

Culture as an aggregating element for information units: pluralizing cultural events

A cultura como elemento agregador para as unidades de informação: pluralizando manifestações culturais

Jorge Santa Anna
Universidade Federal do Espírito Santo

RESUMO

A cultura manifesta-se como um segmento inerente às práticas humanas e sociais, fator determinante para a identidade social de uma nação. Embora se consolide de forma múltipla, a diversidade cultural é característica marcante das sociedades, sendo considerada, ao longo dos tempos, como produto social construído e valorizado. Sua importância é justificada ante as inúmeras formas de preservação e manutenção de tipos culturais específicos, sendo sustentados por diferentes instituições. As bibliotecas, os arquivos e os museus representam as principais instituições nas quais são desenvolvidos métodos e técnicas de armazenamento e conservação dos produtos culturais produzidos pelas sociedades. Sendo assim, este artigo traz à baila reflexões acerca da relação existente entre a cultura com as principais unidades de informação, aqui representadas pelas bibliotecas, arquivos e museus. Conceitua cultura no âmbito social; discorre o papel das bibliotecas, dos arquivos e dos museus quanto à cultura no decurso da história; apresenta a função social relacionada à cultura inerente no fazer dos profissionais da informação. Expõe a participação e valorização do poder público quanto aos investimentos realizados nessas instituições, considerando aspectos culturais. Após análise e discussão na literatura, constatou-se que as unidades de informação representam centros armazenadores e disseminadores da cultura. No entanto, percebeu-se que, a realidade ainda carece de esforços haja vista aproveitar as potencialidades dessas instituições quanto à preservação e disseminação da memória cultural. Esse fato desperta maior reflexão acerca da participação da sociedade e do poder público na gestão desses espaços, haja vista garantir o reconhecimento e respeito da diversidade cultural existente.

PALAVRAS-CHAVE: Cultura. Bibliotecas. Arquivos. Museus. Unidades de Informação. Diversidade Cultural.

ABSTRACT

Culture manifests itself as an inherent segment to human and social practices, determining factor for a nation's social identity. Although it consolidates itself in multiple forms, cultural diversity is a striking feature of societies, being considered, over time, as a built and valued social product. Its importance is justified in view of the numerous forms of preservation and maintenance of specific cultural types, sustained by different institutions. Libraries, archives and museums represent the main institutions in which methods and storage techniques and conservation of cultural products produced by the companies are developed. Therefore, this article brings up reflections on the existing relationship between culture and key information units, represented here by libraries, archives and museums regarding culture throughout history. Presents the social function related to the inherent culture in the making of information professionals. Exposes the participation and appreciation of public authorities in the investments made in these institutions, considering cultural aspects. After analysis and literature discussion, it was found that the information units represent storage centers and disseminators of culture. However, the reality still requires effort considering harnessing the potential of these institutions as to the preservation and dissemination of cultural memory. This fact arouses greater reflection on the participation of society and government in the management of these spaces, in view of ensuring the recognition and respect of cultural diversity.

KEYWORDS: Culture. Libraries. Collections. Museums. Information Units. Cultural Diversity.

Contact

¹ Jorge Santa Anna
Universidade Federal do Espírito Santo.
Vitória, ES.
Email: jorge.anna@ufes.br
ORCID: <http://orcid.org/0000-0002-0709-3639>



JITA: J. Technical services in libraries, archives, museum

1 INTRODUCTION

The culture discussion among scientists, researchers and professionals is common. It is a theme that permeates all areas of knowledge, especially among social sciences, for it is through culture that society is able to manifest, outlining in this process, marks that characterize and identify portions of it.

Society cannot be understood as a single, plastered and closed space. On the contrary, it must be considered from the standpoint of an open system, composed of diversified elements, driven by information flows that at all times generate knowledge and enable changes in people's lives.

The existence of the social environment is thanks to the union of people, social groups and institutions. These elements, although they present different characteristics, customs and tendencies, interact with one another, generating and exchanging knowledge and establishing cooperative or non-cooperative relationships, enabling the formation of social interaction.

Differences that demarcate segments of society and the similarities that favor convergence among individuals, forming teams, groups, tribes, associations among other major instances characterize the cultural aspects of a given nation. In this context, culture and society complement each other, that is, there is no culture without society and vice versa.

Thus, in this culture-society link, something similar to the two terms is included, that is, "knowledge, beliefs, art, morality, law, customs and other abilities or habits acquired by the Man as a member of society" (CUCHE, 1999, p.35).

Culture segments society in strata, whether in the economic sense, or ideological, beliefs, behavior, desires, longings, etc. Cultural differences consolidate the quantity of strata of this locality, as well as providing, therefore, the levels of diversity or heterogeneity among individuals.

Contrary to popular belief, defining culture is a complex activity. This is because it can be expanded, understood as the collective invention of symbols, values, ideas and behaviors impregnated with sociability. In this way, every individual or organization constitutes cultural subjects belonging to a space (CHAUÍ, 1995).

Consequently, it is clear that cultures, in order to be manifested, understood and perpetuated, must be recorded, preserved and disseminated. This is the material and immaterial cultural patrimony, which subsidizes the cultural aspect of society and guarantees the construction and/or maintenance of social values that individualize a particular society (CHAUÍ, 2003).

When expressed in people's daily lives, culture fosters the ways of doing, the oral tradition, and social organization of each community, the customs, beliefs and manifestations of popular culture that go back to the myth that formed each group (CHAUÍ, 1995).

In this context, it is important to mention that culture is the primordial factor that unites a society, generated from the relationships that make sense in this context. Thus, "[...] culture defines society by its capacity to create elements that allow society to recognize itself" (CESNIK; BELTRAME, 2005, p.4).

Considering this interference of culture in the personal and social context, one can see how important it is, above all to ensure respect for differences, guarantee social memory and provide personal, social and economic development. However, cultures, in order to be better manifested, preserved and disseminated, will require the participation of institutions that contribute to this cause.

Information units, for example, since the dawn of civilization, have been consolidated as cultural and social institutions. However, in remote times, the purpose of these units was to preserve the recorded culture (tangible cultural heritage) in documentary collections (ARAÚJO, 2014).

The transformations of modern society have triggered a process of transfiguration of information units, especially libraries. At present, these institutions, still moved by the cultures that support society, have acquired concerns that go beyond the typical technical and documentary collections. The library, at present, is a place where actions are taken to address social problems, becoming an open and setting system of social, cultural and recreational activities (SILVEIRA, 2014), a real space where society finds itself, manifests itself and produces new cultures; A space that involves the sharing of tangible and intangible elements.

Even though it is impregnated with the culture universe, many still consider the library only in the conception in which it was instituted in ancient societies, namely: a place to store and process documents, constituting itself as a place of social and collective memory.

However, the literature of the field points to some reformulations regarding the potential of the library of the future, which, according to Santa Anna, Gregorio and Gerlin (2014), these units become more and more hybrid, exercising multiple functions, be it informational, Educational, recreational, social and cultural.

The cultural function is inserted (or should be inserted) in the context of the libraries, as an aggregating element in the development and expansion of these institutions. If culture plays its indispensable role in society, and because it is one of the main functions of the library, the library then becomes an institution of great value for society.

Discussing the relationship between culture and library, this study aims to reflect on the relationship between culture and the main information units, represented here by libraries, archives and museums. For this, the following are specific outlined goals: conceptualizing culture in the social sphere; discussing the role of libraries, archives and museums in the course of history; presenting the social function related to the culture inherent in the work of forming information professionals. And, finally, exposing the participation and valorization of the public power regarding the investments made in these institutions, considering cultural aspects.

2 CULTURE: CONCEPTUAL ASPECTS

The culture, impregnated in society since the dawn of civilization, has modified its concepts and characteristics throughout the times. Relating, in the old societies, to the conditions imposed by nature and having special attention in the use of earth and the means of production, in contemporaneity, it does not only correspond to the natural means, but goes beyond this perception, going into aspects directed to the performance of the human being in social and natural environments.

In ancient times,

[...] Culture was the cultivation and care of plants, animals, and everything related to the land; that is, agriculture. By extension, it was used to refer to caring for children and their education, for the development of their natural qualities and faculties; that is, childcare. The word also extended to the care of the gods; that is, worship (CHAUÍ, 1986, p. 11).

These aspects attributed to the culture, after to the old societies, are rethought, so that society's production, the means to reach that production, the forms of relationship, etc, the tendencies that proliferate in the social environment extended the concept of culture (CHAUI, 1986).

The discussion has become much broader because, according to Williams (1979), society, economy and culture are elements that go together, unable to being separated, since one complements the meaning and the functioning of the other. Throughout the development of civilizations, studies on culture have demonstrated how broad the term is, and often even complex, which requires individual analyses, taking into account specific strands.

Thus, culture can be conceptualized in different ways, depending on the field of knowledge and the field in which it is reflected. From the anthropological point of view, culture is a trend manifested from certain factors such as biological and geographic. These factors are considered as determinant forces in the formation of the subject, their personality, behavior and cultural traits (LARAIA, 2009).

Therefore, culture is impregnated to the human being, manifesting itself through biological determinism, which refers to the hereditary transmission of characteristics, or by geographic determinism, that is, the characteristics of the human being can also be established through physical space, consolidated through the pressures of nature or society (LARAIA, 2009).

In Eagleton's (2000) view, although culture is related to the natural environment, it is necessary to understand that cultural manifestations are modified and rethought from a critical view of the world, which consolidates the formalization of a cultural, non-naturalist perspective. In this way, it is through critical sense that many tendencies are demystified, providing scope for the rupture of previously conceived beliefs and values, which are then questioned and replaced by new cultures.

Culture refers to one of the main elements that make up human life in society. Being inserted in a natural environment and presenting sociability as one of its main characteristics, men generate culture as they interact with their peers, sharing tendencies. These tendencies, in turn, are fostered by a set of differentiated practices - which allows the emergence of hybrid cultures - in which social actions are represented and simulated, therefore, these practices are the result of the actions of individuals within a social dynamic (CANCLINI, 1990).

In this context, it is understood that culture and society go together, being dependent of each other. In the classical sociological perspective, culture is considered an aspect of social reality. This reality is composed of multiple social facts, which must be learned, described and represented (BAUMAN, 2012).

These social facts that sustain the culture and, consequently, permeate the social environment are incorporated and disseminated through flows that sustain the daily life of the people in a sociable environment. Thus,

We speak of culture whenever life produces certain forms by which it is expressed and realized - works of art, religions, sciences, technology, laws, and a multitude of others. These forms embrace the **flow of life** and provide it with content and form, freedom and order [...] (BAUMAN, 2012, p. 27, emphasis added).

Culture is not an isolated, stable or static fact. On the contrary, the cultural aspects manifest themselves and, in constant flux, are reinvented, redesigned, in order to be revived, which gives the human being tendencies to innovation and improvement in search of a defined model of experience that satisfies them (MORAES, 2011).

It is impossible to separate social environment culture and human relations culture. In this respect, Marteleto (1995, p. 2, emphasis added) reflects that "[...] culture can be understood in its more general anthropological sense as the 'human relationship with its real'". This author also defends the products and activities derived from this relationship, constituting, in a general way, the set of artifacts constructed by subjects in society (words, concepts, techniques, rules, languages) by which they give meaning, produce and reproduce their material and symbolic life.

Similar to Marteleto's (1995) thought, Brandão (2002, p. 31) also points out that culture is all that results from human creation, because man creates, transforms and is affected by these transformations. Man, in producing culture, produces himself. Brandão (2002) still reinforces that this arduous relationship confirms the non-existence of culture without the presence of man, as there is no man without culture. At this point, it is evident that culture, "[...] not only involves man but penetrates it, shaping his identity, personality, way of seeing, thinking and feeling the world" (BRANDÃO, 2002, p. 31).

According to Levi-Strauss (1986) cited by Batista (2010), culture encompasses the complex ensemble that includes knowledge, belief, art, law, customs and various other aptitudes and habits acquired by man as a member of a society. Marteleto (1995) considers

that culture is the first moment of conceptual construction of information as an artifact, or as a process that feeds the proper ways of being, representing and being in society.

Information subsidizes the production, transmission and maintenance of the cultural aspects of a given locality. Therefore, it is through information and its manifestation in technologies that the cultural flow is refed, through a systemic dynamic, as pointed out in the thesis of Moraes (2011, nonpaged).

Cultures are systems (of socially transmitted patterns of behavior) that serve to adapt human communities to their biological foundations. This way of life of communities includes technologies and modes of economic organization, patterns of establishment, social grouping and political organization, religious beliefs and practices, and so on.

Moraes (2011), based on Laraia's (2009) research, reflects that technology, subsistence economy and social organization elements, directly linked to production, constitute the most adaptive domain of culture. It is in this domain that usually begin the adaptive changes that then branch out.

The adaptive changes that are manifested in the cultural tendencies generate the cultural diversity, constituted by the sum of the differences between the groups, among the tendencies, the perceptions, the forms of conviviality, of production and of transformation (FORQUIN 1993: 11). In the words of this author, culture, as a differentiated set of values and human products, refers to the various "characteristic traits of the way of life of a society, a community or a group, including those aspects which may be considered as the most ordinary, the most trivial or the most confessable."

In order to allow the continuation of the cultural flow, thus favoring the social development of a locality itself, it is necessary to preserve and disseminate cultural trends, so that new cultures are conceived, thus allowing for the growth of diversity, and at the same time generate social development (FIORETTI; FLORISSI, 2015). Thus, it is evident the importance of cultural institutions, which are manifested as democratic organisms in fostering knowledge production.

Araújo (2014) considers information units, specifically archives, museums and libraries, as cultural organizations. According to this author, these organizations, since the dawn of civilization, were designed to store cultural production and enable the rooting and continuity of cultures.

According to the study carried out by Caldas (2011), cultural units cover various types of institutions and can be cited as: cinemas, art galleries, libraries, archives and museums. Considering the informational, social and cultural mission and the important role they have played over time, establishing themselves for a long time as institutions of power, libraries, museums and archives gain greater prominence in this context.

In this way, libraries and museums configure institutions that act in the social process of their communities and the archives resize their structural spaces in parallel constraints of

the political, economic and social environment of the communities and translate society and its organic sphere of informational action (CALDAS, 2011). There is no doubt that the records they store, the information/knowledge they enable, and the capacity for change they bring to people make these units important instruments of social, cultural and economic power and development.

3 CULTURE AND INFORMATION UNITS: RELATIONAL ASPECTS

Information units, in old times, were created with the purpose of storing and preserving materialized information in supports, which, at that time, were scarce and of high cost. These units, since they embrace the cultural/intellectual production of a nation, represented instruments of power. On the other hand, the constant attacks on these spaces were common, such as looting and even destroying it, especially in times of war (ARAÚJO, 2014). The idea of destroying these institutions was to exterminate the culture, power and hegemony of the society to which they belonged.

In the Old and Middle Ages, museums, archives and libraries constituted practically the same entity, since they organized and stored all kinds of documents (ORTEGA, 2004). According to the same author, although the libraries have been more strongly constituted as social elements, in the course of the Modern Age, the cultural institutions of old times were considered as places of promotion of information, culture and power.

These units' role has been strengthened during the Modern Age, especially with the great revolutions of the eighteenth century, overall the French Revolution, which awakened the ideals of democracy and citizenship, enabling the democratization of knowledge and the strengthening of the State as way of maintaining the social system (BURKE, 2003).

Information units play important roles in the evolution of societies, mainly by enabling the knowledge generated by the past societies, constituting themselves as institutions of memory and, at that core, these were concerned with the maintenance of culture (ARAÚJO, 2014).

Specifically, in the Modern Age, the social role of these institutions assured them a status of recognition and appreciation by the state. The transformation power delegated to them made them well-protected with restricted access, in view of maintaining the hegemonic power of the State (BURKE, 2003). Based on Coelho (1997), Ortega (2004) describes that the library proposed a political project devised by Gabriel Naudé, in which he intended to transform the library into a necessarily public and universal institution, whose primary goal was to replace the spiritual authority of the Church for the "cultural machine" of the library.

The explosion of information, begun in the middle of the 20th century, due to the development of information and communication technologies, brought new conceptions for the information units. Although the cultural function is still tied to these units today, its primary function has become the dissemination of documentary records produced as a result

of the intellectual, artistic and administrative activity of the nation to which they are linked. In the current context

The studies of cultural units integrate economic data that explain the evolution of the industrial age to a society that is based on information. Not only are institutions regulated by the state, as in the past, but formed by social actors. They are not entities identified only by labels (museums and libraries), but as having legal norms, with professionals qualified to perform their functions (CALDAS, 2011, p. 60).

According to the author mentioned above, it is necessary to think of the information units characterizing them as cultural institutions inserted in the paradigm of access and sharing. That is, it is noticeable the need to work in partnerships, in a systemic and open way, enabling new forms of interaction and socialization, triggering a new dynamic to social interaction.

It is evident that the development of society, sustained by democratic, capitalist conceptions and the increasing use of sophisticated technologies, has interfered in the production and dynamization of the informational flow in society, therefore, different from the past, affected the generation, distribution and transformation of the cultural goods.

In this context, the growing process of empowerment of the spheres of production of symbolic goods has made and fortified "[...] relatively autonomous fields of cultural production and reproduction, such as artistic, philosophical, scientific, educational, as well as distribution and consumption fields, such as publishing houses, libraries, archives, museums and the cultural industry itself" (MARTELETO, 1995, p.4). Secondly, according to this author, a market situation of supply and consumption of cultural goods was created, in a similar way to the circuit of distribution of material goods (MARTELETO, 1995, p.4).

It is clearer, in the contemporary context - although this has always existed - a commodification of cultural goods, led by a network of relations that interconnect regions of the whole world. According to Burke (2003), this commodification, contrary to what happened in the period of the Great Navigations of the fifteenth century, is not supported by only a few, which constituted, at that time, a process of monopolization of knowledge.

Marteleto (1995, p. 5), regarding the valorization and commercialization of cultural production, says that "[...] the value of a cultural production is largely determined by the judgment of institutions that hold authority to such in the public domain: schools and universities, publishers, museums, libraries and other cultural bodies."

Cultural units, in modernity, are considered agencies linked to the economic and social field (CALDAS, 2011). This is because, according to the aforementioned author, while these institutions centralize information for the benefit of their community, they are also able to disseminate their works in the same way through appropriate information systems for this purpose (networks, internal instrumentation facilities of reference, etc.). This work aims to develop diplomacy between countries and facilitate dialogue in the political-cultural field of societies.

Caldas (2011, p. 58) argues:

[...]One notable benefit observed for cultural units is partnerships. These facilitate access to information and, by promoting the use of technologies, involve cultural units in the process of globalization required for organizations in a knowledge-based society.

Collaborative work has become an unquestionable reality for professionals who work with information, especially those who use this information to generate knowledge and manifestation of culture. According to Ortega (2004), the consequences of World War II, both of evolution and reconstruction, and the great technological development of the 1950s, with the emergence of computers, are important elements in the international context, influencing the way science and techniques related to the organization of the information evolved in the different contexts.

These events have brought about the redefinition of new customs, trends and manifestations, hence the new cultural styles have been and are being instituted. The information units, characterized as institutions in favor of culture, certainly transform themselves, based on new paradigms, to tend to the community they serve, without losing their concern with the dissemination of culture in the social environment (ARAÚJO, 2014).

In modern society, information units are at the service of citizens, providing them with subsidies so that they can enter society and be recognized as subjects of rights and values. For this to, the unity cannot be concerned only with documentary records. These should be thought of for social applicability. Thus, in addition to merely technical and operational functions, as well as the unique exercise of the informational/educational function, information units, when thinking about the cultural question and its importance for individual and social development, should "...form a citizen critical of culture, stimulating his creativity, reflection, expression and aesthetic sense" (SILVA; SOUZA; MORAIS, 2008, p.2).

As discussed in the study by Munhoz and others (2010, p.11), professionals working in the context of culture, especially librarians, who work in units considered as cultural institutions, par excellence, need to broaden/improve a more humanistic treatment. In this way, the librarian must acquire "...the nuance of cultural animator, given a community, it is necessary to have human abilities (or to develop them), all this to meet what the community in which he is inserted really needs".

The cultural action activities managed by these professionals should be at the forefront of the work carried out by information professionals. This statement is justified, according to Munhoz and others (2010, p.11), when mentioning Cabral (1998, p.1):

Cultural action is a rich field of action that offers the librarian innumerable options of activities to be developed in the public, school, community and cultural center libraries, being indisputable its importance both to dynamize them and to leverage the process of cultural production within the framework of these institutions and society [...].

In this sense, the social commitment of the information professionals is manifested, since these cannot only exercise technical activities focused on informational processing, storage and availability. Specifically, when one mentions the term cultural agent, one can deduce the new possibilities of information professionals in the cultural context, and this context may manifest itself in different organizations, especially in cultural institutions, such as libraries (JOSÉ FILHO, 2009).

Information professionals, especially librarians, according to José Filho (2009), should behave as cultural agents, putting themselves in favor of the promotion of culture, considering the diversities where they are inserted. It should be a mediator between the object of study cultural action, inserted in the context of the culture of a people, and individuals in general.

The information professional must be seen as someone who manages the culture through projects, cultural manifestations, activities that integrate society, as well as reflecting their way of being, thinking and expressing themselves (JOSÉ FILHO, 2009). The same author points out that the librarian plays an important role in contemporary society, especially as regards its social function, clothed in cultural records and manifestations. In this way, this professional will seek

[...] The inner transformation of cultural consciousness, from the activities of individuals. It will act as a promoter of free creation without the manipulation made by the media or the elitist cultural action. It will act in a way that helps develop critical minds and creates new methods and ways of expressing **liberating cultural action**. It is concluded that it will be a link between cultural producers and the means of cultural production (JOSÉ FILHO, 2009, p. 7, emphasis added).

The study by José Filho (2009) infers the valuable possibilities of the information professional in the cultural context, demonstrating how valid is to work the other functions of information units, such as: social function, cultural function and recreational function.

By encouraging culture, the librarian makes it possible to transform people, that is, the library space becomes a place of generation, transmission and redefinition of culture, which guarantees benefits for citizens as well as for society. When they are instructed and freely and democratically express their tendencies, certainly, to the citizens, the emergence of a more inclusive society is envisaged.

4 THE CULTURAL INSTITUTIONS: CHALLENGES AND PERSPECTIVES

Faced with the new scenario in the twenty-first century and the challenges posed to the information units regarding the technological revolution and the new instituted paradigms, and considering the importance that these institutions - as cultural units - can play, it is necessary to rethink the practices that sustain the daily life of these spaces.

Cultural institutions must, a priori, understand the range of products and services they can offer, given the complexity attached to the concept of culture. It is important, in principle,

to demystify the characteristics of cultural goods stored in information units that are not only part of material goods, but also of intangible elements (Batista, 2010).

In this regard, it is important to classify culture in two ways:

1 – Material Culture: Is the ability to manipulate and build; Therefore, all culture can be seen as a product and an outcome;

2 – Non material Culture: Is the culture transmitted by intention, where human actions are provided with content and meanings, even before they are constructed or manipulated; Therefore, demonstrated through habits, aptitudes, ideas, beliefs, knowledge and various other meanings (Batista, 2010).

The author also adds two other types of culture, namely: the real culture when it refers to something that people create in a concrete way in their daily and social life; And the ideal culture, which relates to the goal of each person, that is, the set of behavior that people say and believe they should have (Batista, 2010).

These two strands of culture, manifested by cultural products and goods as well as by immaterial actions or elements, form the cultural patrimony of the nation. This patrimony, in the scope of the Democratic State, is an aggregating element of development; Therefore, it must be managed with effectiveness and commitment on the part of the authorities (MACHADO; DIAS, 2009).

In Brazil, it is established in the Federal Constitution that cultural heritage is shaped by the forms of expression. The ways of creating, Scientific, artistic and technological creations, the works, objects, documents, buildings and other spaces destined to the artistic-cultural manifestations, as well as urban complexes and places of historical, landscape, artistic, archaeological, paleontological, ecological and scientific value (BRASIL, FEDERAL CONSTITUTION, 1988).

According to the considerations described by the Federal Constitution, the material as goods as well as the immaterial constitute the cultural patrimony of the nation. This cultural heritage, according to Souza and Santos (2012), is managed through the work developed in the information units, institutions considered as owners of the memory and identity of a nation.

Based on Certeau's (1994) thesis, the aforementioned authors consider that the cultural actions developed by information professionals constitute an alternative to enable greater participation and appreciation by the government in the maintenance of the information units. Libraries, museums and archives must have a systematic coverage, in which "[...] individual and collective identity values foster tactics that 'bid by bid' constitute and consolidate memory ..." (SOUZA (2003). The authors also point out that the practices developed in favor of cultural heritage, whether of a tangible or intangible nature, should aim at social performance, in order to allow the continuous flow of culture.

However, despite their contribution in the cultural context, information units, at least in the Brazilian context, have not yet been included as a priority in government plans and programs. According to Suaiden (2000), in the last decades of the twentieth century, public investment has focused more on educational aspects than on the cultural issue, mainly in the maintenance of products and services managed in public libraries.

Fioretti and Florissi (2015), in demonstrating the reality of the state of Roraima, broaden the discussion, and reflect on the lack of resources for the basic activities of cultural units to be developed. According to these authors, this situation of contempt for culture by public workers requires the elaboration of cultural and socioeconomic development policies in Brazil.

Public libraries in Brazil, for example, considered centers of dissemination of culture in order to consolidate citizenship, are poorly distributed in the country, both at geographical levels and at population levels (RIBEIRO, 2013). These information units, according to this author, also have insufficient human, structural, material and financial resources for the good performance of their activities.

The lack of valorization of public power in the management of Brazilian information units means that only basic activities are carried out in these spaces, that is, these units are characterized as closed environments, permeated by rules, without adequate physical conditions and without trained professionals to innovate and expand services.

The lack of recognition, appreciation and investment in cultural units, especially in the case of public libraries, according to Martins' (2014) research, arises from the inexistence of a cultural policy and a culture plan whose guidelines should expose the public power participation in the promotion of culture in the information units. In addition, due diligence is necessary to ensure that all levels of government are complied with in all areas of the country.

5 ABOUT CONCLUSIONS

After analyzing and reflecting the literature on the relationship between culture and information units, especially in libraries, it is possible to conclude that culture is the basic input that should nourish information units so that they are seen as cultural and social institutions, expanding its participation in the context and dynamics of society, in order to provide personal, economic, political, cultural and social development.

The study demonstrated that culture is a determining element at the same time determined by the social environment, constituting the dynamics that permeate social relations manifested in the tendencies of individuals and groups, these tendencies expressed through both tangible and intangible goods, which constitutes the nation's cultural patrimony.

Regarding the role of information units in the promotion of culture, literature is unanimous in considering that these units are characterized as institutions that store and disseminate culture. However, the reality is still lacking in efforts to exploit the potential of

these institutions for the preservation and dissemination of cultural memory. This fact raises more reflections about the participation of society and public power in the management of these spaces, in order to guarantee the recognition and respect of the existing cultural diversity.

The discussions in the literature demonstrate how information professionals can contribute by acting in favor of culture by enhancing their social function, by intervening as cultural agents and by enabling the generation, dissemination and redefinition of cultural trends in society. This performance of the professional probably breaks the elitism that was often present in the information units, a fact that enables individual freedom and consolidates a more humane, just, egalitarian and inclusive society.

CULTURA COMO ELEMENTO AGREGADOR PARA INFORMACIÓN UNIDADES: EVENTOS CULTURALES PLURALIZACIÓN

RESUMEN

La cultura se manifiesta como un segmento inherentes a las prácticas humanas y sociales, factor determinante en la identidad social de una nación. A pesar de que consolida múltiples formas, la diversidad cultural es sorprendente característica de las sociedades, siendo considerado, con el tiempo, como un producto social construido y valorado. Su importancia se justifica en vista de las numerosas formas de conservación y mantenimiento de los tipos culturales específicos, que es sostenida por diferentes instituciones. Bibliotecas, archivos y museos representan las principales instituciones en las que se desarrollan los métodos y las técnicas de almacenamiento y conservación de los productos culturales producidos por las empresas. Por lo tanto, en este artículo nos lleva a la reflexión sobre la relación entre la cultura con las unidades clave de información, representada aquí por bibliotecas, archivos y museos. Conceptualiza la cultura en el ámbito social; analiza el papel de las bibliotecas, archivos y museos como la cultura a lo largo de la historia; Presenta la función social relacionado con la cultura inherente a la realización de profesionales de la información. Expone la participación y el reconocimiento de las autoridades públicas como las inversiones realizadas en estas instituciones, teniendo en cuenta los aspectos culturales. Tras el análisis y el debate propuesto en la literatura, se encontró que las unidades de información representan centros almacenistas y divulgadores de la cultura. Sin embargo, se dio cuenta de que la realidad aún requiere esfuerzo considerando aprovechar el potencial de estas instituciones como a la preservación y difusión de la memoria cultural. Este hecho provoca una mayor reflexión sobre la participación de la sociedad y el gobierno en la gestión de estos espacios, a fin de garantizar el reconocimiento y respeto de la diversidad cultural.

PALABRAS-CLAVE: Cultura. Bibliotecas. Archivos. Museos. Las Unidades de Información. La Diversidad Cultural.

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