47 - THIRD SECTOR AND PHYSICAL SPORTS ACTIVITIES: RECONSTRUCTING "CITIZENSHIP"

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INTRODUCTION

Thinking about the Brazilian social formation to understand the imaginary that has instituted the concept of citizenship, that is, the beliefs, myths and religions that impregnate the political culture of the Brazilian people in its collective practices is a first step of interesting reflections about the disorganization of a society that is determined to become modern, but, also carries in its history the stigma of social inequalities.

Reflecting about the differences between the Brazilian Negro society, which stems from slave origins, and the ideas of European liberalism, Sérgio Buarque de Holanda, in his book Raízes do Brasil, remarks that the attempt to implant the European culture in our territory, generally adverse in many senses, has become, in the very origins of the Brazilian society, the prevailing fact and the most prolific in consequences. For the author, *"bringing from distant countries our ways of co-existence, our institutions and our ideas, and attempting to keep all that in an often unfavorable, hostile environment characterizes our history; we are banished from our own lands"* (HOLANDA 2002; P. 31) .

The model of citizenship in Brazil has always been away from the participation and political rights. According to Carvalho (1999), the Republic never, in fact, opened way to people's participation. It was consolidated upon the victory of the pre-democratic liberal ideology; Darwinist in nature, it reinforced the oligarchic power, keeping away any possibility of involvement of the government with the people.

However, having to confront the difficulty demonstrated in the role of the State, civil society has developed its own participatory mechanisms in order to solve and survive all this illegitimate deprivation. It has invented new forms to manifest by engendering "citizenship" attitudes parallel to the State. That which seems to be a great contradiction ends up by becoming our great mark. The samba, the Carnival, the capoeiras, the social projects, among other forms of popular expressions, have developed a new face to the whole system.

So, this paper aims at discussing the proposals of alternative initiatives made by civil society, which start creating micro republics of social participation by engendering new forms of collective identity. An example of participation of the third sector involving physical-sports practices is also studied in details and analyzed in the frame of the construction of new "citizenships".

THE PARTICIPATION OF CIVIL SOCIETY

Recent experiences and some new ideas indicate a path shared by the civil society and the State that leads and consolidates public interest proposals. It works as if a democratic consolidation depended on an organization of civil society aiming at supplying social foundation to the political aspects.

Society has already been mobilized. Some NGOs develop public interest activities, mainly in the fields of education, including the teaching of sports and arts, as well as civil law. Private initiative has, in a certain way, interacted to materialize its actions through sponsorships exchanged for fiscal benefits.

According to Minayo (1999), the NGOs have occupied important positions since the 70s, with a kind of action in the public sphere that opposes philanthropically-oriented and charity institutions, fighting for the recognition of rights of social groups not included in the regulated citizenship. The very expressions "non-governmental" represented a denial of refusal of the form the State acts, mainly during the military dictatorship period.

After the 90s, levered by the shortage of foreign capital, by the democratic consolidation and by discussions about the new role to be played by the State, the NGOs started requesting access to public funds, carrying out partnerships with federal and state governments administrations and participating in committees, such as the *Comunidade Solidária*.

Moving in that direction, the mutual dependence relationship between the public sector and the third sector shall transform both agents because the State becomes larger and the private net becomes public when they condition their projects to the community needs, developing mechanisms that are considered more efficient to regulate and control society actions. The very expression "third sector" stems from the fact that there is a third institution other than the State and the market. The third character is "non-governmental" and "non-profit", albeit it is organized and independent. (FERNANDES, 2002)

The idea of a third sector encompasses the cooperative organizations, associations, unions, NGOs, base communities, philanthropic institutions etc. These institutions have in common the fact that they are private, although they are "private with public functions" (FERNANDES, 2002) since they do not aim at profits and their actions are oriented towards collective needs, or in other words, their target is the public. Nevertheless, there are differences between these institutions. The "social movements", for example, do not have to submit balance sheets, show their calculations or pay employees. They are discontinued, multi-functional structures, which do not need any commitment with operational efficacy. On the other hand, the "NGOs" are more bureaucratic and have more formalized internal relations, they submit reports on their budgets and they must be efficient to guarantee their survival.

In the characterization or field of actions of the NGOs, a group divided in three great interests can be found in Gohn (2000): a) the field of assistance-oriented actions or philanthropy, which is the NGOs' earliest feature, consolidated with the programs to distribute food, clothes and medicines. This first item shelters entities such as the Red Cross, CARE etc. In Brazil, the State has created institutions as LBA (Legião Brasileira de Assistência Brazilian Assistance Legion) to intermediate the work with the charitable NGOs; b) the field of "development-oriented actions", which dates back to the post-war days and basically expresses development programs designed to create productive units turned to self-sufficiency; c) the field of "citizenship", which appeared more recently and was built from the emergency needs of civil organization forms.

In his list of the fields of action of NGOs in Latin America, Fernandes (2002), highlights the following trends: "criminality, violence and drugs"; "Negrões and Indians"; "qualified formation and assistance"; "education" (popular education); "research"; "development and social promotion"; "health"; "women"; "environment"; "communication"; "human rights"; and "financing projects" (for micro-companies, peasants and informal sectors).

The same author also remarks the existence of the beneficiary groups. Among them are: "community", as long as the vision attempts to encompass the whole set, to value the face to face interactions and to concentrate in the household; the "work", mainly in the rural environment since the urban workers already have organizations prepared to attend to the needs of its members; and, the "civil societies", which have an agenda dedicated to the civil rights, including actions planned to the poor, to the aged, to the ethnic, marginalized groups. Among the last two groups there is an insignificant number of NGO's if their

importance in Latin America is taken into account: they work with the set of different ethnic groups, and several criminals, drug-addicted, prostitutes etc. for this reason, Fernandes (2002) highlights the difficulty executives in the NGOs have to realize and think positively about the margins of society. As a matter of fact, the NGOs act more like modernity agents, which do not have the necessary time to appreciate and learn traditional customs.

Other criticized points presented by Minayo (1999), are: a) imprecise objectives, ambitious and incoherent with the developed activities; b) the great number of projects that are not preparing youth for the current competitive and specialized labor market; c) short life of projects; and d) non-existence of follow-up or evaluation of the actions by the institutions that finance the projects, which can contribute to irregular situations and bad quality of services.

This debate proposes a third sector localized between the profitable private sector and the public sector, taking from the former the management efficiency, and from the latter the guidelines for the public and social interest.

AS AN EXAMPLE: DANCE DEMOCRATIZATION

Our movements, in fact, have been proposing alternative meanings to citizenship and to the policies through the idea of democratization of artistic and physical-sportive practices. It is a matter of multiple actions and social actions to rescue the citizenship promoted by universities, NGOs, churches, companies, liberal professionals. They are movements that complement the state action or move in the state's opposite direction as a reaction to a citizenship crisis. Civil society ends up by participating in the implementation of new public policies by creating nets of sociability and bridges of meanings between the citizen and the society. These meanings are based on values such as peace, justice, and access to material and cultural goods.

As an example, it is worth quoting an artistic movement, at the beginning a privilege of the elites, which has been taking new paths in the city of Rio de Janeiro. Several choreographers and ballet dancers that make up the artistic dance scenario in Rio de Janeiro have decided to experience the possibilities of dance in low-income communities, bringing dance techniques to the bodies, which behave as translators of the social text/context and carry the stigma of social exclusion.

In a recent work developed by Silvia Soter (2002) named *"A dança no Rio de Janeiro: uma alternativa contra a exclusão"* ("*Dance in Rio de Janeiro: an alternative against exclusion*"), the cartography of the social projects for dance in the city of Rio de Janeiro was mapped. According to the author, classical ballet, contemporary dance, street dance and popular dances are some examples of dance practices offered to these communities. Although all of them use dance as their common axis, their proposals are different as to objectives and methods.

The study final report presented the cataloguing of 32 dance projects, with no guarantee it would cover the whole existing universe, describing their contents as to the dance line and the objective of the project, the number and profile of attended people and the offered benefits), basic basket, medical-dental service, social service etc.), characteristics of private financers and investors, project time, artistic presentation, among other aspects.

a) Objectives of the projects, styles of dance classes and financing forms

Table 1. Distribution of objectives, dance styles and financing forms

Characteristics	Number of projects
Objectives	
Democratize the access to dance, art and cul ture;	8
Qualify professionally in dance, professional formation, professional preparation;	8
Complement school hours, occupation of idle time, leisure;	7
Work on children and youth's selfesteem;	6
Create professional nucleus, create dance professional companies;	5
Enlarge the socio-cultural formation, promote socialization;	5
Extend and organize motor skills;	4
Prevent Violence;	4
Prepare multiplying agents;	4
Develop discipline;	4
Quality youngsters capable to give new forms to themselves and to the world;	3
Practice citizenship;	3
Transmit knowledge about the body and sexuality	2
Formation of audiences;	2
Develop critical awareness;	2
Collect talents;	2
Develop creativity and expressions;	2
Dance class styles	
Classical Ballet;	19
Contemporary Dance;	11
Afro dance, Popular dances;	9
Street dances, street dance, Hip-Hop;	8
Bodily expression;	6
Ball dance;	5
Jazz;	5
Modern dance;	4
Improvisation contact;	4
Musical Theory and Practice;	3
Tap dance;	3
Dance History;	3
Theater interpretation;	3
Laboratory and Choreography Making;	2
Acrobatics;	2
Power Yoga;	1
Dance of the people;	1
Stretching;	1
Anatomy classes;	1
Art History;	1
Financing Forms	
Mayor House through municipality secretariats;	6
Academies (scholarships);	4
	4

Source: Soter (2002)

c) Geographical Distribution and number of students by project

Table 2. Distribution of projects frequency per year after being created, geographical location and number of students

Characteristics	Number of Projects
Geographical distribution *	
South Zone	14
North Zone	12
West Zone	7
Downtown	5
Leopoldina Neighborhood	4
Number of students who participated in the project **	
Up to 100	12
From 101 to 200	2
From 201 to 300	3
From 301 to 400	3
From 401 to 500	0
From 501 to 600	2
From 601 to 700	1
From 700 to 800	0
From 801 to 900	0
From 901 to 1000	0
From 1001 to 2000	2
From 2001 to 3000	0
From 3001 to 4000	2

* Some projects are carried out in more than one community
** Five projects did not inform the number of students
Source: Soter (2002)

d) Criteria for selection and participants' stay in the projects

Table 3. Criteria for selections and participants' stay in the projects Characteristics

Characteristics	Number of projects
Selection Criteria	
Physical aptitude test and specific skills	10
School Performance	7
Interviews	5
Belonging to the community	3
Socio-economic Profile	2
Age	1
There are no specific criteria	11
Criteria to stay in the project	
Attendance	25
Participation	17
Discipline	6
Technical and artistic results	4
School Performance	13
Good relation between the project and the family	1

Source: Soter (2002)

According to Soter (2002), the artistic results produced by the projects are generally presented to the public. It is estimated that in 2001, the year when the research was started, the projects accomplished 500 presentations and spectacles mostly in the city of Rio de Janeiro. The shows take place in clubs, squares, public theaters, SESC theaters, public and private universities, churches of different cults, festivals, shopping centers and television programs.

Taking the year of 2001 as an example, four important scenic works resulting from social projects were presented. Among them: a) the show "(Não) se pode falar" (You can(not) speak) created by Tom Plischke and Carmen Luz. This work was the result of an interchange between Cia. BDC-Frankfurt and Cia. Étnica de Dança-RJ; b) the show "Folias Guanabaras" (Guanabaras Follies), by Ivaldo Bertazzo, with the Dance Corps of Maré (youngsters who live in the Complexo da Maré, a slum in the city), Elsa Soares, Rosy Campos and Seu Jorge; c) II Mostra BNDES Art in Social Action, with the Cia. Étnica de Dança; and, at last, d) the project "Dançando Para Não Dançar" ("Dancing not to lose") presented the show "Um Natal Carioca" ("A Carioca Christmas"), at Largo da Carioca, downtown Rio de Janeiro.

It is also interesting to remark that an extension policy is being implemented at the universities in order to build a series of possibilities among the communities so as to allow them to have access to dance and other sports activities, either as participants, or spectators or professionals in the area.

FINAL CONSIDERATIONS

Thinking about the social projects that take dance to a part of the population, which would normally have no chances , we suppose we are building bridges of meanings that reconnect them symbolically to other social groups.

The inclusion would happen, not because of the insertion in formal society, but in alternative possibilities of socialization, in which values and norms could be shared by a group of individuals. The possibility of dance practices points to a form of education that also values the most sensitive, aesthetical and recreational aspects of individuals. Education through art can definitely promote civil, political and social citizenship, but, perhaps even more essential than that, it affects individuals in a dimension more basic than citizenship, reaching them in their bodily materiality and in their look, perception and feeling the world and the others.

The body to be used in slave-like service gestures learns new ways to move and to relate with the world. It recreates

this world from the contact with a new choreography. A recreational, creative and dancing body is born. An artistic body.

The fact that the slum dwellers are dancing the middle-class and high-classes dances is a great contribution to break the codes established by the role of "lords" and the role of "slaves" in society. Until then, dance for the poorer layers in society was restricted to popular manifestations (samba, *funk*, hip-hop, lambada, axe-music etc.) and religious activities (gospel rituals, candomblé etc.), in a kind of culture vitalization, allowed with some restrictions by the elite, even because it would supposedly relieve tension of social discrepancies, or as Hobbes would propose, it would control society's live forces.

The slum dwellers go to an elite stage to be admired and celebrated, coming closer to the status of artists than to the status of exotic, strange or even less developed individuals for the hegemonic standards.

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THIRD SECTOR AND PHYSICAL SPORTS ACTIVITIES: RECONSTRUCTING "CITIZENSHIP"

Abstract

The citizenship model developed in Brazil has always been disconnected to popular involvement as well as political rights. Nevertheless, civil society has been developing its mechanisms of participation creating different varieties of "citizenships" outside the State's roles. The aim of the present study is to discuss about some initiatives taken by civil society to overcome all the difficulties. One of these alternatives includes the growth of social projects that bring artistic dance to slums in Rio de Janeiro city.

Key-words: citizenship, dance, slum.

TROISIÈME SECTEUR ET ACTIVITÉS PHYSICO-SPORTIVES: POUR RECONSTRUIRE DES «CITOYENNETÉS»

Résumé

Le modèle de citoyenneté au Brésil a toujours été dissocié de la participation populaire et des dopirts poilitiques. Cependant, la société civile développe ses mécanismes de participation pour contouner et survivre produisant des «citoyennetés» parallèles à l'État. L'objectif de cette étude est discuter les initiatives alternatives proposées par la société civile, en particulier la prolifération de projets sociaux qui introduisent la danse artistique dans les bidonvilles (favelas) de la ville de Rio de Janeiro.

Mots-clés: citoyenneté, danse, bidonville.

TERCERO SECTOR Y ACTIVIDADES FÍSICO-DEPORTIVAS: RECONSTRUYENDO "CIUDADANÍAS"

Resumen

El modelo de ciudadanía en Brasil estuve siempre disociado de la participación del pueblo y de los derechos políticos. Sin embargo, la sociedad civil desarrolla sus mecanismos de participación para contornear y sobrevivir produciendo "ciudadanías" paralelas al Estado. El objetivo del presente investigación es la discusión de las iniciativas alternativas propuestas por la sociedad civil, en particular la proliferación de proyectos sociales que llevan la danza artística para las chabolas de la ciudad de Río de Janeiro.

Palabras-llave: ciudadanía, danza, chabola (favela)

TERCEIRO SETOR E ATIVIDADES FÍSICO-ESPORTIVAS: RECONSTRUINDO "CIDADANIAS"

Resumo

O modelo de cidadania no Brasil sempre esteve dissociado da participação popular e dos direitos políticos. Entretanto a sociedade civil desenvolve seus mecanismos de participação para contornar e sobreviver engendrado "cidadanias" paralelas ao Estado. O objetivo do presente estudo é discutir os as iniciativas alternativas propostas pela sociedade civil em particular a proliferação de projetos sociais que levam a dança artística para as favelas da cidade do Rio de Janeiro.

Palavras-chave: cidadania, dança, favela.