

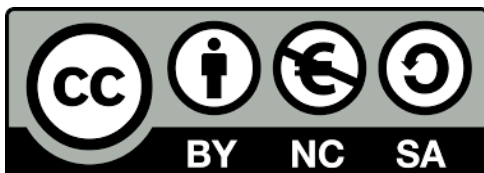


Project Handbook

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PROJECT SUMMARY

The INTERSTICE project aims to influence the learning outcomes of university students of the Early Childhood and Primary Education degree, by incorporating innovative experiences that intertwine art and education through collaborative learning between students, artists, teachers and children. These innovative experiences share promoting inclusive creative artistic experiences to the entire child population, especially those who are most vulnerable and who have fewer opportunities to experience quality proposals.

Based on the experience in different areas (visual and scenic art, and expertise with 0-3, 3-6 and 6-12 years old children) and the positive results carried out in different educational and cultural partner institutions, our aim is to expand this model of innovation in the different European countries that participate in it. The results of the project include different products and pedagogical materials that will facilitate the training and implementation of the experiences for university students so that they, in turn, can train teachers and other education professionals together with artists, to include the art of Integrated form in the university and other educational and cultural institutions.

Rationale

Neuroscience is warning that the arts should be the centre of any educational project of early childhood education and primary education, because thinking through the arts activates the neural connections of children with a stronger intensity, allowing them to better acquire the different learnings of all areas of knowledge (Good, 2019). Unfortunately, schools continue to marginalize the arts, as secondary, manual and low conceptual intensity occupations (Acaso & Megías, 2017). The project "INTERSTICE. Encounters between artists, children and educators" aims at developing encounter strategies (Borriaud, 2006) between education and culture, placing the arts in a more powerful way in education faculties and schools, allowing young people to learn meaningfully, aesthetically and emotionally through the arts. In the Faculty of Education there is little artistic training, and for this reason it is considered necessary to build hybrid projects between artists and educators. It has been verified that with the presence of the artist in the educational centre, changes are produced in the very construction of young people's thinking, in the learning of artistic strategies, in the links between the artist and childhood and in the structure of the centre (Paris, 2019).

Art should have an impact throughout the curriculum to be able to involve all young people and children in artistic experiences. Specially those who, due to their social, cultural or economic context, do not have many opportunities to access high quality culture. The incorporation of the arts in a transversal way in the curriculum, with the involvement of cultural entities of the community, facilitates the improvement of different key competences, both individual and collective, such as the construction of creative identities, developing a critical spirit and collaborative work (Paris & Hay, 2019).

With this project, we want to establish an interstice -a small space that mediates between two bodies- where we can develop a shared framework between creative and educational institutions from four European countries that work on innovative projects in Art Education.



Mixed pedagogical materials will be created, in order to bridge the gap between educational and cultural environments, and to offer students continuous contact with processes of conceptual, technical and aesthetic quality. The artists participating in these projects from Norway, Spain, Italy and England come from the visual and performing arts fields.

The main objective is to boost a new approach to artistic education, training pre-service and in-service teachers within this paradigm of creating synergies between artists and educational institutions on an ongoing basis; this way, we can promote quality aesthetic productions and artistic creation among the different formal educational environments, to allow children to grow up in a creative educational environment, where they learn strategies, methodologies, and ways of creating thought through Art. This objective is in line with Sustainable Development Goals 4 and 10 of the 2030 Agenda.

BACKGROUND

The different partner entities are currently working in this direction with different projects:

- [Espai C](#). Artists residency programme in schools in Barcelona. Coordination: UAB-Spain.
- [School Without Walls](#). Primary education students in cultural centres for entire weeks of the school year. Coordination: BSU-United Kingdom.
- [BLUEbird](#). Residence of performing artists in nursery schools. University of Stavanger-Norway.
- [Festival elPetit](#). Performing Arts Festival with training for teachers of early childhood and primary education. laSala-Spain.
- [Virtual Museum](#). Museum of educational and artistic experiences in relation to the cultural context of Bologna. University of Bologna-Italy.

Now the objective is to carry out collaborative work between the five institutions in the four countries, to develop methodological strategies and quality innovative pedagogical materials that can have a greater impact on the educational community, helping these types of projects take root in university and school centres of our countries. The project does not only consist of sharing good practices of the different educational and cultural institutions that are currently developing projects in this direction, but it is about strengthening the connections between art and education in a transnational way, creating activities and intellectual outputs that allow a greater impact beyond the participating institutions.

This close relationship between the different partners and stakeholders will offer methodological and conceptual instruments to education professionals (schools and universities) to incorporate the Arts from a new perspective, more inclusive and participatory. This work will also offer methodological strategies to artists who wish to train and work in educational contexts, offering new job prospects to a very vulnerable group such as visual and performing artists. The project will also help cultural institutions that wish to collaborate continuously and effectively with educational centres (early childhood and primary schools, and universities).



AIMS

General aims

1. To improve the level of competences among students of Early Childhood and Primary Education degrees of the universities of the consortium, by training them in quality aesthetic practices in education.
2. To bring high quality contemporary art in early childhood education, preschools and primary schools, improving children creativity and critical thinking.
3. To bring high quality contemporary art closer to early childhood and primary education centres.
4. To promote opportunities for participation in cultural experiences, reducing inequalities in their access following three principles: interaction, participation and democracy in educational contexts.

Specific aims






1. To offer students of Early Childhood and Primary Education specific training in more diverse teaching styles, and adapted to contemporary cultural contexts.
2. To influence lifelong learning through the intersection of cultural agents and educators, in order to develop a more holistic, inclusive conceptual framework of participatory artistic education.
3. To explore the potential of new training and teaching methodologies, such as peer learning.
4. To promote intercultural awareness through mobility and cooperation between the organization of the consortium.

PARTNERS

Five organization, who have already collaborated intensively in previous projects, are involved in INTERSTICE.

The responsibility for coordinating the project will be led by the UAB. This distribution is designed as horizontally as possible, distributing equitable tasks and responsibilities among the different partners, taking into account the potentials and specific capacities of each one of them.

The project has been designed so that each partner leads one of the intellectual outcomes, with the collaboration of all partners. In this way, each partner will be able to contribute their experience in a field of work and will feel that the project is developed in a collaborative and horizontal way.

ORGANIZATION		INTELLECTUAL OUTPUTS
	Universitat Autònoma de Barcelona (Spain)	IO6 - Research on peer learning methodology IO5 - Training course for education students
	Bath SPA University (UK)	IO1 - Methodological guide
	Università di Bologna (Italy)	IO6 - Virtual museum
	laSala Teatre (Spain)	IO4 - Peer learning methodology
	Universitetet i Stavanger (Norway)	IO2 - Open access pedagogic audio-visual material

MANAGEMENT

A Project Manager, who was selected through a public tender offered by the UAB, work part-time for the INTERSTICE project. Some of their responsibilities are:

- To manage project budget information, through the Mobility Tool.
- To prepare the initial, intermediate and final reports of the project, with the supervision of the UAB team.
- To prepare the time-sheets of the professionals who will participate in the project.
- To organize among partners the collection of management, economic, impact and dissemination data of the project.
- To create automatic data collection materials for each partner;
- To document some of the training sessions and visits to specific INTERSTICE projects with audio-visual materials (photography and video);
- To design and maintain the project website (during the two years of the project, and for five years after the end of the project).
- To organize and maintain active social networks of the project (Instagram, Twitter).



Transnational Project Meetings

Five face-to-face transnational meetings will be held to coordinate the project and take joint decisions. Each meeting will be led by one of the partners; first, the partner is asked to present their individual project; and afterwards, to present how they intend to approach the intellectual output they are responsible for, and what they need from the rest of the partners. Parallel to each transnational meeting, a learning activity will be also organised by the host partner.

The initial dates for the translational meetings were changed due to the covid-19 pandemic. The up-to-date calendar is as following:

- November 2021: laSala.
- March 2022: Universitetet I Stavanger.
- June 2022: Bath SPA University.
- September 2022: Università di Bologna.
- November 2022: Universitat Autònoma de Barcelona.

Communication

Communication among team members will be done in person through the different transnational meetings and virtually the rest of the time. To do this, a tool that is shared by all partners, Microsoft's Teams is used. This platform allows the creation of:

- A specific channel for partners (Management Team);
- One channel for each of the 5 activities related to Intellectual outputs;
- One channel for each multiplier event;
- One channel for each subsequent activity.

Each created channel allows different actions to be shared:

- Chat where all contributions are recorded immediately. Written chats will be saved, as documentation of everything spoken in the chats.
- Shared documents and folder. All partners will have access to the shared documents folder, written in English.
- The notes tool to be able to take the minutes of each meeting, virtual or face-to-face.

Monthly virtual meetings are held through the same platform.

INTELLECTUAL OUTPUTS

The intellectual outputs that will be developed during the project include documentary, audio-visual, educational and research materials that will be available open-access, to inspire others to develop innovative experiences between art and education in their respective institutions. Results include six products:



- **IO1 - METHODOLOGICAL GUIDE.**

It will be the main intellectual output.

The guide will be published in the languages of each partner countries. It will be in open-access digital format and will also have a printed version. The Guide will be made up of different chapters, which will bring together all the evidence of this innovative learning methodology, creating hybrid contexts between education and culture. Each chapter will show a visual narrative made with evidence of how to develop similar projects in different educational contexts, to improve Art Education in the Faculties of Education, and later in schools. The methodological guide will consist of the chapters:

- a. Visual Arts: this chapter will show evidence of how training in the Faculties of Education can be influenced, so that students are trained in this educational-cultural paradigm and how to bring together artistic projects carried out by visual artists (painters, sculptors, illustrators, photographers, video artists, etc.) in early education and primary schools, building links with different cultural institutions in the community.
- b. Performing arts: evidence will be shown of how to carry out hybrid projects between dance and theatre artists and educators, bringing first quality sensory and expression experiences at university and school.

This guide will be useful for undergraduate students of Early Childhood and Primary Education, in order to achieve a paradigm shift towards the meaningful integration of arts in their initial training; for university professors; for in-service teachers and managers of educational centres; for professional artists who are interested in participating in artistic projects related to the school context.

- **IO2 - OPEN-ACCESS PEDAGOGICAL AUDIO-VISUAL MATERIAL.**

Pedagogical material, in audio-visual format, derived from the projects and experience of each participating partner. It will be a compendium of some of the activities carried out through different artistic languages, and will cover experiences with different ages and target groups.

To realise this intellectual output, Artistic Methodologies of Educational Research will be used.

- **IO3 - VIRTUAL ARTISTIC MUSEUM.**

It will include different projects of hybridization of art and education carried out by the different partner, as well as contents of some Intellectual outputs of the project. This output will bring the results of the project closer to the educational and cultural community of the partner countries.

- **IO4 - PEER LEARNING METHODOLOGY.**

Peer Learning experiences will be developed between children, teachers and artists, generating an interstitial space between Art and Education; where the observation, interaction and active participation of all stakeholders a fundamental element. Artists



will enter Early Childhood Education centres, in order to create new learning environments for all stakeholders.

- **IO5 - TRAINING COURSE FOR EDUCATION STUDENTS.**

The objective of this product is to empower the students of the last years of the degree of the 4 partner universities, so that they can have hybrid artistic experiences in their training. Later, through the methodology linked to the social commitment of Service Learning, they will be able to learn and give service to other teachers who are already in school, training them. Thus, students are trained to later teach teachers to develop this type of quality artistic practice.

- **IO6 - RESEARCH ON PEER LEARNING METHODOLOGY.**

An investigation of the implementation of the peer learning experience will be developed, to validate the quality of this methodology and to extract data for its greater dissemination in other educational and cultural contexts.

TASKS AND ACTIVITIES

INTELLECTUAL OUTPUT	TASKS AND ACTIVITIES
IO1 - Methodological guide	Share documents of all innovative projects carried out by the partners
	Build the pedagogical structure of the document
	Elaborate the guide contents
	Create new photographic, audio-visual and written documentation
	Design the graphic part of the guide
	External review
	Dissemination and implementation
IO2 - Open-access pedagogical audio-visual material	Define the criteria to determine a quality artistic practice
	Identify innovative practices of education through arts
	Document different practices and artistic experiences to create the final visual narrative
	Share audio-visual material in order to validate it with university students
	Dissemination
IO3 - Virtual artistic museum	Collaborative design of itineraries and exhibition rooms
	Validation of itineraries and exhibition rooms by academic partners
	Design the documentation sheets, for university students to register the artistic experiences carried out
	Validation of the documentation sheets
	Digital publication of best practices



	Dissemination
IO4 - Peer learning methodology	Design of the process, involvement of stakeholders
	Training activities from teachers by artists
	Participation of teachers and children to the <i>eIPetit</i> festival
	Pedagogical reflection session with teachers
	Observation of school artistic practices and feedback
	Dissemination
IO5 - Training course for education students	Creation of pilot training action for university students
	Identification and contact with the target group (students and schools)
	Implementation of training course (theoretical part)
	Implementation of Service-Learning experience
	Documentation of the process
	Evaluation of the pilot training action
IO6 - Research on peer learning methodology	Dissemination
	Research planning and theoretical framework
	Field research (interviews, focus group, observation...)
	Data analysis
	Presentation of results
	Dissemination

DISSEMINATION AND IMPACT

In order to make the project visible and disseminate the results, each of the 5 partners will hold a multiplier event to share the different intellectual products with professionals linked to educational and cultural institutions in each of the countries. Both the project website and the virtual museum will remain open and updated for five years, in order to be a source of inspiration to other professionals and institutions. The results will also be published in the Results Platform of the Erasmus + Projects, in addition to disseminating through the media and social networks in order to disseminate locally and internationally.

All the results will be open-access in order to have an impact on the partners and other educational and cultural centres and institutions of each partner country and of other potentials. The impact will be assessed by the agents and institutions involved in the project from the University and educational and cultural institutions; also quantitative indicators will be taken into account, such as participants of the multiplier events; the presence in the press and social networks.



Horizontal priorities

1) Supporting educators, youth workers, educational leaders and staff.

The project aims to influence the professional development of young university students, teachers and professors, supporting them with training that uses different teaching styles and diverse artistic languages, taking as a key competence the inclusion of quality art in the education in a transversal way. Arts can play an important role in the overall experience of the training that students receive, since through their participation in this field their capacity for taking risks, trust and responsibilities regarding knowledge grows enormously.

Artistic competence has been chosen because it has been detected that many educators feel little competent in this area due to the little artistic training in their university studies, since traditionally the control of educational quality has focused on the results, limited in the prism mainly scientific. On the other hand, the incorporation of training and open educational materials will facilitate the socio-educational and personal development of university students, as well children' and school teachers', through the arts.

The project promotes an active participation of artists and educators in society, so that interdisciplinary exchange is facilitated so that they collaborate outside their specific field of knowledge, with the aim of actively participating in an improvement of the education and training system of the individual from a more community perspective. In this changing world, working with artists in educational environments allows to be creative, build critical thinking, and allows autonomous and entrepreneurial learning. The artist promotes a vital attitude of learning to learn constantly (Paris & Hay, 2019).

2) Higher education: Promoting and rewarding excellence in teaching and skills development

The project aims to influence higher education of Early Childhood and Primary school teachers by incorporating artistic experiences and training in an innovative way, so that university students can then train other educational agents.

In this sense, the partner universities that are experts in different performing and audio-visual arts will train each other and develop training with the peer learning method, so that students become active learners and partners in their own learning process. With this knowledge, university students will be trained to train teachers themselves who are active in the school through Service Learning projects. Through this methodology linked to social commitment (Furco, 1996; Blanch, Edo & Paris, 2020), students will learn the contents of their subjects while they lead and co-participate in implementing a service at the school: training teachers to they can incorporate this innovative approach into their classrooms.

3) Higher Education: Creating inclusive higher education systems

Social inclusion is a general priority in today's society and it is also in the university environment. The project aims to promote, through integrated and innovative approaches, the appropriation of shared values, equality, social inclusion, diversity and non-discrimination through art and



artistic creation experiences. In this sense, this project promotes an innovative approach to reduce inequalities in access and commitment to avoid discrimination, segregation and exclusion. To this end, the project aims to create links with universities and partner entities, as well as with other organizations, mostly schools in order to promote a significant change in the training of pre-school and primary school teacher students, but also for teachers who are already at school and in the community (Esteban-Guitart & Vila, 2018).

In this sense, inclusion is a key element in the project; because through learning through the arts, different cultural, gender or intellectual identities have a place and are promoted. In the creative process, the different languages come into action, and in these languages the different intelligences are allowed to develop, with the learning rhythm of each individual.

QUALITY PLAN

The quality of the Intellectual outputs will be evaluated during their elaboration, and the evaluation results will be discussed in the intermediate and final reports. This evaluation will be carried out by the UAB teams. Some of the instruments and strategies for evaluation are the following:

- **IO1 - Methodological guide**

A meeting will be held with professional experts to validate this intellectual result, during the process of making the product, and another before it is finalized. The success of the product will be evaluated with the feedback that will be received from the product in the different territories of the partner entities. The downloads of the digital Methodological Manual that will be on the project website, in the Virtual Art Museum and on the websites of the different partner entities can be counted.

- **IO2 - Open-access pedagogical audio-visual material**

An on-line survey will be carried out to validate the success of this educational material that will be created to influence the training of teachers and for educational practice in nursery and primary schools.

- **IO3 - Virtual artistic museum**

A meeting will be held with professional experts in the field of heritage and education, to validate this intellectual result, before being finalized. Visits will be counted on the online platform at the beginning of its implementation and at the end of the project.

- **IO4 - Peer learning methodology**

A Focus Group will be held with participants of the peer learning experience (artists, teachers and children) to validate the processes and results of the methodology used. The document resulting from the training sessions to education professionals outside INTERSTICE will be shown before finalizing the product.



- **IO5 - Training course for education students**

A specific evaluation plan will be designed. University students who participate will carry out an initial survey and another at the end of the training course, to evaluate the impact that the course has had on their training. The product of the Course will be shown to coordinators of Education Degrees from the partner universities, to try to implement this product in subsequent courses.

- **IO6 - Research on peer learning methodology**

The success of this activity will be evaluated by measuring the academic visibility of this intellectual product: possible scientific publications and dissemination of this research; the presentations in congresses and educational seminars, national and international.



TIMETABLE

This is the draft timetable of INTERSTICE project, pending to be readjusted due to the consequences of covid-19 pandemic on its development.

	1st year				2nd year			
	1st TR Nov 2020- Dic-Jan 2021	2nd TR Feb-Mar- Apr 2021	3rd TR May-Jun- Jul 2021	4th TR Ag-Sept- Oct 2021	1st TR Nov 2021- Dic-Jan 2022	2nd TR Feb-Mar- Apr 2022	3rd TR May-Jun- Jul 2022	4th TR Ag-Sept- Oct 2022
IO1 - METHODOLOGICAL GUIDE								
Performing Arts. Analysis of experiences and evidence of inclusive performing arts among dance and theater artists in educational centers								
Visual arts. Analysis of experiences and evidence of inclusive visual arts among schools, artists and cultural institutions								
IO2 - OPEN-ACCESS PEDAGOGICAL AUDIO-VISUAL MATERIAL								
Define the criteria to determine a quality artistic practice								
Identify innovative practices from the experience of each participating country								
To document different artistic experiences to create the final visual narrative								
Share the audiovisuals in order to validate them as educational and pedagogical material								
IO3 - VIRTUAL ARTISTIC MUSEUM								
Design of the VAM environment								
Creation and digital exhibition set-ups								
Validation of itineraries and showrooms								
Preparation of the documentation sheet								
Collection of documentation forms								
Publication of Digital Museum								



	1st year				2nd year			
	1st TR Nov 2020- Dic-Jan 2021	2nd TR Feb-Mar- Apr 2021	3rd TR May-Jun- Jul 2021	4th TR Ag-Sept- Oct 2021	1st TR Nov 2021- Dic-Jan 2022	2nd TR Feb-Mar- Apr 2022	3rd TR May-Jun- Jul 2022	4th TR Ag-Sept- Oct 2022
IO4 - PEER LEARNING METHODOLOGY								
Creation of the theoretical framework on peer learning								
Peer Learning Methods (Cooperative Learning Methods)								
Training proposal								
Implementation of training								
IO5 - TRAINING COURSE FOR EDUCATION STUDENTS								
Creation of pilot training								
Contact the target group of students and schools								
Student training								
Teacher training in schools through a Service-Learning experience carried out by students								
Project documentation								
Assessment of the training based on the creation of criteria								
IO6 - RESEARCH ON PEER LEARNING METHODOLOGY								
Research Plan and conceptual framework								
Methodology								
Data collection								
Analysis of data								
Results								
Assessment and conclusions								
Articles and conferences/congress								



The project will be possibly extended in November 2022, when we plan to organize the multiplier events and further disseminate the project results, through articles and conferences.

PARTICIPANTS

The project participants come from different areas, contexts and ages: **university students, university faculty, teachers** and **children** from early education (0-3 years and 3-6 years) and primary schools (6- 12 years), **artists** (visual arts and performing arts) and **professionals from cultural institutions**.

INTERSTICE will have a direct impact on the group of university students from the Faculties of Education of the UAB, the University of Stavanger, the University of Bologna and the Bath Spa University, through training activities that will be specifically designed for them. Each of the Faculties will select a group of students through a specific subject that allows them to train students in the paradigm of artistic education in collaboration with artistic professionals. Each university will select the number and the subject from which it will be easier for students to receive this training. A total of 40 university students from the four partner countries will receive the specific training to be designed in the project, developed by cultural and educational professionals from the project partners themselves. The learning processes that university students will receive in these training seminars will later be transferred to the schools where they are doing the internships, through a Service-Learning action. With this strategy, the participants who will lead this activity will be the university students, who will train kindergarten and primary school teachers. The development of these training activities by the university students will be evaluated at the end of the project with the aim of reviewing those aspects that have worked and others that should be reviewed, for a later more extensive application in future projects. Once the University training course has been completed and the Service-Learning sessions have been developed in the schools, the rubrics and documents of the Intellectual Result will be disseminated to university professors from partner universities who do not actively participate in INTERSTICE to begin to create awareness.

The schools in each territory will be selected by the alliances that already exist with some of them through the different projects that the partner institutions are developing, and through the Practicum subjects of the partner Universities. In this selection, public schools and schools from different socio-economic contexts will be prioritized, with the aim of working with schools with vulnerable populations, bringing art in an inclusive way to children and families who normally do not have access to culture. In this selection it will be important that in each territory the participation of educational centres of the different age groups is ensured: 0-3, 3-6 and 6-12 years old. The management team of the school will decide with the INTERSTICE team with which number of children they will develop project activities, but aspects such as social inclusion and gender equality will always be taken into account.

Visual artists and performing arts artists will be selected from the artist pool of the different projects developed by the partner entities. In Spain, the visual artists selected will be artists who participate or have participated in the Espai C (UAB) project; and dance or theatre artists will be selected from projects carried out by laSala, such as the elPetit festival. In the UK, selected visual and performance artists will be artists who are or have been involved in projects such as School Without Walls or Forest of Imagination. Performative artists in Stavanger will be selected from



artists who have developed dance and education projects such as the Toddler's Room. In Bologna the artists will be selected with the help of the non-formal partner entity Museum of Modern Art of Bologna, which develops educational training activities with the University of Bologna.

BUDGET

DESCRIPTION	AMOUNT
Project management & implementation	36,000€
Transnational meetings	13,000€
Intellectual outputs	192,414€
Multiplier events	30,000€
Learning activities	24,190€
TOTAL	295,604€

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ANNEXES

Annex 1. Team members

Org	Name and Surname	E-mail	Role in the project
UAB	Gemma París Romia	gemma.paris@uab.cat	Co-Coordinator
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