

Social marginalization and its relationship with cultural participation in Mexico

La marginación social y su relación con la participación cultural en México

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ABSTRACT

Mexico is a country with a wide range of social marginalization. The intersection of this phenomenon and cultural participation has been little studied. Bearing this in mind, the central question of this work is: can the attendance to cultural events and the type of events in which Mexicans participate be related to their marginalization level? In order to answer this question, a qualitative exploratory study was designed. Data were collected through semi-structured interviews (N=247) in four Mexican states (Mexico City, Tamaulipas, Estado de Mexico, and Oaxaca). Data were processed through a thematic analysis that shows a relationship between marginalization and cultural participation in three large subjects: the facility or difficulty to participate in cultural activities and events, the expressed interest in it, and the perceived benefits of the interviewee on these actions. These topics vary according to the marginalization level, confirming the need for cultural policy design to include marginalization as a key issue of cultural participation.

Keywords

Cultural participation; Marginalization; Cultural consumption; Cultural policy.

RESUMEN

México es un país con un amplio rango de marginación social. La intersección entre este fenómeno y la participación cultural se ha estudiado poco. Al considerar esto, la pregunta principal de este trabajo es la siguiente: ¿la asistencia a los eventos culturales y el tipo de eventos en el que participan los mexicanos se pueden relacionar con su nivel de marginación? Para responder a esta cuestión, se diseñó un estudio exploratorio cualitativo en el que, a través de entrevistas semiestructuradas (N=247), se recabó información en cuatro estados del país (Ciudad de México, Tamaulipas, Estado de México y Oaxaca). Los datos obtenidos se procesaron a través de un análisis temático que revela una asociación entre la marginación y la participación cultural en tres grandes áreas: la facilidad o la dificultad para participar en las actividades y los eventos culturales, el interés expresado por ello, y los beneficios que encuentran los entrevistados en estas acciones. Estos temas varían de acuerdo con el estrato de marginación, lo que confirma la necesidad de que el diseño de las políticas culturales incluya a la marginación como un tema clave de la participación cultural.

Palabras clave

Participación cultural; marginación; consumos culturales; política cultural.

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INTRODUCTION

Partaking in artistic and cultural activities –or cultural participation– is a phenomenon which is thought to be important in public policy, although its consequences are little understood (Belfiore & Bennet, 2008). Several authors and organizations assume that cultural participation has a positive impact on subjective wellbeing, individually (Daykin *et al.*, 2018; Reyes-Martinez *et al.*, 2020b), on the quality of life (Galloway *et al.*, 2006), on general wellbeing (Gopulding, 2013), and on mental and physical health (Grossi *et al.*, 2012; Perkins & Williamon, 2014).

At a social level, cultural participation has been related to social development (Vich, 2014), economy (OECD, 2006), fulfillment of human rights (Fribourg Group, 2005), gender equality (UNESCO, 2014b), social inclusion and community integration (Vich, 2014); Hampshire & Matthijsse, 2010), civic participation increase (Castro, 2016; Sierra, 2014), community strengthening (Goulding, 2013; Johanson, Glow & Kershaw, 2014), reduction of feelings of isolation, solitude and sadness (Toepoel, 2011), and the development of democracy (Laaksonen, 2010).

Furthermore, partaking in artistic and cultural activities has been used in designing public policies and social interventions (Belfiore & Bennett, 2008; Daykin *et al.*, 2018), aimed to solve social problems such as exclusion and violence; in addition, its social impact on economy has been evidenced (AECID, 2009; FICAAC, 2005; OECD, 2006).

In spite of these potential benefits, there are several questions on the validity of the impact of cultural participation in these fields forcing people in charge of formulating public policies to underscore their study and analysis. To UNESCO (2006), cultural participation is understood as an action where individuals and communities seek to enjoy their cultural heritage, to have access to their identity or to make use of their self-determination. Among other implications, this definition suggests different habits, degrees of involvement, time uses and expenses incurred by individuals in different contexts (McCarthy & Jinnett, 2001; NEA, 2009). This means that the modes are varied in which cultural participation may be carried out; for example: it may be done by means of searching for and disseminating information, by means of community interaction and communication (ESSnet-CULTURE, 2012), by means of going to and enjoying artistic and identity activities (UNESCO, 2009), when making transactions or consuming cultural goods, or, when performing artistic or cultural activities (McCarthy & Jinnett, 2001; UNESCO, 2009).

In accordance with the figures of the *Module on Selected Cultural Events* (MODECULT, by its acronym in Spanish) 2018, in Mexico, attendance to cultural events was reduced to about 6%, from 2016 (64%) to 2018 (58%). Moreover, Mexicans surveyed showed no (27%) or little interest (33%) to partake in artistic or cultural activities (INEGI, s.f.). This participation reduction and the little interest to partake leads us to question what the difficulty of Mexicans to go to cultural events is, what the main reasons are whether to do it or no, and, mainly, whether these reasons are related to other social factors such as social marginalization.

The National Population Council in Mexico (CONAPO, by its acronym in Spanish) asserts that marginalization may be understood as a “structural process related to reached social-economic development [...] which makes propagation of progress difficult for every social group, with a repercussion on the productive structure and which is expressed in territorial inequality” (CONAPO, 2016, p. 11). In 2015, 59% of the population was in a very low marginalization degree, 17% in a low degree, 10% in a medium degree, 10% in a high degree, and 4% in a very high degree of marginalization (CONAPO, 2016, p. 23). This marginalization includes aspects like access to education and health, to housing with minimal features, to distribution of the population and to distribution of income (Martinez-Martinez & Vega Torres, 2019; Martinez-Martinez & Rodriguez-Brito, 2020). In other words, statistics submits a wide range of the Mexican population to a state of structural inequality.

From the conditions presented herein above, a valid question in the Mexican context is: can attendance to cultural events and the types of events where Mexicans partake be related to their marginalization level? As stated, the aim is to identify whether the marginalization degree is related to cultural participation; that is to say, to the participation of artistic and cultural activities. To do so, an exploratory and qualitative study was performed in four states in the country (Mexico City, the State of Mexico, Oaxaca and Tamaulipas) which correspond to different degrees of social wellbeing (Martinez-Martinez *et al.*, 2016). The most relevant findings, as well as their implications, are presented in this article.

LITERATURE REVIEW

It is possible to identify several discussions related to cultural participation in literature. A first approach is centered on concepts and theories linked to the topic; thereafter, the most common discussion corresponds to participation in artistic and

cultural activities. Other topics, equally relevant, consider methodological assessment and measuring aspects as the central axis.

An important foundation in literature on cultural participation is related to the concept of *culture*. Scarce agreement on the term leads to the lack of theoretical frameworks to properly inform on the phenomenon of cultural participation. These results, among other things, in heterogeneous methods and measurements of the participation (UNESCO, 2014a), with little comparison capacity among countries, contexts or communities. Some of the few theoretical approximations used in the research usually include the socio-cultural perspective or cultural capital (Falk & Katz-Gerro, 2015; Kirchberg & Kuchar, 2014) that originate in Bourdieu (2015) or in the perspective of cultural economy (Falk & Katz-Gerro, 2015; Machado *et al.*, 2017).

In this sense, the theory of cultural capital –or socio-structural perspective– is related with concepts of distinction, social class, and cultural capital, emphasizing the construction of social identity, but also social legitimation (Belfiore & Bennett, 2008; Bourdieu, 2015; Bourdieu, 2016). In considering that this is a theory of conflict (Vizcarra, 2002), its main concepts highlight discrepancy and the struggle among the groups of social agents. Among the most relevant concepts are: *fields*, social structured and structuring spaces built among institutions, subjects and practices; *capital*, resources representing the wealth of the field; and *habitus*, systems of strategies and provisions to raise more capital and to adapt to the field (Vizcarra, 2002).

Defenders of the theory maintain that their influence on cultural participation is produced through personal characteristics, such as cultural capital (general education and symbolic resources), specific cultural capital (artistic education), gender, age, belonging to a social class, home, income, situation in the labor market, non-occupational income, salaries, *habitus*, social class, generation, mobility of classes, family structure, and cultural participation of parents (Bourdieu, 2015; Bourdieu, 2016; Falk & Katz-Gerro, 2015; Kirchberg & Kuchar, 2014; Voase, 2013).

These features play the role of cultural participation predictors, as facilitators of dominant culture by individuals who control symbolic resources in the field. Authors after Bourdieu, and other further theoretical developments, see the inhibiting aspect of these factors in the case of individuals who have no access or control on symbolic resources.

When speaking of factors related to cultural participation, there are aspects such as education (Goulding, 2018; Machado *et al.*, 2017); age, race, gender

(Goulding, 2018; Nenonen *et al.*, 2014); economic situation and occupational activity (Ateca-Amestoy & Prieto-Rodríguez, 2013; Falk & Katz-Gerro, 2015); social class (Voase, 2013); family structure and composition (Ateca-Amestoy & Prieto-Rodríguez, 2013); and availability and accessibility to the cultural offering (Martínez-Martínez, Reyes-Martínez & Lombe, s.f.). Other less researched factors include: belonging to socially excluded groups (for example, indigenous communities), disabled individuals (UNESCO, 2014a), or with time restrictions (Gayo, 2017).

The aspects mentioned above may work as predictors of cultural participation (Ateca-Amestoy & Prieto-Rodríguez, 2013). To several authors, it is possible that these aspects are intermediated by phenomena such as socialization and the construction of expectations (Hood, 1981), or by perceptions and attitudes in respect to cultural activities (McCarthy & Jinnett, 2001). There may also be other less researched intersections affecting cultural participation or the predictors thereof, such as the relationship between violence and cultural participation (Reyes-Martínez *et al.*, 2020a). Similarly, factors such as social exclusion, marginalization and poverty may belong to the latter category.

In literature, few researches study the role of marginalization in respect to the participation in artistic and cultural activities. In some cases, the role of cultural and artistic activities has been seen from largely marginalized communities (DeHaro, 1994; Lienhard, 2000; Peña & Jaramillo, 1998), from cultural rights (Cervantes-Barba, 2004), or from art as a form of resistance to marginalization (Tijoux, Facuse & Urritia, 2012); however, there still is a void in the field of knowledge in respect to how can cultural participation be related to different marginalization strata (or other related phenomena, such as poverty or social exclusion), and what views does this cause on art and culture.

Regarding methodological discussions, an important criticism is that a significant part of the research mentioned in the literature on cultural participation is sustained in descriptive and traverse findings (Kirchberg & Kuchar, 2014), largely with a quantitative focus. In the same manner, a large number of these researches are performed in western and white-skinned communities (Daykin *et al.*, 2018), who usually ignore and circumvent the situation of other social, economic and ethnic groups (Daykin *et al.*, 2018), or in contexts of the global south. An important gap is therefore evidenced in the knowledge on this topic.

METHODS

In order to answer previously made questions, an exploratory research was done. The data collection method included semi-structured interviews, where a sample was used for convenience for heterogenic communities located in Mexico City, the State of Mexico, Oaxaca and Tamaulipas. Chose states were selected because they represent different degrees of social wellbeing. (Martinez-Martinez *et al.*, 2016). According to this, it is considered that there is a very high level of wellbeing in Mexico City, a high level in Tamaulipas, a low level in the State of Mexico, and a very low level of wellbeing in Oaxaca.

In addition to the level of wellbeing as a central indicator, the states mentioned above were chosen due to other indicators of the socio-economic and cultural type, among them: the marginalization level, the proportion of people in poverty situation and the cultural infrastructure. Table 1 summarizes some of these features.

Table 1. Characteristics of the states in the analysis

Criteria	CDMX	Tamaulipas	Estado de México	Oaxaca	National average
Welfare level	Higher	High	Low	Lower	Does not apply
Marginalization level	Lower	Low	Low	Higher	Does not apply
Population into poverty (%)	27.6	32.2	47.9	70.4	43.6
Cultural infrastructure					
Libraries	395	135	672	476	232
Cultural centers	251	44	182	141	66
Theaters	158	21	28	11	22
Cinemas	107	24	119	12	26
Museums	155	24	79	54	43
Art galleries	291	12	24	37	30

Source: Own elaboration, with data from CONAPO (2016) and the Ministry of Culture (s.f).

In turn, municipalities were chosen, taking variables into consideration such as: type of municipality (rural or urban), human development index, marginalization index and population. The purpose is to have a series of

heterogeneous contexts, since, in accordance with some qualitative studies (Rodriguez, Flores & Jimenez, 2003; Martinez, 2017), diversity of socio-economic, cultural and geospatial aspects, enable that, as the categories become saturated, there are conducting threads joining them together within heterogeneity. Field work was done in 71 municipalities: 16 in Mexico City, 6 in Tamaulipas, 31 in the State of Mexico and 18 in Oaxaca, of which, 74.5% are urban, 11.3% semi-urban and 14.2% rural. In total, 247 interviews were performed.

Selecting interviewees was done by means of the snowball technique. With the purpose of favoring the above heterogeneity, the interviews were done starting from the consideration of aspects such as socio-economic and educational levels, age and gender. In respect to the latter indicator, a proportion was sought between the number of interviewed men and women, as may be seen in table 2.

The interviews were done with a semi-structured questions guide that was divided into twelve units. The average time of the interview was one hour. The application time of the unit on culture was twenty minutes in average and was comprised of three sub-categories: a) access to culture; b) community culture; and c) other cultural interests.

Table 2. Characteristics of interviewees

Estate	Interviewee's gender	Average age
Ciudad de México	Men's: 46.2%	42.53
	Women: 53.8%	43.52
Tamaulipas	Men's: 50%	47.86
	Women: 50%	44.09
Estado de México	Men's: 50.9%	48.07
	Women: 49.1%	43.77
Oaxaca	Men's: 50%	44.14
	Women: 50 %	45.69

Source: own elaboration.

The interviews were recorded, transcribed and, later, captured by using the Nvivo program, to analyze the categories and to determine the moment when they would be saturated; afterwards, by means of the thematic analysis.

RESULTS

The findings obtained in the interviews may be categorized in three great topics: the facility or difficulty to partake in cultural activities and events, the interest on this, and the benefits found by interviewees in said actions. Table 3 shows a summary of the main findings per marginalization strata.

Table 3. Main characteristics of cultural participation per marginalization strata

Marginalization level	Ease or difficulty of participation	Interest	Access to cultural offer	Benefits for participating
Very high marginalization	Irrelevant	Null or low	Null or low	None
High marginalization	Difficult	Low or little	Not very accessible	Learning and recreation
Medium marginalization	Difficult for some activities	Regular	Not very accessible, depends on the offer	Learning, recreation, family life
Low marginalization	Easy or difficult	High or regular	More accessible, greater variety of offer	Learning, recreation, family life, Personal development
Very low marginalization	Easy or difficult	High	More accessible	Learning, recreation, family life, Personal development, professional and intellectual

Source: own elaboration.

Below are these answer categories presented in accordance with the level of marginalization of the municipality where the interview was performed.

VERY HIGH MARGINALIZATION

In communities where marginalization is very high, interviewees do not show either facility or difficulty to partake in artistic and cultural activities. This is modulated by little or no interest in said activities. Participation does not seem to be a required good, even, it is presented as an independent element of daily life. Several

interviews reflect this lack of interest. For example, when an interviewee is asked whether it is easy or difficult to partake, he/she says: “No, the truth no [not interested]” (Oaxaca).

An interesting aspect in this group shows the lack of accessibility or control on these activities, which is reflected in a poor relationship with municipal officials. An interviewee said: “Events, events, well, frankly, sometimes I do, I barely take a peek when they make their meetings there, those in the municipality.” (Oaxaca).

HIGH MARGINALIZATION

In high marginalization communities, most of the interviewees say that it is difficult to getting involved in cultural events or activities. The main reasons are: little opportunity to go out, lack of spaces, scarce economic resources and time to go. An inquired person said: “There is nothing of the like nearby, only in Toluca [...], that is, if we go to the theater, the woman will not get her Monday spending money. If we go to the theater, there will be nothing to eat in the week” (State of Mexico). So too, they say that recreation time is very short, because “I have little time, I spend time working” (Oaxaca). A few interviewees differ and say that going out for a stroll “is easy” (Oaxaca).

Other than facility or difficulty, interest in getting involved in cultural activities is variable. Most of the subjects interviewed showed little interest, again, due to the lack of economic resources and time, because, as an interviewee said: “Ugh, I would like to go everywhere. If I had time, I would not stop. And I had the money” (State of Mexico). A group of individuals say that they prefer to go to another type of activities, whether for personal preference or for the lack of cultural activities.

An interviewee said: “I [go to] social events, like weddings, christening ceremonies or family festivities, [because] it is a way to interact with friends, and the only one to entertain yourself around here” (State of Mexico), whereas another one says that “indeed [I would love to], but unfortunately, where to? What would I like to have around here? Well, for example, a *jaripeo*, a *charreada*” (State of Mexico).

In this group, interviewees affirm that there are certain benefits for going to cultural activities, among them, learning new things, for recreation and relaxation purposes, to interact with other people. One person says that “you learn many theater plays, movies. What we do here, we watch it on TV, but that awakens more knowledge in the family, we become enlightened” (State of Mexico). Another person

deepens in the ludic and recreational aspect of cultural activities as he/she emphasizes that “this enlightens you; it relaxes you; you have fun and, furthermore, your stress is gone” (State of Mexico).

MEDIUM MARGINALIZATION

In communities with medium marginalization, interviewees said that it is difficult to get involved in cultural activities and events, although it is less serious than in the previous groups. Several deponents concur with the fact that access to cultural series make attendance difficult. In this respect, one person says: “The theater is not difficult here, but museums are, they are very difficult, because there are none, or they are in Toluca or in Mexico” (State of Mexico). Another interviewee agrees: “No, there is nothing like that yet over there” (State of Mexico).

Regarding the interest to participate, no specific intention is seen among the interviewees. One person says: “An event? Well, I would like to, but there are none here. I would like to go to museums, to the theater, which is what I like very much” (State of Mexico). Another participant shows greater interest for social activities: “Every end of year we organize a lunch-time meeting with the family and that is the day when we are all together” (State of Mexico).

The benefits from cultural participation are related with ludic, recreational and entertaining activities, as well as with the construction of family ties. These benefits are usually related or so, as mentioned by interviewees when they say that “you get relaxed, you get amused with the family for a while, because you go with them” (Oaxaca). Another benefit is learning, because “you learn more, you know more, you know more about the culture of Mexico. Then, it would be very nice that we had it here, closer” (State of Mexico).

LOW MARGINALIZATION

In the group of municipalities with low marginalization, the interviewees generally answer that it is easy to get involved in cultural activities and events. To these individuals, there are economic resources available, they have time, transport and cultural offering, which enable use thereof easier, because “it is easy, they organize cultural events at the cultural center, and we go, that is how you learn” (Oaxaca). People who do not find it easy to go, they say that they lack time or economic resources as the main reasons. One of the interviewees said: “it is easy; it is a matter of going out of the community a little. What is difficult is to have the time for that”

(Mexico City). An aspect to be noted is that, regardless of the obstacles mentioned above, interviewees have a favorable attitude towards cultural activities.

Interest to participate is varied, whoever is interested, mentions different reasons, such as academic activities: “we only do it when they ask my daughter to do it at school” (Mexico City). Others do not show interest because of the lack of time, of economic resources or affinity with cultural activities. An interviewee said: “No, I don’t like going to events” (Oaxaca).

Regarding observed benefits, most of the interviewees say that cultural activities are in the benefit of learning and knowledge, in addition that they are a form of recreation in the family. An argument, more in favor of cultural participation is that culture supports the development of adults and children. In this respect, an interviewee said that “cultural events provide knowledge, they are distractors. If they are for children, I take my daughter for her amusement” (Mexico City). Another one said that cultural events “are very important, they add to the world of knowledge” (Oaxaca).

VERY LOW MARGINALIZATION

In the very low marginalization group, there are contrasting answers. On the one hand, several interviewees sustain that it is difficult to get involved in cultural activities and events because of the limitation of economic resources, time and cultural offering. For example, an interviewee said: “Well, what’s difficult is transport, bus fare obviously. If it is the theater, tickets are currently dear. Museums on Sundays are free, but some museums do not open on Sundays and are far from this agency area, and you have to travel a lot, to where they are” (Mexico City).

In spite of hindrances, most of them show an interest to get involved in several activities, among them, the theater: “my daughters and I like doing activities such as dancing and the theater” (Mexico City). Several interviewees in the group have some of the previous limitations, but not all of them, which fosters interest, as mentioned by an interviewee: “In terms such as transport, visiting museums here is easy, apart from the fact that the supply is plentiful. Even going to the theater has become more complicated than going to a museum, and more expensive, of course. Transport and supply, I believe it is very easy and it is good, but I don’t know how to go to expos, [although] there has been a lot of publicity, it is impossible” (Mexico City).

A specific motivation to get involved in cultural activities is related to school obligations of children. One person says that “only when they give them an assignment to go to a museum or event, I do go, but then, there is no time and money” (Mexico City).

Regarding benefits, in this group, interviewees suggest that cultural activities foster professional and intellectual development, such as knowledge: “We can learn a lot and see different things” (Mexico City). Others say that they are beneficial because they are recreational and foster interaction. An interviewee said that cultural activities are important because this is about “enjoying a pleasant time, with the family and with friends to learn a little” (Mexico City).

DISCUSSION

It is possible to identify a relationship between the municipal level of marginalization and the participation in artistic and cultural events in the findings. Regardless of the social marginalization level, cultural participation is seen as easy or difficult in respect to several factors, such as economic resources, availability of time (usually associated to occupational commitments), transport availability (associated to distance), personal likes and preferences, cultural perception and interest, and available cultural offering. Many of these factors are referenced in literature (Ateca-Amestoy & Prieto-Rodriguez, 2013; Gayo, 2017; Falk & Katz-Gerro, 2015; Martinez-Martinez, Reyes-Martinez & Lombe, s.f.).

Participation is relative as a function of these factors. The higher the marginalization level, do the effects of these factors inhibit participation to a greater extent; similarly, in lowest marginalization levels, factors usually favor them, for example, in the highest marginalization level, it is seen that the cultural offering is lower, because it is farther away, to name a reason, and, to the contrary, in the lowest marginalization level, the cultural offering is seen to be more extensive and closer (and, therefore, more accessible).

On the findings presented herein, interest for cultural activities and events appears as an important participation modulator of the preferred activity type, highly related to what McCarthy & Jinnat (2001) have presented. In very high marginalization level groups, for example, the desire to partake in cultural activities is nonexistent or minimal, as marginalization decreases, interest seems to increase.

In accordance to literature, this interest is created in many ways, mainly in relation to the theoretical perspective to report the phenomenon; for example, from the approximation of cultural capital (Bourdieu, 2015; Falk & Katz-Gerro, 2015; Kirchberg & Kuchar, 2014), interest is created by the household environment and the social class. In this sense, the concepts of cultural capital (fields, resources and *habitus*) may be useful to understand the phenomenon. On the other hand, from the perspective of cultural economy (Falk & Katz-Gerro, 2015; Machado *et al.*, 2017), interest may be explained as an economic rational foundation, that is to say, from the cost-benefit point of view.

A motivation emerging from these findings is related to academic activities, and there is a greater effect on the lowest marginalization level groups. Several interviewees in this sector associate cultural participation with the requirements of educational institutions for attending cultural events. This could have several implications, such as the relationship between access to education and access to cultural services, as well as the use of strategies involving education and cultural participation. In addition, there may be a relationship between the cultural policy and the educational policy, as has been scarcely mentioned in literature (Martinez-Martinez, Reyes-Martinez & Lombe, s.f.).

It is possible to see a relationship between the type of preferred activities and the marginalization level. Again, preferred activities are modulated by the interest and the supply one has access to. In highest marginalization levels, massive-consumption activities are usually mentioned, such as the theater, whereas in the lowest marginalization levels, the theater, museums and expos are mentioned. In highest marginalization level groups, you may also see a greater diversification of preferences, that is to say, they are not only limited to a supply group.

Additionally, the benefits from participation also seem to be linked to the marginalization level. In very high marginalization communities, no perception is mentioned on the benefits related to cultural participation, but that they are linked to the acquisition of knowledge and ludic, recreational and relaxing capabilities of cultural activities. In a minimum sense, cultural participation is associated to interaction with other persons.

Meanwhile, in medium marginalization level groups, there are similar benefits, although more emphasis is made on the possibility of creating or reinforcing family ties by means of these activities. In low marginalization communities, the benefits mentioned above are reiterated: learning, knowledge, amusement, entertainment and strengthening of family ties; furthermore, the benefit

of personal and family development is incorporated. Participants of the very low marginalization group, in addition to the benefits mentioned above, make emphasis on the professional and intellectual development of individuals.

CONCLUSIONS

Regarding these findings, the first conclusion is that aspects with a certain protagonist role in literature –such as education, gender or social structure– do not emerge directly from these answers. There are other factors which, in these results, have a more preponderant place towards cultural participation: economic resources, the use of time, preferences and personal interests, benefits seen, and the availability and accessibility of the cultural offering.

A second conclusion is that the marginalization level seems to be related to the participation in activities and cultural events, of the chosen activity type, as well as to the benefits seen by attending. Influence is linked to access to different types of resources.

In the third place, although marginalization is seen as a factor associated to cultural participation, certainly, at the same marginalization level, answers are not homogeneous, and heterogeneity of perceptions allude to the fact that there are other relevant factors. Thus, it is concluded that, although marginalization may be a factor of influence in the intensity of cultural participation, it cannot be assured that this is the only determining aspect. In addition, it may be seen that marginalization partakes as a potential moderator of other factors related to cultural participation, such as offering available and accessibility to cultural services.

A relevant implication of these results is linked to cultural policy. Findings in this survey indicate that a central factor in the design of policies and interventions within the cultural sector ought to consider aspects such as marginalization, qualifying not only actions related to cultural participation, but also the perception and the need for artistic and cultural activities.

Another relevant implication would be to identify mainstreaming the cultural policy with other social policies, and vice-versa. Cultural policy may not only be seen as an element in isolation of social and economic structures causing marginalization of individuals. Operating otherwise, that is to say, ignoring the

different intersections with other realities, would deny any positive effect associated with culture and art.

In essence, it is possible to see that socio-economic marginalization has both direct and indirect effects on cultural participation, therefore, it ought to be incorporated as an important element to design the cultural policy, in addition to consider it as a factor affecting other social policies and that, consequently, has effects on the participation of artistic and cultural activities.

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