



The Sociocultural Inclusion Program

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The Sociocultural Inclusion Program (PISC), of the Education Department, aims to make the museum more accessible, to different audiences¹. In that way, its purpose is to promote a quality access to the museum's cultural goods to groups in a social vulnerable situation, with none or little contact with official cultural institutions like museums². The Program also wants to contribute to the promotion of quality changes in these groups' quality of life and for developing new audiences to museums.

Here it is relevant to clarify our concept of social inclusion, since in the last few years it's been used frequently with different meanings and purposes. At our initiatives, the concept of social exclusion refers to the processes by which an individual or a group has limited access to initiatives, systems and institutions that are considered references to a certain standard of social living, and therefore are deprived of the possibility to fully participate in the society in which they live. These individuals or groups, when socially vulnerable, may face several and simultaneous situations of exclusion: the lost of **rights** by being excluded of the political system; the loss of **resources** by exclusion of the labor market; and the deterioration of

¹ We consider a broad notion of the term accessibility, which involves not only the promotion of physical access, by assuring the circulation and affluence of the public to the institutions but also – and especially – concerning the intangible aspects of access to museums, such as cognitive access, which we stimulate by the development of understanding of the expository speeches, and what we call “attitude” access, through the stimuli of the identification with the production systems, the enjoyment and the confidence and delight by the insertion in the museum's environment. (CHIOVATTO; AIDAR; SOARES; AMARO, 2010.)

² According to the publication **Cadernos de Políticas Culturais. V. 3. Economia e política cultural: acesso, emprego e financiamento** (2007), 78% of Brazilians don't visit museums. When looking for social extracts, 83% of citizens belonging to low income classes (D/E) don't go to museums.



personal relations by the weakening of familiar and communitarian bonds, becoming, thereby, subject to a context of multiple deprivation³. To this situation we can also add the impairment of the senses of belonging and cultural recognition caused by the exclusion by the officially established circuits and institutions of culture. To fight this complex exclusion scenario it is necessary to form a supporting net of social, civil and governmental services to provide the means that would enable the political, economic and cultural participation of these groups⁴.

Despite the large meaning scope of the expression “in situation of social vulnerability”, especially at the Brazilian society, the groups attended by the Program have characteristics in common: besides being in vulnerable situations mostly due to poverty⁵, they are all linked to non-formal education initiatives.

The Pinacoteca’s Sociocultural Inclusion Program was created, in 2002, due to the perception of a discontinuity between what was happening inside and outside the museum. On that year we conducted a profile survey with our spontaneous visitors and the results reasserted a situation that we could already intuit: the museum’s visitors have a privileged and specific profile, with higher levels of education and median or high household income, and don’t live close to the museum or its nearby neighborhoods, thereby showing themselves to be quite different from the population that lives at the surroundings⁶. The Pinacoteca is located at

³ DE HAAN, Arjan e MAXWELL, Simon (eds.), “Poverty and social exclusion in North and South”. *International Development Studies Bulletin*, v. 29, n.1, 1998, p. 3. (Apud AIDAR, 2002, p. 54.)

⁴ CHIOVATTO e AIDAR, 2009, p. 3.

⁵ Despite being adopted by the Federal Government, the “in situation of social vulnerability” is not consensual and can’t be understood as a synonymous to the population with income below the poverty line. We’ve adopted the definition of a situation where there is violation of rights, as asserted at the “Política Nacional de Assistência Social – versão oficial” [Social Assistency National Policy – the official version], (**Revista Serviço Social & Sociedade**, 2004), an at the article “A questão do estado – vulnerabilidade social e carência de direitos” [The State Question – social vulnerability and shortage of rights], (OLIVEIRA, **Cadernos Abong**, 1995.)

⁶ Profile survey with the museum’s visitors - Você e o museu (2002).



Parque da Luz, at the old city centre of Sao Paulo, an area that offers plenty services and private and public equipments but that is, even so, inhabited by a population living in precarious conditions of subsistence, a reality similar to the impoverished peripheral areas of the city. The city centre is a region that had already suffered successive moments of socioeconomic degradation and now is undergoing a controversial urban renewal project. In order to establish constructive relationships with the groups in situation of social vulnerability surrounding the museum, we started the Program by mapping the social organizations acting on the area, that had the potential of becoming partners of the museum for its social actions, and participating in some projects that bring together local agents and entities. These first initiatives enabled that we better understand the specific demands of the neighborhood and get to know potential partnerships. Thus, the Pinacoteca's educational program began with actions regarding the groups surrounding the museum, and currently works with various groups located in the city centre, though not exclusively.

The Program develops continuing educative initiatives for different age groups, among groups of people living on the streets and users of foster homes/shelters and community centers; inhabitants of precarious housings, like the slum tenement-houses and the illegal occupancies that are very common in the area; cooperatives and artisan groups that aim at generating independent income; children and young adults who participate in NGO's social and educational projects; social educators, among others.

The Program main goals are the expansion of repertoire and sense of cultural belonging of the participants, the development of their aesthetic perception – a subside for creativity and critical thinking –, the promotion of dialogue opportunities that have the potential of promoting self-confidence and stimulating the acquisition of knowledge and cognitive, emotional and experimental abilities. To this goals we can also add our purpose of collaborating to the



promotion of equity, through actions that coordinate education and culture⁷. Currently we develop works at four different fronts:

- 1) Partnerships and group visits;
- 2) Training courses for social educators;
- 3) Public assessment processes
- 4) External educational initiatives;
- 5) Publications.

1. Partnerships and group visits: we establish partnerships with organizations that develop social and educational projects for our target audiences in order to stimulate continuing educational visits to Pinacoteca, designed according to each groups' demands and profiles, with constant result's monitoring and evaluation. In that way, the first step is to establishing partnerships with institutions that already develop social educative initiatives with the targeted groups.⁸ Together with our partners, we define the partnership's goals and plan a series of educative visits, which must respond to each group's demands and add to the activities already carried out by the partner institution, in a way that the relationship with the museum

⁷ "The principle of equality is treating differently those who are not in possession of equal conditions, so fair relationships may be created. In societies with a long history of slavery, such as the Brazilian, the society has a decisive role in promoting equity and reducing inequalities. People in economic difficulties need more public resources than those who are privileged to assure the same rights because they were deprived from the access to public goods and services. The same way not all equality is fair when it doesn't take the differences in consideration, not all inequality is unfair when it aims to reduce inequality. An uneven treatment is honest when it benefits the more vulnerable." (CARVALHO, 2005, p. 21.)

⁸ "If the museum wants to work with groups in situation of exclusion, this will be enabled by the establishment of partnerships with institutions to which these audiences are related to, like cooperatives, NGOs and social assistance services, since it will be from their knowledge regarding the specificities and needs of these groups that the educators will be able to develop initiatives that makes sense to them, giving the museum "visibility" and relevance". (CABRAL, 2006, pp. 6 e 7.)



isn't disconnected to the work or educational process they already perform and, on the contrary, it's enriching and relates to the group's daily lives.

At this point we base our work on ideas proposed by Eilean Hooper-Greenhill, a British theorist for education in museums, who affirms that it is important to consider the interpretive communities to which the groups belong when proposing educative initiatives, in order to assure they'll be significant and promote their development.⁹

In order to obtain more meaningful impacts and constitute a body of work, the visits should be designed as series, that is, a continuing initiative for each group. In that way, we work for incorporating the museum in the participants' daily life and minimizing their perception of an institution as distant from their reality. Although every partnership has its own goals and results, according to the group's profiles and the social educative work performed, there are procedures common to all the initiatives. Among these are the adjustment of the educative visits' focus for experiential approaches, more practical than theoretical; the development of initiatives from the groups' experiences and knowledge repertoire, that is, in dialogue with their interpretive community references; the effort to enable that the knowledge acquired in these actions can be concretely applied to their daily lives; the stimulation of work/image readings that facilitate the interpretation and the memory redemption by the individuals, seeking through this process to trigger meaning-making processes and the construction of their own knowledge; the proposition of poetic activities¹⁰ that results, for the groups, in the ability to create, with the feeling of sense's materialization and attributing meanings to image readings; and the developing of training processes that make possible for the individuals to mediate

⁹ Accordingly to the author, the interpretive communities are groups that share the same interpretive strategies, that is, groups that attribute meaning using common interpretative strategies. "It is within interpretive that the meaning-making of an individual is tested, revised, supported and developed. The interpretive community both sets limits for and constrains meaning, and enables meaning." (HOOPER-GREENHILL, 1994, pp. 13 and 50.)

¹⁰ At our initiatives at the Educative Initiatives Department, we define the "poetic proposals" as ludic and/or plastic activities that aims to make of the cognitive knowledge and experiences acquired during the visit and the image readings into concrete discoveries.



along their peers, stimulating an appropriation of the museum's spaces and contents. Currently, the educators in charge of the Program's visits are Luis Roberto Soares and Danielle Amaro¹¹.

2. Training courses for social educators: consists in the training courses for educators working in NGOs and social assistance services, public or private, which develop social and educational programs. In our practice with social educators¹² who work with the targeted audiences we perceived a relative unfamiliarity with the museum's educative potentials, what made us want to promote a training initiative that aims to develop the perception of the potentials related to heritage and art education, and the cultural equipments as subsidies and/or generators of social educative activities. A key factor for this training program is the appropriation of the museum, its procedures and contents, by the participant educators.

Therefore, since 2005 we develop a training course for social educators with the purpose of provide them with subsidies for the elaboration, execution and assessment of their educative projects, directed to promote the inclusion of the groups they work with, from the Pinacoteca's educative potentials. The training proposes the elaboration and application of educative projects that articulate the educator's practices to the Pinacoteca and other cultural equipment's potentials, stimulating partnerships and the qualified use of these institutions by the social educators¹³.

The training course, currently on its sixth edition, has a theoretical-practical approach and is divided into 17 meetings, with a total duration of 51 hours, for classes of 15-20

¹¹ The Program's interns in 2010 were Danilo Palomares Rodrigues, Gabriela da Conceição Silva and Larissa Buran.

¹² We consider social educators those professionals that take part in social educative projects, of non-formal education, related to private or public social institutions.

¹³ AIDAR, 2008.



educators each¹⁴. Among the subjects covered by the course, in an introductory manner, are the discussions about what is the museum and its social role, different art concepts, educative aspects in museums and art education contemporary methodologies, the concepts of social inclusion and exclusion and their applicability in museums, visits to the collection with the aim of reflecting on its educative potentials, aspects of image reading, developing of art educative resources, assessment systems for social educative initiatives and the development of educative projects. It is also part of the course the presentation of projects developed by the participants.

A distinguishing aspect of the proposal, in relation to similar training initiatives, is its applicability perspective, since it presumes the application and monitoring of the projects developed during the course. In that way, the educators participants keep on developing their initiatives, which are accompanied by the Program's team at joint visits to the museum or planning and assessment meetings. Between 2005 and 2010, six training courses were provided, resulting in a total of 166 participants, of 158 different institutions.

3. Surveys and assessment processes: at our Program two public surveys were performed and these studies are considered to be both an important result and one of the causes of our work. The first was the "Survey about Pinacoteca's visitors profile" (*Pesquisa de perfil de público visitante da Pinacoteca - Você e o museu*), carried out in 2002 and already mentioned here. This study sought to determine who was the museum's spontaneous audience at that time, therefore delineating the profile of the people the museum was communicating with. It resulted among other things in improving the museum's educational initiatives for social

¹⁴ At the first five editions, the training course was accomplished with the support of the Instituto Minidi Pedroso de Arte e Educação Social and, in 2008, it was sponsored by Banco Real, what assured its gratuitousness and other support initiatives received by the educators.



inclusion. The second survey, called “Expectations and perceptions of the surrounding audience about the Pinacoteca” (*Expectativas e percepções do público do entorno em relação à Pinacoteca*), which was accomplished between 2007 and 2008, focused on the museum’s surroundings to understand how the institution was perceived by the population who frequents the proximities.

The results inspired a series of institutional initiatives meant to improve the museum’s accessibility. Some data found on both surveys showed a large contrast between the social demographic profiles of Pinacoteca’s visitors and the population that lives in area, as for example, the level of education (inversely proportional on both researches, with the highest level found among the visitors and the lowest, in the neighborhood inhabitants).

For assessing the Program’s educational initiatives, the department elaborated some evaluative tools that allow all parts directly involved in the actions to offer their feedback: the museum’s educators, the participants and the professionals responsible for each group. A triple system was developed, and it consists in descriptive and analytic reports written by the museum’s educators, and two types of questionnaires, one for the participants and other for the group’s leader. One of the biggest challenges for the conception of the evaluative tools was to contemplate the variety and subjectivity of experiences and the knowledge acquired by each part involved in the dynamics, since the initiatives proposed by the Program go beyond the formal, technical and contextual artistic and linguistic contents, in search for the appreciation of the interpretative and subjective experiences of the individual when in contact with culture. Therefore, for evaluating systems compatible with the educative proposal, we added to the line of thought we had been developing evaluative experiences carried out in the United Kingdom, through the Generic Learning Outcomes, which suggest an expansion of the evaluation models beyond the acquisition of formal knowledge, including the more subjective



forms of learning, such as the development of skills, attitudes and values, the promotion of fruition, inspiration and creativity, and the change in behaviors¹⁵.

4. External educational initiatives: In 2008 we managed to implement a initiative we've been planning for quite some time – creating an external educational action, that is, a Pinacoteca educational initiative that happens outside the museum¹⁶. This action is carried out with two different groups, formed by 15 homeless adults each, created in partnership with community centers located close to the Pinacoteca, the Casa de Oração do Povo da Rua and the Casa Porto Seguro. The initiative consists in offering weekly art workshops at these centers and regular educative visits to the museum, combining practice and thinking about art with the developing of more familiarity with the museum. The work was organized in different modules, from drawing – including clippings, collages, records of observation, memory and invention – to graphic techniques, such as monotype, typography, silkscreen and woodcut, with emphasis on the latter. The workshops are developed and executed by the artist and educator Augusto Sampaio, along with the museum's team. Besides the educational visits, the Pinacoteca also offers specific workshops about relating image creation and the writing of poetic texts. Our interest in this projects is the possibility of deepening the bonds with the groups in situation of social vulnerability that are neighbors of the museum and, at the same time, experimenting a museological educative approach that has as conductive axis the museum and its heritage but can be performed in other places, directly related to the group's daily lives. The choice of developing this initiative with homeless adults was based on the perception that there are fewer educative projects focusing on groups of adults in situation of social vulnerability. Other reason was that these groups traditionally frequents the central areas of the city and, in our case specifically, are neighbors to the Pinacoteca. Also, we understand that, from all the

¹⁵ To learn about the Generic Learning Outcomes, access www.inspiringlearningforall.gov.uk

¹⁶ This initiative is part of the project “Museu para todos” (Museum for all), sponsored by Santander.



groups in situation of social vulnerability, the homeless are the ones that suffer almost all forms of violation of rights and possess, consequently, less access to educative projects like this one. On the other hand, the artistic language prioritized on this project, the wood engraving, was selected due to our perception during these years working with adults in this Program that most of them are descendents or originally from the northeast of the country (where this artistic technique is very popular). With this choice we wanted to get closer to their cultural references, through the cordel, a popular kind of literature traditionally illustrated with engravings. Another aspect in favor of this technique is that it uses materials and procedures that are accessible and easy to find, like wood, ink, knives, gouges and chisels, which are similar to the tools used at woodshops and for making handicrafts.

In order to publicize this initiative, after 12 months of work, in March 2009, we inaugurated at Pinacoteca the first educative exhibition, entitled “Convivência – ação educativa extramuros da Pinacoteca” (Coexistence – Pinacoteca’s external educative initiative). The exhibition showed the process developed with both participant groups, its steps and some material results, produced by the participants, besides explanatory texts, testimonials and photographs of the work. At the occasion, about 130 works were exhibited, developed with the different techniques exploited along that year and with the wood engraving as a highlight. Other than that, two reduced versions of the exhibition were also showcased at the institutions partners of the Program, and a small catalogue was produced.

The continuity of this expository experience is carried out by the maintenance of the panels installed at the two institutions, which periodically receive new works developed at the workshops and selected by participants and educators. In 2010, among the unfolding events of this Program, a reduced and itinerant version of the exhibition travelled to museums at the Sao Paulo countryside, to the cities of Brodowski and Tupã, in partnership with the Culture State Secretary’s System of Museums (SISEM), and the museums Casa de Portinari and Museu



Histórico e Pedagógico Índia Vanuíre. It is also foreseen in this project the production of a album and a catalogue with the engravings produced by the participants.

5.Publications: As part of the Program we've developed two publications, which have different purposes, one is a supporting material for educators and the other is a assessment book about our initiatives. The first is *Arte+*, a print publication designed for social educators, which is distributed free of charge for social organizations from all over the country and has the purpose of amplifying the initiatives initiated at the courses, focusing art and heritage education. *Arte+* is currently in its second edition. It contains informative texts about the museum's participation in social inclusion processes, education at museums, the description of some art concepts and four reproductions of works of art belonging to the Pinacoteca's collection, which are accompanied by educative suggestions for the interpretation of the work and ludic activities related to it. Given the heterogeneity of its target audience (most of these professionals don't have a an specific training in arts or heritage), its development was guided by the search of a balance in the approach of the contents and their presentation¹⁷. The selection of the reproduced images was based on our previous experience with the groups, that is, we published the images that had already showed themselves potentially interesting for the work with several age groups, or that recurrently catches the attention of the Program's groups. Other than that, the proposed image readings aim to dialogue with the groups' cultural repertoire and stimulate the construction of new meanings¹⁸.

¹⁷ Lisa Roberts said about communication processes in museums: *"...An effective communication requires the building of bridges between the world of the experts and the lay world, with a language that is intelligible to the last without being a corruption of the former."* (ROBERTS, 1997, p. 67.)

¹⁸ Since its first edition, published in 2007, more than two thousand copies were distributed free of charge for social institutions of all over the country.



The other publication is *Percorrer e registrar – reflexões sobre a ação educativa extramuros da Pinacoteca do Estado de São Paulo*¹⁹ (Go and register – reflections on the Pinacoteca's external educational initiative), in which we analyze the practices and experiences of the external initiative's first two years, through texts by the educators of the museum and the professionals of the partner institutions, reproductions of the works produced by the participants and some testimonials about being part of the project.

The Sociocultural Inclusion Program's initiatives propose the development of educative and museological experiences that recognize the public and socially active perspective of the museum. We know and regularly live the enormous distance between the socially vulnerable population and the official cultural equipments²⁰, therefore we assumed a perspective in which it is our responsibility to establish relationships that may enable the existence of dialogue and contact between these two instances.

¹⁹ AIDAR, 2010.

²⁰ According to Frederico Barbosa da Silva, at the *Cadernos de Políticas Culturais series*, "The consumption of cultural goods has close relations with the social and cultural inequalities. Not being provided with economic capital implies a high probability of a taste dispossession and of the *habitus* of consumption of certain cultural assets, that is, implies a high possibility of cultural dispossession. (...) In that way the cultural expenditures can be understood in the context of specific social settings: extreme income inequality, unequal education and access to public institutions that offers cultural goods. Furthermore, it has this symbolic production circulating with a rarity aura, not for its rarity and intrinsic genius, but because of the lack of consistent institutional support. In this scenario, the distant cultural good, produced by specialist, earns a charm that allows both its sacredness as his contempt, given the difficulty to understand it." (MinC/IPEA, 2007, pp. 39 and 51.)



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