study will first introduce a contextualization of the Amazon. Next, it will focus on the Paraense Amazon and, then, on the FCP. After that, it will present Honneth's theory of moral recognition and engage it in dialogue with the data shared in the previous sessions. The reflections will continue, making use of liberation psychology, and social identity theory before the final considerations.

## **Contextualizing The Amazon**

It is possible to situate the Amazon in different ways. Whether through the socioeconomic formation of the region (CASTRO AND CAMPOS, 2015), the social and cultural formation of the Amazon based on the conception of integral development (BENCHIMOL, 2009), disclosing and analyzing bonds of social and political domination that persist in Amazonian institutions (SILVA AND RAVENA, 2015), or any other, it becomes evident that it is rich in diversity.

The Amazon is spread over nine countries: Brazil, Bolivia, Peru, Ecuador, Colombia, Venezuela, Guyana, Suriname and French Guiana, and it is necessary that a governmental alliance deal with issues such as biopiracy, smuggling, arms and people trafficking; river transport and cross-border mobility; in addition to the fact that national actions exert direct influence on neighboring countries (ARAGÓN, 2018). There is also a demand for national integrated actions between the three levels of government (municipal, state and federal) in



each country, in order to promote local sustainable development, focused on public service in the sectors of education, security, health, culture, environment, leisure, economy, among others (SILVA AND RAVENA, 2015).

The Brazilian government uses the concept of Legal Amazon to deal with the country's part of Amazon (IBGE, 2021a). It is based on territorial sociopolitical limits. Thus, the geographical character, the Amazon biome, does not determine its bias. With an area of approximately 5,015,067.75 km<sup>2</sup>, the region makes up about 58.9% of Brazilian territory, and is made up of 772 municipalities distributed in Acre (22), Amapá (16), Amazonas (62), Pará (144), Maranhão (181, 21 of which are partially integrated into the Legal Amazon), Mato Grosso (141), Rondônia (52), Roraima (15) and Tocantins (139).

Even though the Legal Amazon has a large territorial extension, it has “the lowest demographic density in the country (about 4 inhabitants per km<sup>2</sup>)” (O QUE É A AMAZÔNIA LEGAL, 2014, our translation). It is important to remember that the region, geographically speaking, encompasses the Brazilian Amazon biome, but also 20% of the Cerrado biome and part of the Mato Grosso Pantanal.

We thereby recognize the social, cultural, environmental, historical, economic, governmental diversity, among so many others, that we encounter when looking at the Brazilian Amazon. With this awareness, we are able to highlight the particularities of Pará's Amazon region, where FCP operates.

## **The Paraense Amazon**

With a land area of 1.245.870,700 km<sup>2</sup>, Pará is the second largest state in Brazil, second only to Amazonas. However, its estimated population is 8,777,124 people, which places the region in 9th place federally and 1st in the Amazon. Hence, its demographic density is 6.07 inhabitants/km<sup>2</sup>, making Pará 21st in the ranking of the 27 Brazilian states, including the Federal District (IBGE, 2021b).

Such information is relevant to begin to understand the elements that cross its culture and education, such as water resources, mining, agriculture, urban expansion, and socio-spatial segregation. When we analyze that the 2nd largest Brazilian state is the 21st in inhabitants per square kilometer, we can have a notion of some challenges provided by this reality and listed by researchers such as Hage (2005), Braz and Costa (2015), among others.



An obstacle brought about by the housing discrepancy in Pará, added to the number of educational institutions in the region, for example, is that long distances need to be covered by students and teachers to get to school. The commute can take up to eight hours a day, walking along poorly paved side roads, riding a horse or resorting to bicycles, motorcycles, trucks, buses, different types of boats, and other means of transportation, often old, unmaintained, and overcrowded (HAGE, 2005).

Braz and Costa (2015) indicate the issue of distance and its relationship with transportation, mentioned by Hage (2005), as responsible for a high rate of students' absences from school and the second largest cause of dropouts among women in Adults and Young Adults Education (EJA), only behind marriage and/or pregnancy.

Another issue of conflict in Pará is the power relationship existing in the denial of different identities and cultural expressions. There are several collective and individual initiatives to take care of the specific needs of indigenous peoples, riverine populations, quilombolas, migrants, and many other historically marginalized groups. However, even with some achievements, there is much to improve.

Brasileiro and Pereira (2016) discuss public educational policies and indigenous schooling. The authors highlight that the indigenous schooling process is complex and was started late, rooted in an unfortunate part of the history of decimation and invisibility. These are traumatic remnants of the colonial period, when their cultures, as well as the knowledge of their ancestors, were hidden and an education was imposed on them as if they had none.

Thinking about artistic experiences within the school environment, we are faced with socially instrumentalized practices, which depart from its essence as authentic human activity in culture, serving as a means to an end. They could be organized from legitimate meanings in terms of their genuine cultural roots, not instrumentalizing the educational experiences in order to achieve a homogenization that respects socially accepted and reinforced standards.

Deconstructing the imaginary of a homogeneous Paraense Amazon requires a dialogue with Çairé, Boi-Bumbá, Círio de Nazaré, Círio Noturno de Santo Antônio, Marujada, Festival das Tribos Indígenas de Juruti, Cordões, Pássaros Juninos and so many other local cultural expressions. In addition to all the representative and variety matters of Northern Brazilian popular culture, they reveal a musical richness that is only possible because of the encounter of peoples and cultures in the country. Many of the national music genres, such as frevo, forró, samba, bossa nova, carimbó, and several others, could only last through time because of the communities that disseminated and socialized them throughout the local history.



However, as stated by Martinez and Pederiva (2013, p. 12), “this musicality is not so noticeable within the school walls of Brazilian basic education”.

Therefore, if the musical language has been in human experience for so long, in rituals, dances, singing, etc., besides being a very important element that, along with the word articulated in the metric of verses, has contributed to the emergence of the first styles of poetry and popular song, also serving as a link to strengthen the human imagination, we can then conclude that music participates for many centuries in human education (OLIVEIRA, 2019, p. 15, our translation).

From the author’s reflection and recognizing the implications of having Pará as a context, with all its expressive plurality, one may ask: how are conditions of possibilities created for educational processes that dialogue with human integrality in expressive, artistic terms, in cultural authenticity, without fragmentations of a scholarly character and with inclusion of diversity?

An educational experience that can help us think about possibilities is the one from Fundação Cultural do Estado do Pará (FCP). In the next section, we will contextualize the foundation and bring examples that support our reflections on education, access to culture, and social vulnerability.

## **Fundação Cultural do Estado do Pará**

Headquartered in Belém, FCP seeks to reach all 144 municipalities in Pará, with actions in four areas: formation, through courses and workshops in arts; reading and information, by offering courses and programming aimed at the universalization of access to reading, libraries and information registration supports; incentive to culture through public tenders, awards, incentive laws and financing lines for the various spheres of research, practice and production of art; and events, with vast artistic-cultural programming developed in its buildings and spaces - theaters, cinemas, galleries, auditoriums and internal squares (FCP, 2022).

Its broad prism of actions was inherited from the three former institutions (FCV, IAP e Centur<sup>3</sup>), which were merged in the creation of FCP. Although they all acted in the area of culture, each one had different actions, in addition to independent programs with their own covenants and cultural agents, attentive to specific social demands (SOBRAL, 2017). As we will bring FCP as an example of good practices in working with access to culture and education, it is important to mention that even today there are controversies about the merger:

---

<sup>3</sup> Fundação Curro Velho (FCV), Instituto de Artes do Pará (IAP), and Fundação Cultural Tancredo Neves (Centur).



The loss of autonomy brought the suppression of self-criticism, the deep sleep of alienation; it led to an extremely hierarchical and educationally deficient management model. The machine became bigger, but slower and less accessible - everything, today, must first go to the central power. Talking to some of the technicians who work in these agencies, it is evident that there has been a regression, a specialization, and the erosion of highly qualified professionals who should be able to make their contributions, but are excluded from the decisions, or sectorized, by a centralizing management that is reactive to any form of divergence. They have also extinguished the environment of debate that was the great source of ideas that led to profound social and cultural transformations in Belém (SOBRAL, 2017, our translation).

Some of these complications were reported during the event *Dialogues about Art Courses: Proposals and Developments*, from March 14 to 18, 2022, held by the Diretoria de Oficinas Culturais e Iniciação Artística (DOCIA) in the Núcleo de Oficinas Curro Velho building<sup>4</sup>. For example, the FCP's operation is similar to that of the FCV, but the physical and management structure is not the same. Before, there was one coordination per art form. Now, there is one board of directors and two coordinators to take care of everything. Another factor that creates challenges is the reduced number of technicians, since, in addition to the downsizing, some were transferred to different agencies or ended up going after other public tenders (DOCIA, 2022).

While delivering two courses and a workshop for FCP in different locations, a teacher (PEDERIVA, 2022; 2022a; 2022b) was faced with the lack of technicians, hired to support the Foundation's actions, due to the fact that the institution had scheduled her classes at times when these professionals were in other locations. Employees from other specialties then did their best to supply the structural needs, such as finding room keys, searching for sound cables and connecting devices that would be used during the classes.

By hosting different FCP actions, each property also materializes ways to fulfill FCP's mission: to foster, preserve, and disseminate cultural assets, ensuring access to forms of art and the development of the arts in general through activities in the areas of teaching, extension, experimentation, and research, in order to promote people as agents of their own culture (FCP, 2022).

---

<sup>4</sup> Besides the proposals inherited from FCV, IAP and Centur, FCP also kept the five buildings where the administrative and operational functions of the foundation's flowchart are installed. The first building, Headquarters, houses the Biblioteca Pública Arthur Vianna, Centro de Eventos Ismael Nery, Teatro Margarida Schivasappa, Cine-Teatro Líbero Luxardo, Galeria Theodoro Braga, Fonoteca Pública Satyro de Mello, besides halls and two indoor squares for large events. The second building, Núcleo de Oficinas Curro Velho, has various rooms, a theater, amphitheater, library, and the Núcleo de Práticas de Ofício e Produção, to hold workshops, courses, shows, and various programs. The third building, Casa da Linguagem, includes a library, auditorium/cinema, gallery, and facilities for courses, workshops, and programming focused on verbal language actions. The fourth building, Casa das Artes, hosts courses, workshops, exhibitions, and shows with the theme of qualification in arts, especially in the aspect of creative economy and the promotion of audiovisual, with an auditorium/cinema, gallery, library, and dance hall, among others. The last one, Teatro Experimental Waldemar Henrique, is destined for the realization of theater, dance, and music performances. (FCP, 2022). All of them are listed as historical heritage and, through their cultural artifacts, actively participate in the foundation's activities, channeling the institution's mission through its main articulators (REIS, 2017). This choice can be understood as a primary indication of the FCP's effort to value the democratization of access to Pará assets, since all branches can be visited for free and each one embodies different architectural currents, as well as the diversity of the foundation's activities.



One of the elements that demonstrates the attention to accessibility is the cost of the courses for those who want to participate: free for public school and infocenters students (elementary and high school), children under 12, people with disabilities, and seniors 60 and older. For college students, private school students, and other people, a fee of R\$20 is charged, paid in cash at registration (PIX and credit cards are not accepted).

There are course offerings of the most varied artistic expressions, regularly throughout the year, as Fundação Curro Velho has done since its creation in 1990 until it was merged. As a training and qualification center in non-formal education, FCV has trained several people in visual arts, music, performing arts, and audiovisual, qualifying young people and adults for job and income opportunities. FCV's performance in forming generations of professionals is so strong that several recognized artists are locally referred to as "crias do curro" [Curro's offspring]. Part of this structure is the absorption of workshop participants by the institution itself to learn the function of instructor for new workshops.

Among the various possibilities for such absorption to occur, a common one was that of someone who, after participating in several classes and performance practices, would receive an invitation to work as an assistant to more experienced teachers. Progressively, they would be inserted into artistic initiation processes as an instructor. Nowadays, such process is still possible, but by means of a credentialing public notice (DOCIA, 2022).

These instructors not only work internally at FCP's buildings, but are also sent to other locations, usually disadvantaged regions, reaching villages, distant communities, such as quilombolas, riverine communities or others; "enhancing artistic productions, enabling cultural exchanges, more services and a greater favoring to the artists' improvement" (REIS, 2017, p.26). Such displacement is planned based on the combination between the interest for the course demonstrated by the community leader and the teacher's availability to provide services, indicated when the accreditation is done at FCP. When filling out the documents, each person must indicate in which regions they can work, among them Baixo Amazonas, Tapajós, Xingu, Marajó, Tocantins, Guajará, Guamá, Rio Caeté, Rio Capim, Lago do Tucuruí, Carajás, and Araguaia. The twelve regions are illustrated by Map 1:





Map 1 – Integration Regions in the State of Pará



Source: FCP (2022).

Before choosing who will conduct the activity, FCP tries to analyze where the instructors live, in order to value local professionals and minimize transportation and accommodation costs. As it turns out, most of the instructors are still from the Belém region and, for the commuting and lodging values to be added to the remuneration for the activity, there is a justification and analysis process that is not always accepted. That is, many times the instructors need to pay for their trips, which often take hours on roads or rivers that do not always have a good structure (DOCIA, 2022).

That is what happened with a teacher from the ceramics course in Colares, a municipality that is in the Guamá region, on the coast of the Marajó Bay (Teacher 1, personal communication, May 21, 2022). On Map 1 we notice that it is a region adjoining the capital, yet it is a journey of about two and a half hours by car on a road that is in good condition, but requires crossing the river with a ferry at a certain point. Another example that addresses the issue of mobility, presented in the previous session, Pará's Amazon, is the fifteen-hour boat trip a drama teacher took to get to Portel, a municipality located on the border between Portel Bay and the Camaraipi River, in the Marajó region, which is also adjacent to Belém's (Professor 2, personal communication, May 24, 2022). Commuting expenses, therefore, rarely boil down to just one means of transportation. Even within the Guajará region, when going from Belém to Ananindeua to teach an Introduction to Theater class, Pederiva (2022b) would take two buses in a trajectory that usually took an hour.



When faced with this challenge of instructor transportation, we can think about the relationship of participants to this distance from the capital. When teaching her workshop at Usina da Paz Icuí-Guajará in September 2022, Pederiva (2022b) was surprised when told that this was the first opportunity in Ananindeua for theater education. According to the class of seventeen participants between the ages of 16 and 70, until then it was only possible to do theater if they went to Belém. As the commute was long and transportation had to be paid for, no one there had participated in any previous training, even though some people had dreams of acting professionally.

It is relevant to comment that not all participants want to develop a source of income when seeking FCP's courses. Some are already recognized by the social and artistic environment and seek an update or to interact with other professionals, others wish to occupy some spare time, several seek the therapeutic side of the activity and of the Foundation, or are there because of a socio-educational measure (DOCIA, 2022). Such heterogeneity is amplified with FCP's institutional partnerships with other entities, such as Centros de Atenção Psicossocial (CAPS), Fundação de Atendimento Socioeducativo do Pará (FASEPA), Fundação Papa João XIII (FUNPARA) and many others:

[...] We've served the Calabrian shelter since 2011, they are children and young people with disabilities who were abandoned by their families, and were sheltered by this institution; they are brought here by the institution, they do not come independently, [...] the goal with them is to seek reinsertion, in short, to give different opportunities to everyone. So, you see, the interests that make people come here are the most diverse: being personal or institutional. Because we have, for example, FASEPA that comes to us to include boys who are in semi-probation, and FUNPAPA, likewise. There is also the women's police station, for example, sometimes a woman was raped or suffered some kind of violence by her husband and is under a protective measure by the state, then the institution comes to us to offer, during this period, a course (REIS, 2017, p.119, our translation).

The diversity of age, gender, race, previous experience, objective, origin, cultural values, socioeconomic conditions, and specific needs make up the reality of FCP's activities. The courses, then, are designed based on collectivity, welcoming and sharing for knowledge democratization. All these elements are taken care of in their multiplicity and authentic forms of expression, far from the standardization that usually happens in educational processes.

Research such as that of Neto (2016), Reis (2017), Sobral (2017), Farias (2018) and many others demonstrate this plurality in the FCP's audience. They also expose how examining the Foundation's actions can help think of a new way to deal with the subject, strengthening these practices and considering their singularities, especially in terms of their rootedness as an Amazonian identity. This contextualization can appear both in the development of the classes, with the choice of words when speaking, corporealities, sounds, references brought by participants, and in some final product, such as a presentation, exhibition, etc.



We can cite a theater exercise focused on scenic structure, where students should improvise from three parameters: where, who and what, in a scene with beginning, middle and end. A group that should be in the park with a salesman, a sportsman and a father with his family to discuss a foolproof plan developed their narrative arc by contextualizing the situation in the Círio de Nazaré. Not only did they mention the procession as if it was occurring at that moment, but they also commented on the saint's new mantle, street names, people who were on the rope, and other events that are part of the set of celebrations involving Our Lady of Nazareth (PEDERIVA, 2022). There was not a stereotypical proposal of representation of a religious and cultural event of extreme importance for northern society. It was an element brought by the people on stage as part of their baggage and experience, from their knowledge about the solemnity. There was no reprimand for being related to a religious theme, encouraging a space of respect.

It is not always that this respect happens smoothly. With another group, while conducting the theatrical game Zip, Zap, Boing<sup>5</sup>, the teacher came across a participant (P1) who verbalized that he would always pass the focus to another (P2) until the latter, who only passed Zip or Zap and had previously said that he wouldn't do the Boing because he thought it was ridiculous, answered with Boing. In fact, P1 not only passed the focus to P2, but declared that his intention was that the other reacted with Boing.

Each and every time, the teacher made a point of gently repeating that the person receiving the focus had three choices and it was up to that person alone to decide how to act. When she paused the activity to talk to the class about perceptions and analyses of the exercise, she started a discussion about our personal expectations in relation to the choices and attitudes of others, whether on stage or off stage.

The teacher reminded them that there were rules to be collectively respected and, within the agreements made, each person had freedom of decision and action. Soon they would be staging, and the control over each person's performance would always be individual. No matter how incredible the ideas or suggestions of other participants were, the final choice would always be up to the one making it. So, dealing with expectations, anxieties, frustrations and so many other feelings is part of the stage reality, as well as the social one. And, finally, the first and foremost agreement in that space was respect.

---

<sup>5</sup> Zip, Zap, Boing is a theatrical game traditionally used for the purpose of collective warm-up, interaction, focus, and energy. It can have several rule variations. The one used by the teacher in this class involved everyone standing in a circle and one player looking at another to pass the focus through one of the actions: Zip (along with the look, the player claps their hands to one of the two people at their right or left side), Zap (with the look, the player claps their hands to anyone who is not by their side), or Boing (the person shakes the whole body with the intention of returning the focus to the person who sent it to them).



As they resumed the theatrical game, P1 continued passing the focus to P2, but without speaking. After a few rounds, P2 ended up reacting with Boing not only to P1, but also to other people in the circle, in an initially restrained way and gradually with a looser body, always laughing while doing it (PEDERIVA, 2022b).

A constant feedback<sup>6</sup> from her classes at FCP was regarding the general feeling of being welcomed (PEDERIVA, 2022, 2022a, 2022b). “I had never been here before. I don’t know, but it seems like now I feel super comfortable, like I’ve been here several times before. It feels like home, very familiar” (Participant 1). “I felt a very good feeling from the beginning. The teacher makes us feel very comfortable” (Participant 2). “It was pleasant to arrive and feel at home. At the same time I kept asking myself ‘am I doing it right? Am I good at this?’, I was feeling more and more secure, lighter and free to do things here” (Participant 3). “This here is a magical world, where you can be whoever you want” (Participant 4). “I was tense, stressed, and here I was relaxing. I even had a headache, but now it’s gone. It’s kind of therapeutic” (Participant 5). “Since 2020, when the pandemic started, I have always lived indoors. I never had the desire to experience such occasions that I am experiencing now, of lying on a stage. I always had a different view of theaters and plays, I always saw it as a talent, as a way of life and as culture. I have been very lonely these times and coming here I think I can free myself, be free, be my own way as much as possible. I like staying here, I feel comfortable, and I can be what I want” (Participant 6). “Back home there are a lot of problems and I always leave feeling very bad. And I always keep looking for a second place to feel comfortable. It seems that here I found it, because here I feel so good! I don’t even want to leave” (Participant 7).

Besides these and other spontaneous phrases that demonstrate the construction of the educational space as a safe place for experimentation and freedom of being, some words chosen by participants to describe the work of the day<sup>7</sup> can also be brought up: collectivity, fun, learning, positivity, creativity, unity, joy, teamwork, challenge, happiness, peace, comfort, cozy, unexpected, discovery, harmony, availability (PEDERIVA, 2022, 2022a, 2022b).

Finally, in addition to the cycle of courses, FCP promotes a range of informative and cultural activities, such as scenic and musical performances, lectures, discussions, fairs and plays, plastic, visual and literary exhibitions, in addition to three major moments of more intense dialogue with the community in general, namely those related to the cycles of Carnival, June festival and Christmas (FCP, 2022). Thus, FCP’s work goes beyond mere technical training in arts, acting to strengthen the identity, subjective and social constitution of the participants.

---

<sup>6</sup> All feedback was personal communication given orally and in portuguese by the participants to Pederiva during the courses in 2022 and were translated by the authors.

<sup>7</sup> The teacher has the custom of, at the end of the lesson, asking students to share one word with the class to illustrate what that day meant to them.



## Moral recognition as overcoming inequalities

According to moral recognition theory (HONNETH, 2007, 2011; FASCIOLI, 2012), the constitution of identity is a way to truly guarantee access to justice or, in other words, human rights. Without mutual moral recognition in society, there would be no possibility of overcoming inequalities. The subjective perception of moral disrespect demonstrates an inherent ethical flaw in society.

We need, who would doubt, food, clothing, housing and culture, freedom of speech and awareness, in order to lead a dignified life. But we also need, and sometimes even more, comfort and hope, meaning and affection, those goods of gratuity that can never be demanded as a right; that are shared by those who give them, not out of obligation, but out of the abundance of the heart. But the human world is not just one of demands and requirements, rights and duties, much less one of calculations and prudence [...]

Educating for the 21st century means educating well-informed citizens, with good knowledge and who are also prudent, in terms of quantity and quality. But it is also, to a great extent, educating people with a heart, with a deep sense of justice and a deep sense of gratuity. (CORTINA, 2007, p. 263, our translation)

Cortina (2007) proposes that the notion of justice, of rights and duties, is insufficient for society to fulfill its main ethical objective. This ethics of justice needs to be complemented by a cordial ethics, which emerges from the heart and establishes a bond that unites one person to another, to the care and happiness of the other: an *ob-ligatio*. The recognition of the *ob-ligatio* that exists between people, and the consequent action based on care, would be the goals of an ethical education that is coherent with our times.

The author thus subscribes to a long feminist tradition in philosophy that advocates a morality of care as opposed to a morality of justice. The feminist ethical proposals to which we subscribe in this paper go beyond noting this variability and argue that Good and Justice require care: ethics must be sensitive to care.

In FCP's performance, we see an example of how this care-sensitive ethics is performed on a daily basis. Limiting itself to an ethic of justice, the foundation could say that it offers equal access and right to culture to the community by offering its courses for free or at very reduced prices, and also having buildings spread throughout the state's territory. This simple action would already be, in fact, a way to make it possible for many people to have access to art. However, FCP goes beyond that and, through the work of professionals like Pederiva, incorporates the ethics of care into the daily routine of its workshops, by promoting a sensitive welcome to the needs of each individual participant. These actions become clear, for example, in the anecdote of the Zip, Zap, Boing game, and also in the participants' evaluations at the end of each class.



The paradigm of care determines that we are part of an undivided whole and that, therefore, the illness of one is the illness of all. It proposes an ethic of care: for the spirit and the material, the near and the distant, the recognized and the misunderstood. And for this, it requires an active search for the Other, who is not just another-self, but something or someone naturally different, though equally valid.

To situate ethics is to recognize the difference-inequality game (MCLAREN, 2000a and 200b; SILVA, 2000) that is established by our multicultural conservative or liberal humanist culture (MCLAREN, 2000a). Decolonial studies propose the overcoming of abstract universalism, which is only possible because it is created from a position of world power.

Grosfoguel (2007) clarifies that abstract universalism pretends a timeless knowledge and an ahistorical subject. However, every subject is cultural and all knowledge is produced from a subject. To enable listening to the Other, it is essential to literally listen to the other, to allow the voice and the production of knowledge of the other.

Again, we can analyze how this deconstruction of a universal other is materialized in FCP's practices. In the anecdotes of story creation, the participants transform the reality into their own, by adapting the narratives to the geographical and cultural context of Pará. It is not important, then, to create an universal abstract subject or experience, or to act on the stories of others; a possibility is created for the participants to recognize and value their local culture, identity and subjectivities.

Fascioli (2012) proposes that "citizenship education requires overcoming the rights paradigm "not because it is incorrect, but because it is insufficient" (p. 38). To realize *ob-ligatio*, to generate the basic conditions of reciprocity, it is necessary to build conditions of moral recognition in its three levels.

[...] our personal autonomy is an intersubjective construction and, therefore, citizens owe each other more than mere respect for their individual rights. In particular, Honneth warns us that legal recognition-and respect, which is its ethical background-is an important, but not sufficient, level of recognition. We owe each other mutual esteem for the contribution of each individual's particular qualities and capabilities, and thus what one brings, to the lives of all, from one's gender, race, particular culture, interests, and capacities. In Honneth's words, we owe each other solidarity. And this requires overcoming a cognitive approach, mobilizing feelings and emotions that can transform our evaluations and dispositions toward others (FASCIOLI, 2012, p. 54, our translation).

Axel Honneth, a third-generation author of the Frankfurt School, explains that "human subjects can develop an intact self-relation only by virtue of the fact that they see themselves affirmed or recognized according to the value of certain capabilities and rights" (2007, p. 138). For the author, the origin of social pathology, the key node of the problems we encounter as a society lies in moral disrespect, that is, in the lack of moral recognition of all subjects (HONNETH, 2007).



Honneth categorizes three forms of moral recognition: affective-emotional, legal, and social recognition (2011). The lack of primary recognition, emotional affect, “rob a person of the certainty of being able to enjoy physical well-being” and of their confidence that their well-being matters (HONNETH, 2007, p. 136); the lack of legal recognition threatens self-respect and social integrity; and the lack of social recognition (esteem, social valuation) generates the feeling of not being socially significant, important, valid, affects his social dignity (HONNETH, 2007).

It is interesting to note that recognition - according to Honneth’s definition - does not just occur in a direct relationship between people, but is something structural, systemic. A structure that recognizes, a society that recognizes, is established more than simply in a relationship where one person recognizes another. Honneth adds two new levels to the more widespread discussion of recognition (which is usually restricted to the primary dimension): institutional recognition, the second level, and social recognition, which many call solidarity.

Honneth therefore argues for the essentiality of working on moral recognition in communities so that each subject can develop in a psychologically healthy way. Thus, education in contexts of social vulnerability has an intrinsic relationship with psychology.

We can see the favoring of moral recognition in its different dimensions in FCP. At the institutional level, for example, free and low tuition for some social profiles guarantees their access to culture, thus promoting a second dimension form of moral recognition. The same occurs as a product of the workshops, which qualify people for professional activities in performing and audiovisual arts, music, and visual arts, both in the foundation itself (as trainers) and externally - the access to work and professionalization is a way to guarantee equal rights.

Hiring the trained people also fosters the social dimension of moral recognition, since it is a way to value the contribution that the person can offer to their community. The local culture agents and the holding of the workshops in heritage buildings are also ways of recognizing local culture.

Finally, besides the professionalizing dimension, FCP also offers the art workshops to many people who simply want to learn a new language, and its intervention methodology based on democratization and welcoming allows each person to be recognized in their individuality and develop personal bonds - which is clear in the participants’ evaluations about their meetings. Thus, the FCP also acts in the dimension of affective moral recognition.

Table 1 summarizes the above mentioned dimensions of moral recognition, their forms and consequences, and a short outline of how they were taking into action by FCP:



Table 1. Dimensions of moral recognition, their forms and consequences

Forms of recognition	(1) Primary relationships of positive regard	(2) Legal rights	(3) Acknowledgement by the community
Potential outcomes	Enhanced resilience and self-confidence	Rights can be developed and universalised in law enhancing a person's self-respect	Enhanced self-efficacy and self-esteem
Mode of recognition	Providing emotional care through friendship or supportive relationships	Granting and upholding a person's legal rights	Social validation of a person's talents, interests, strengths and contribution to the community
Actions taken by FCP	Creating a hosting environment for personal bonds and the respect and valorization of individualities	Granting real access to education and culture through territorializing workshops and offering them for free or low prices	Recognition and valorization of local culture and identity in plays and exercises; hiring local artists as recognition of their contribution

Source: first three lines extracted from Houston and Dolan (2008, p. 460).

## Psychology, Awareness and Emancipation

Iraheta, Vides and Martín-Baró (1982) argue that one of society's main roles is to make sure that everyone receives what is essential to ensure their development and education. In light of this, the role of psychology takes place in the sphere:

where each person finds the reflected impact of their being and doing in society, where they assume and elaborate a knowledge about themselves and about reality that allows them to be someone, to have a personal and social identity. Awareness is the knowledge, or the not knowing, about oneself, about one's own world, and about others, a practical knowledge more than a mental knowledge, since it is inscribed in the adequacy to the objective realities of all behavior, and only partially conditioned does it become a reflexive knowledge (MARTÍN-BARÓ, 1996, p. 14, our translation).

Cultural context is an inseparable part of human development. It is also, consequently, part of identity formation and awareness of oneself and of the world (PEDERIVA, MATTA and LOVATO, 2022). Therefore, when talking about the challenges encountered in the access to education and culture by the communities of Pará's Amazon, it is necessary to understand the complexity of the constitution of their own identity. Fraxe, Witkoski and Miguez (2009) raise the existing difficulty in delineating it, considering the history and the current social and political context of the region.





As mentioned earlier, there is a vast diversity of influences that contributes to the variety of regional cultural and artistic expressions. However, this diversity cannot be understood without taking into consideration the existing contrasts, such as the political and cultural denial suffered by traditional communities, such as indigenous peoples and quilombolas, who resist centuries-old attempts to erase their traditions

The initiative to give visibility to the Amazonian peoples presupposes considering them inserted in a context of historical changes, subject to the same dynamics that permeate the socioeconomic and political-cultural system of contemporary civilization. It is about creating mechanisms that facilitate and enable the participation of these social groups in the decision-making processes of power, in a critical and conscious way. For this, it is necessary to make social emancipation a project for all, built by all citizens (FRAXE, WITKOSKI and MIGUEZ, 2009, p. 30, our translation).

FCP focuses on promoting culture and art, through access and education, in order to encourage the agency of those who make up the community. In this sense, besides being an artistic or educational tool, it can be considered a tool for social and, therefore, psychological emancipation. As such, it can be thought of in the light of the theories of psychology, namely, in this work, the psychology of liberation and the social identity theory, in order to allow its better understanding.

In terms of social identity, people belong to various groups with whom they share belief systems about social structures. Social identity theory holds that one's self-perception is related to how that person perceives one's status within one's groups. At the same time, it is related to the status of one's group when comparing it to other groups (TAJFEL AND TURNER, 2004).

In other words, people perceive themselves based on a social identity that they create based on social categorization and appreciation of belonging to a certain group. Self-esteem, influenced by this process, tends to increase when the social identity is positive and decrease when it is negative (TREPTE AND LOY, 2017). A positive social identity is based on a positive outcome of the aforementioned comparisons, something that members of each group in turn try to maintain or achieve (TURNER, BROWN AND TAJFEL, 1979).

If these comparisons have negative results, Social Identity Theory outlines four possible strategies: decategorization, individual mobility, social creativity, and social competition (TREPTE AND LOY, 2017; URBIOLA, 2016). Each person will choose their strategies considering their beliefs about the social structure, which in turn is based on several aspects, such as their attachment to the group, the relationship between the group they are part of and others, the permeability of the boundaries between groups, and the legitimacy and stability of the relationship statuses.



Decategorization is related to focusing on individual characteristics that differentiate a person from the group they belong to. As for Individual mobility, meanwhile, would be to leave the group to which one belongs to join another of higher social status. This strategy is only viable in situations in which the characteristic that binds the person to the group can be changed. Social creativity refers to finding ways to increase the positive distinctiveness of a certain group. Finally, social competition, considered as the strategy of social change, would seek to transform low status into high (TREPTE AND LOY, 2017; URBIOLA, 2016).

The latter occurs through questioning the very structures that maintain social status, creating movement strategies at the collective level that are capable of altering their reality. This requires that the members of the group in question feel a high level of identification and perceive their social position as unfair. In turn, in order to be able to promote this change, it is imperative to individually and collectively develop awareness, something that Martín-Baró (1996) argues is the very essence of the work of psychology.

the thing to do in psychology is to build awareness: to accompany each subject to understand themselves in their social structure, to be able to see it critically and to regain agency over their own life. This process implies three aspects: subjects transform themselves by modifying reality; critical awareness of reality implies understanding the mechanisms that oppress people; and this process allows for the recovery of historical memory, the construction of social identity, and reinforces transformative action. [...] the critical questions that psychologists must ask themselves concerning the character of their activity and, therefore, concerning the role it is playing in society, should center not so much on where, but on from whom; not so much on how something is being done, but for whose benefit; and, thus, not so much on what kind of activity is being practiced (clinical, school, industrial, community or other), but on what are the concrete historical consequences that this activity is producing. (MARTIN-BARÓ, 1996, p. 22, our translation)

Based on this principle proposed by liberation psychology, it is understood that the activities developed by FCP, based on access to culture and art, contribute to a greater impact on the communities in the region. This happens when it seeks to democratize access to physical spaces of culture, through the use of historical buildings listed as cultural heritage, something historically denied to vulnerable groups. Aligned to this, it promotes expressions of local culture by seeking to dialogue with the realities of the most diverse people and taking cultural and educational offerings to the community. Furthermore, it also promotes a sense of agency by facilitating their involvement not only as learners, but as potential instructors.

In the aforementioned stories adapted to the geographic and cultural context of Pará, for example, we can observe a process of recognition and promotion of the local culture as something to be shared. Also, the fact that this is done in formal spaces can be considered a way of valuing this culture and, therefore, a factor that strengthens the group's identity. The group decides to put key elements of its social identity at the center of its literary-theatrical realization, facilitating the adoption of collective strategies that can enhance both the group and the people who compose it.



## Final considerations

This study sought to analyze the challenges and possibilities for promoting artistic education and access to culture in Pará's Amazon, based on the experience of the FCP. To do so, it brought contributions and drew dialogues with liberation psychology, social identity theory, and moral recognition theory.

If we want to guarantee access to critical and emancipatory education, it is necessary that this education favors the construction of a strong social identity, which promotes the agency of vulnerable groups on how to tell their own story, hence promoting another perspective on one's sense of self. Furthermore, this education must favor the moral recognition of all people, particularly those belonging to groups that have been historically denied access to formal educational spaces.

Whether these barriers are constructed as a denial of the knowledge of these people, of their historical erasure, or of the lack of a structure that allows them to be present in conditions of equality, it is essential that they are at the center of any movement for reparation and social change. In contexts of social vulnerability, in which the search for the guarantee of institutional rights is often perverted by a colonizing institutional structure, observing this psychological and ethical dimension becomes even more important.

FCP's experience demonstrates in practice the possibilities and challenges for intervening in this reality, considering the geographic, cultural and social idiosyncrasies of the Amazon region of Pará.

## References

ARAGÓN, Luis Eduardo. A dimensão internacional da Amazônia: um aporte para sua interpretação. **Revista NERA**. Presidente Prudente, v.21, n.42. 2018.

BENCHIMOL, Samuel. **Amazônia**: formação social e cultural. 3. ed. Manaus: Valer, 2009.

BRASILEIRO, Tania Suely Azevedo; PEREIRA, Terezinha do Socorro Lira. Políticas públicas educacionais e escolarização indígena. **Revista Educação e Emancipação**, São Luís, v. 9, n. 3, jul./dez. 2016. Edição Especial.

BRAZ, Elza Evangelista; COSTA, Maria de Nazaré Braga da. **A educação de jovens e adultos**: o desafio da permanência do educando em sala de aula, a evasão escolar na escola Gedeão Chaves. 59 pp. Trabalho de Conclusão de Curso. Licenciatura em Pedagogia. Universidade Federal Rural da Amazônia, Plano Nacional de Formação de Professores, Campus Tomé-Açu/PA. 2015.



CASTRO, Edna R. de; CAMPOS, Índio. **Formação socioeconômica da Amazônia** (orgs.). Belém: NAEA/UFPA, 2015.

CORTINA, Adela. **Ética de la razón cordial. Educar en la ciudadanía en el siglo XXI**. Oviedo: Ediciones Nobel, 2007.

DIRETORIA de Oficinas Culturais e Iniciação Artística/DOCIA. **Diálogos sobre Oficinas de Arte: Propostas e Desdobramentos**. Belém, 2022.

FARIAS, Marcos Alan Costa. **Grupo Cultural Encanto do Quilombo**: uma etnografia da prática musical. 152 pp. Master's thesis. Programa de Pós-Graduação Interdisciplinar em Ciências Humanas. Universidade do Estado do Amazonas, Manaus: UEA, 2018.

FASCIOLI Álvarez, Ana. Una educación ciudadana más allá de los derechos. **Andamios**, 2012, vol.9, n.18, pp.11-34.

FRAXE, Therezinha de Jesus Pinto; WITKOSKI, Antônio Carlos; MIGUEZ, Samia Feitosa. O ser da Amazônia: identidade e invisibilidade. **Cienc. Cult.**, São Paulo, v. 61, n. 3, p. 30-32, 2009.

FUNDAÇÃO Cultural do Estado do Pará/FCP. **FCP**. 2022. Available from: <<http://www.fcp.pa.gov.br/>>. Access in: 23 set. 2022.

GROSGOUEL, Ramón. Descolonizando los universalismos occidentales: el pluriversalismo transmoderno decolonial desde Aimé Césaire hasta los zapatistas. In: Castro-Gómez, S. y Grosfoguel, R. (orgs). **El giro decolonial: reflexiones para una diversidad epistémica más allá del capitalismo global**. Bogotá: Siglo del Hombre Editores, 2007.

HAGE, Salomão Antônio Mufarrej. Multissérie: Histórias do Grupo GEPERUAZ. **Comunica GEPERUAZ**, Belém, ano 1, 2005.

HONNETH, Axel. **Disrespect: the normative foundations of Critical Theory**. Cambridge: Polity Press, 2007.

HOUSTON, Stan; DOLAN, Pat. Conceptualising Child and Family Support: The Contribution of Honneth's Critical Theory of Recognition. In: **Children & Society**, volume 22, pp. 458-469, 2008.

INSTITUTO Brasileiro de Geografia e Estatística/IBGE. **Amazônia Legal**. 2021a. Available from: <<https://www.ibge.gov.br/geociencias/organizacao-do-territorio/estrutura-territorial/15819-amazonialegal.html?=&t=o-que-e>>. Access in: 26 set. 2022.

IBGE – Instituto Brasileiro de Geografia e Estatística. **Pará**. 2021b. Available from: <<https://www.ibge.gov.br/cidades-e-estados/pa.html>>. Access in: 26 set. 2022.

IRAHETA, Vilma; VIDES, Atzimba Lemus de; MARTÍN-Baró, Ignacio. ¿Escuela o prisión? La organización social de un centro de orientación en El Salvador. **Estudios Centroamericanos/ECA**, v. 37, n. 401, pp. 179-192, 1982. Available from: <<https://www.uca.edu.sv/coleccion-digital-IMB/articulo/escuela-o-prision-la-organizacion-social-de-un-centro-de-orientacion-en-el-salvador/>>. Access in 26 set. 2022.



MARTÍN-BARÓ, Ignacio. O papel do Psicólogo. In: Estudos de Psicologia, volume 22(1), pp. 7-27, 1996. Available from: <<https://www.scielo.br/j/epsic/a/T997nnKHfd3FwVQnWYYGdqj/?format=pdf>>. Access in: 13 jan 2023.

MCLAREN, Peter. **Multiculturalismo crítico**. São Paulo: Cortez: Instituto Paulo Freire, 2000a (Coleção Prospectiva, vol. 3).

MCLAREN, Peter. **Multiculturalismo revolucionário: pedagogia do dissenso para o novo milênio**. Porto Alegre: Artes Médicas Sul, 2000b.

NETO, Aires Francisco. **Carnaval das crias do curro velho: espaço educativo de produção de saberes**. 148pp. Master's thesis. Programa de Pós-Graduação em Educação. Universidade do Estado do Pará. 2016.

O QUE É a Amazônia Legal. Dicionário Ambiental. **((o))eco**. Rio de Janeiro, nov. 2014. Available from: <<http://www.oeco.org.br/dicionario-ambiental/28783-o-que-e-a-amazonia-legal/>>. Access in: 15 set. 2022.

OLIVEIRA, Raimundo Nonato Aguiar. **A música no universo infantil: práticas pedagógicomusicais de professores(as) das unidades e escolas municipais de educação infantil de Santarém**. Santarém: UFOPA, 2019.

PEDERIVA, Marta Martins. **Oficina de Iniciação Teatral**. Held in Casa da Linguagem, promoted by Fundação do Estado do Pará. Belém, 2022.

PEDERIVA, Marta Martins. **Workshop Musicatuate**. Held in Casa das Artes, promoted by Fundação do Estado do Pará. Belém, 2022a.

PEDERIVA, Marta Martins. **Oficina de Iniciação Teatral**. Held in Usina da Paz Icuí-Guajará, promoted by Fundação do Estado do Pará. Belém, 2022b.

PEDERIVA, Alice Martins; MATTA, Amanda Aliende da; LOVATO, Antonio Sagrado. Contributions of Vigotski to Thinking about Intercultural Education. **Educação & Realidade**, v.47, 2022.

REIS, Ricardo Gomes. **Gestão da inclusão pela arte no Curro Velho – Belém/Pará/Brasil: O caso das oficinas cênicas**. 136 pp. Master's thesis. Escola de Ciências Económicas e das Organizações. Universidade Lusófona de Humanidades e Tecnologia. 2017.

SILVA, Tomaz Tadeu. A produção social da identidade e da diferença. In: SILVA, Tomaz Tadeu (org. e trad.). **Identidade e diferença: a perspectiva dos estudos culturais**. Petrópolis: Vozes, 2000. p. 73-102.

SILVA, Fábio Carlos da; RAVENA, Nirvia. **Formação Institucional da Amazônia (Orgs)**. Belém: NAEA/UFPA, 2015.

SOBRAL, Armando Sampaio. **Escritos sobre a gravura contemporânea em Belém**. 215 pp. Master's thesis. Programa de Pós-graduação em artes (PPGARTES). Universidade Federal do Pará. 2017.



TAJFEL, Henry; TURNER, John. An integrative theory of intergroup conflict. In: M. J. Hatch e M. Schultz (Eds.). **Organizational identity: A reader**. New York: Oxford University Press Inc, 2004. pp. 56-65.

TREPTE, Sabine; LOY, Laura S. Social identity theory and self-categorization theory. In: ROSSLER, Patrick. **The International Encyclopedia of Media Effects**. London: John Wiley & Sons Inc, 2017. pp. 1-13.

TURNER, John; BROWN, Rupert; TAJFEL, Henry. Social comparison and group interest in ingroup favoritism. **European journal of social psychology**, v. 9, n. 2, pp. 187-204, 1979.

URBIOLA, Ana Vega. (2016). **El valor de la diversidad: Ideología multicultural y reducción del prejuicio hacia las personas gitanas**. 265p. Doctorate's dissertation. Social Psychology. Universidad de Granada, Spain, 2016.

Recebido em: 01/10/2022

Aceito em: 19/12/2022