



The Pinacoteca do Estado de São Paulo's Education Department: education and identity

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Since 2002, one of the Pinacoteca do Estado de São Paulo's priorities is the implementation and consolidation of its Education Department, which must be able to deal with the richness and the diversity of the Collection's artworks, as well as the audience's variety.

We faced the challenge following the New Museology's proposals, and also our perception of the museum as a space that can contribute for a cultural active life and have a more decisive participation on the society.

The educational initiatives performed by the Pinacoteca, in the course of its history, went through moments of more and less emphasis, also in consequence of the impetus and the vision of the professionals responsible for them.

Among the many and competent professionals who developed educative activities at the museum¹, the most popular period, maybe because of its large documentation or its presence at the population memory, was the 80's and the 90's. During this productive period the educational potentials of the institution and its Collection were already being developed.

¹ Among others, are registered in documents the work of the following professionals at the museum: Portella Filho, Denise Grinspum, Sonia Guarita do Amaral and Victoria Daniela Bousso, all of them of undeniable relevance for the current artistic and educational scenarios.



Currently, our conceptions and actions are based on consolidated theoretical references and pedagogical practices, about both formal and non-formal art education. They include also references from the museology field, the New Museology and subsidies from the museum's social role.

Among the authors that are referential to our works, we highlight Paulo Freire, John Dewey, Jorge Larrosa; besides the publications *Parâmetros Curriculares Nacionais em Arte* (Art Curriculum National Parameters) and *Roteiros Práticos de Museologia* (Practical Scripts for Museology). We can also cite: Denise Grinspum; Lisa C. Roberts; Ana Mae Barbosa; Maria Helena Wagner Rossi; Magaly Cabral; Waldisa Russio Carmargo Guarnieri; Hughes de Varine-Bohan; Eilean Hooper-Greenhill; Richard Sandell; Maria Cristina Oliveira Bruno; Maria Célia Moura Santos and Olga Rodrigues de Moraes Von Simson, among others.

We also follow the thoughts of Anísio Teixeira, who argues:

“Educating yourself is growing up, not only in the pure physiological sense, but in the spiritual sense, in the human sense, in the sense of a life becoming larger every time , richer, more beautiful, in a world each time more adapted, more propitious, more beneficent for men.”²

We are interested in the global learning of the individual, who constitutes itself as a producer of autonomous and collective meanings, aiming the effective social participation in the performance of a critical citizenship.

Our main goals are developing educational initiatives from the Collection's artworks and the works presented at temporary exhibitions; promoting the quality of the visitor's experience in contact with art, assuring the broad accessibility to the museum³, besides including and

² DEWEY, John. *Vida e Educação*. São Paulo: Melhoramentos, 1978. Translation and preliminary study by Anísio S. Teixeira.

³ We use the denomination *accessibility* in the broader sense of the term, involving not only the *physical* aspects, which means the promotion of physical access by assuring the circulation and the afflux to the institution, but also – and mostly –, regarding the more intangible aspects of the contact with museums, like the *cognitive* access, that is approached by the



making more assiduous the public that would not otherwise become a visitor of the museum. But we can also cite as important purposes of the department the intention of training and forming professionals of the formal and the non-formal education systems to better comprehend the museum's educative potentials; promoting the processes of encountering with the cultural institution and its collection, like the educative experiences; assisting in the deeper comprehension of the Art and Culture roles as educative resources; amplify the educators' perception about formal and non-formal education; disseminate to visitors and educators the enjoyment of visiting and frequenting cultural institutions, as well as of encountering art.

We also act to contribute to the good performance of the museum's employees labor functions; amplify their knowledge about the institution's particularities and about the heritage, museum, art and cultural concepts; discuss and deepen the knowledge about the different audiences of the museum and the variety of initiatives developed there; promote opportunities for the exchange of impressions and experiences and the discussion of the specific aspects of the functional actions; encourage the inter-relationship of employees aiming a more productive and dynamic work interaction.

We intend to diversify the Pinacoteca's visitors profiles; contribute for the perception of the museum as a open and public space for all; propitiate the qualified access to the museum's cultural assets to those with special needs or in situation of social vulnerability; promote initiatives that might catalyze social transformations, being them individual or collective; amplify the repertoire and the sense of cultural belonging of the groups with special needs or in situation of social vulnerability; developing the aesthetic perception, subside for plastic and poetic creations, as well as for the strengthening of the critical capacities; promote opportunities for dialogue that stimulate the visitor's self-confidence and experiences that encourage the acquisition of cognitive, emotional and experiential knowledge and abilities.

development of the exhibition speeches' comprehension, and what we can call *attitude* access, which means developing an identification with the production systems and the enjoyment and trust by the insertion in the museum's space.



The Education Department is organized through systematic activities or programs, which focus on different audiences. Besides the educative visits, which are available upon previous request for every organized group, it also performs preparatory meetings for teachers, with the purpose of providing them with pedagogical subsidies related to the themes and content of the Pinacoteca's Collection and specific temporary exhibitions. These proposals have the purpose of helping the professional to develop autonomy in the creation of its own pedagogical project, encouraging the enjoyment of frequenting a cultural institution and highlighting the importance of heritage and art as powerful resources for generating educative cultural processes.

For such, we also use the resources of IT, like the implementation of the **Pedagogical Virtual Space**, which aims to subsidize the creation and development of formal education projects, having art, culture and heritage as centers of interdisciplinary articulation. It is structured in three big parts with a text database and referential links for the educators' research; pedagogical support materials produced by the Pinacoteca and available for download, and the maintenance of a discussion and orientation forum for pedagogical projects. With these initiatives we create a constant interactivity with the teachers, and promote opportunities for reflection and development of qualified projects, which in the future might integrate a projects database, considered of excellence, associating the formal educative practice to the contents particular to the museum⁴.

Since 2003, the Department also develops the Educational Program for Disabled People (PEPE in Portuguese), which aims to better serve the physically, mentally and sensory impaired visitors by using multisensory approaches. The PEPE offers educative visits that contemplates a selection of the Collection's artworks, which are made accessible by the use of support materials, like models, bi and tridimensional reproductions in relief, games and sound design of specific works. It also offers visits guided in sign language (by a hearing impaired educator), training courses for professionals interested in using art and heritage as inclusive

⁴ To learn more about it, access www.pinacoteca.com.br (Museum for all)



resources; publications focusing on the visitors with hearing and visual disabilities, in print and Braille; free of charge and adapted transportation for the physically impaired. We also created and implemented the Tactile Gallery of Brazilian Sculpture, with original artwork from the Collection and complemented by an audioguide.

The Educational Initiatives Department, since its creation, develops also the Sociocultural Inclusion Program (PISC in Portuguese), which has the goal of promoting the qualified access to the cultural assets of the museum by groups in situation of social vulnerability, who have little or no contact with official cultural institutions, contributing therefore to the transformation in the quality of life of these groups and to the enlargement of the museum's audiences. To fulfill these purposes, the program develops partnerships with social educative institutions and performs continuing visits, designed according to the groups' profiles and demands and in consonance with the educational processes that already take place at the partner institutions; offers a training course for social educators, so they can improve their social inclusive practices with the concepts of heritage, art and culture. Through the program, it was also published a supporting material focusing on the social educators and distributed free of charge for 2,000 social institutions in Brazil. Also, it is offered transportation for people in situation of social vulnerability, free of charge, enabling them to go visit the museum. Currently, the Department also performs external activities, which aim to approximate the museum to groups of homeless adults. They consist in engraving and writing workshops, as well as systematic educative visits to the museum. This particular initiative unfolded in exhibitions that took place in the museum itself and in other cultural institutions, as well as the production of a catalogue and a publication of reflexive texts about the inclusive processes in museums.

With the purpose of assuring the usage of the museum as a place for all, we also promote the Staff Training Program, which promotes the continuing training of the museum's employees, especially those working at the reception, maintenance and safety departments, and the learning is concerning heritage education and other aspects particular to museums. Composed by six modules, the Program starts with the presentation of the technical activities'



specificities of the museum, and goes on with the discussion of issues related to the welcoming of the public, the collective construction of meaning, the heritage safeguarded by the institution and the museum's social roles.

Other than that, the department also produces series of publications and resources for mediation, for both educators and teachers, which can be used in their practice outside the museum, and also by spontaneous visitors. The materials present heritage questionings, as well as those of analysis, perception and interpretation of artwork's images. The supporting materials developed by the department about the Collection's artworks were distributed to 6,000 public schools in all Sao Paulo State and to all of teachers in the country who requested it. It was also developed support materials for students to explore the museum: in a double postcard format for high school students, which contain interpretive questions, and a "curiosity guide" for the elementary school students, which encourages the discovery of all possibilities of perception, analysis and interpretation of the patrimony and art.

For the spontaneous groups of visitors, we've developed several resources that assure their autonomy during the visit, like family games, which are organized at the "box of educative things", a visit self-guide called "for knowing more" and commented labels.

At the end of 2009, we offered a course called *Conexões* (Connections) that focused on instructing interlocutors of other Brazilian museums about the perception of museums as spaces of a broader social contact. During a whole week we received education professionals from all over the country. The main purpose of this meeting was stimulating the building of educative programs that would focus on including special audiences, being characterized like this due to physical disabilities or a situation of social vulnerability, and museum's employees, which would represent a meaningful expansion of the social actuation of the museum along the communities.



Our educative activities, although formulated as autonomous programs and focusing on different audiences, act in synergy, constantly exchanging experiences and acquired knowledge, following a common pedagogical line.

All of our initiatives are evaluated with the use of specific instruments. As an example, the educative visits are evaluated by sample in a triple evaluation, carried out by the museum's educator, the person responsible for the visiting group and by one of the group's visitor; all of which are analyzed together. Regarding the educator's training courses, we also perform evaluations of impact, which aim to perceive the transformation in the pedagogical practice, especially when it comes to the deepening of the comprehension of issues related to heritage, art and culture.

We also create systematic reports to be filled by educators about the inclusive processes, and they have the purpose of evaluating the impact, over time, of the museum's initiatives on the participant groups and individuals. Eventually, we even make external evaluations that complements the participants' perception on the educative processes.

It is our constant priority to create evaluative instruments and methods that are able to comprehend the variety of experiences and knowledge involved in the museum's educational processes. Therefore, one of our references for the evaluative processes is the **Generic Learning Outcomes (GLOs)**, a system developed at the United Kingdom that proposes indicators of broader learning aspects, including more subjective aspects, such as the development of social skills, promotion of creativity and behavioral transformation, among others.

When concerning the museum's audience, besides the preliminary research accomplished in 2002, we also performed, in 2007/2008, a survey with non-visitors, looking for find out their perception and expectations about the museum. The results subsidized



transformations at the museum, especially in the relationship and communication fields, amplifying its social penetration.

Each programs prepares their own activity schedule for the following year. Therefore, we establish goals and specific activities every year, assuring in that way the continuity of each program's activities. For 2010, we are developing the following initiatives:

The EDUCATIONAL PROGRAM FOR DISABLED PEOPLE, from 2010 on and besides its ordinary activities, will focus on enabling a more autonomous participation of the visitors with visual or hearing disabilities, with the creation of an audioguide and a print and Braille catalogue that contains an audio CD about the Collection sculptures, as well as a visiting guide for the hearing impaired, which contains information about the museum and texts about the galleries and the artworks.

The SOCIOCULTURAL INCLUSION PROGRAM, besides continuing to attend the different groups in situation of social vulnerability and offering free transportation to assure their access to the museum, realized a training course for social educators interested in using the art, culture and heritage principles as inclusive resources. It also continued its external educative activities with groups of homeless adults; elaborated a publication of reflexive character, *Percorrer e registrar – reflexões sobre a ação educativa extramuros da Pinacoteca*, and is producing a catalogue and a picture album that documents the art production resultant of the external educational initiative; besides having carried out the itinerant exhibition **Convivência**, showed in 2009 at the Pinacoteca do Estado.

The TEACHER'S PROGRAM searches for amplifying its dialogue possibilities with the art teachers and others, and in particular with those working at public schools, through present and virtual ways. It maintains the Pedagogical Virtual Space, which contains theoretical subsidies for deepening of the reflections on the education in arts; also, it created and



implemented the Teacher's Club, which offers preferential treatment for the teachers who already frequent the museum's educative initiatives.

Between the activities being developed this year is the meeting "Dialogues about Education, Museum and Art", based on the initiatives carried out by the Department and institutions partners of the museum and that counts with the presence of referential professionals of the field. It consists in an event open for students and professionals of the education, museum and art fields, and has the purpose of spreading the actions performed by the programs mentioned above and the partner institutions, besides reflecting on the educative potentials of arts and museums. This event, in a reduced version, is being also performed at the Santander Cultural spaces, in Porto Alegre and Recife.

In eight years of systemic actuation of the Educational Initiatives Department, the quality of the developed activities has been effectively transformative for the visitor's profiles of the museum, amplifying it in quality and quantity terms.

We also countersign the expansion of other museum's programs in Sao Paulo State and all over the country, as well as of partner cultural and social inclusive institutions and formal educational institutions, through our training courses and the orientation we offer for the participant's projects. These institutions also receive our free supporting materials.

We highlight that, besides propitiating a larger diversity among visitors – which includes a larger quantity of students from public schools, visitors with physical disabilities and individuals in situation of social vulnerability – it is possible to note that now, amid schools, cultural institutions, NGOs and organizations of social assistance, the Pinacoteca is seen as an interlocutor and as partner of work and ideals.

In a more specific way, we may highlight that the SociOCultural Inclusion Program established, during these years, partnerships with social and communitarian movements and



NGO's and public social educative projects, attending, in that way, audiences from all age groups, in different areas of the state and even of the country.

Our educative actions have the guarantee of continuity at a long term due to the fully support of the institution, in both the technical direction and in the financial stability assured by contracts with the State Secretary of Culture, until 2013, and also by the private fund raising with already systematic partners of the Pinacoteca's Education Department.