

laSala
CENTRE DE CREACIÓ D'ARTS
PER A LES FAMÍLIES. SABADELL

elPetit
FESTIVAL INTERNACIONAL D'ARTS
PER A LA PRIMERA INFÀNCIA

INTERSTICE

ARTISTS, CHILDREN AND EDUCATORS

TEACHERS IN MOVEMENT | Peer learning methodology

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laSala is a center for the **creation, exhibition, training and research** of scenic arts for children from 0 to 14 years.

We are aimed to children and their families, as well as educators and professionals in the field of the creation, education and social application of the arts for children.

laSala believes in the **transformative capacity of the Arts**. Our mission is to create the right environment and moment, erase limits, wonder and reflect, encourage interaction and infuse emotions. Our goal is to make people live complete artistic experiences by generating artistic encounters for children, either with the family or at school.



laSala connects research and creation, production, exhibition, training from a local root in dialogue with the international context with the aim of creating synergies between its lines of work and encouraging feedback from all processes.

laSala is an open space where ART helps us to change attitudes, to open doors, to push boundaries, to reflect, to experiment and to make the impossible possible.

Seeking to create the necessary space and time where freedom, curiosity, play and everyone's knowledge play a leading role in the formation of a critical spirit, with the conviction that this will bring us greater equity and social justice.

'Art feeds us and makes us grow'



laSala has been running **Festival elPetit** since 2005, the first Festival in Spain dedicated exclusively to the Performing Arts for the little ones (0-5 years). It take place in 13 cities and 26 spaces with the presence of national and international companies and a growing training and networking program.



Building bridges between art and education

Training is crucial to achieve quality in creative processes, to (re)think and awaken the imagination, senses and emotions of society.

'Artists in movement'

'Teachers in movement'



TEACHERS IN MOVEMENT

Artistic encounters for early childhood teachers. We invite teachers and artists to cross known borders together, crossing the boundaries between art and education.





Background

MAY 2019 : Aesthetics and Art in the classroom by Siri Dybwik and Kristen Halle

Work plan and methodology:

- Workshop with Kirsten Halle.
- Morning observation of the daily activity applying the artistic skills that have been practiced in the previous workshops.
- Afternoon session to observe the experience on video recording and reflect together on how it can be improved.
- Conference open to all schools and kindergartens to present the conclusions and share the work developed in Norwegian kindergartens.



2021-2022 edition **One step forward**

Research on peer learning processes between children, teachers, artists and families:

- Questioning the horizontality in the child-teacher-artist-family relationship.
- Experiencing artistic language in schools.
- Explore the peer learning methodology.



Goals

- Ask ourselves about the relationship between equals with children, artists, teachers and families.
- Explore and experience the methodology of peer learning through the arts.
- Recognize art as a universal human quality. Discover the artistic potential of each unite as human beings from authenticity and being inspired by the existing artistic world.
- Create artistic encounter spaces with an open attitude, generating new ways of relating through artistic language in the school and family environment.

Participants

UAB
Faculty of
Educational Sciences

laSala | Festival elPetit

Dybwikdans | UiS

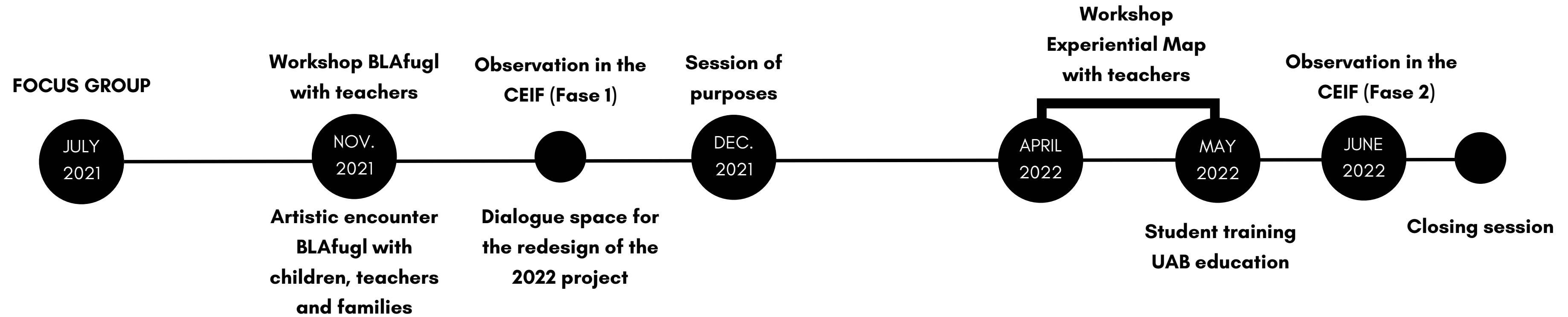
CEIF Canpuiggener

CEIF Arraona

CEIF Can Llong

With the collaboration of: Sabadell City Council (Education Service), Bath Spa University, University of Bologna and Erasmus+

Schedule



DEVELOPED WORK PLAN

JULY 2021



STARTING POINT - FOCUS GROUP

Focus group facilitated by the UAB researcher team with 15 of the participants in the May 2019 training by Dybwikdans and UiS.

Goals:

- Refresh memories of the experience.
- Value the experience.
- Identify at what point they are and if they have observed changes in their daily practice after the training.
- Suggest and propose possible lines of work for the future.



NOVEMBER 2021

Workshop BLAfugl

By Dybwikdans) and University of Stavanger
with teachers from the 3 participating
CEIF's

Teachers were invited to see the performance BLAfugl by the Dybwikdans company and were given the opportunity to experience this artistic context by focusing on their own bodily presence.

Exploring voice and body movement

After the performance, the artists invited the teachers to explore voice and body movement.

Elements of the performance were content and inspiration in working with forms to explore affective bodily behaviour.

In general, the objective of this workshop was to mediate the value of singing and dancing.

The meaning of the attentive bodily presence of the teacher

It was given a short talk to emphasize the role of teachers in this type of artistic context for the little ones.

Pedagogical reflection session with teachers

We reflected together on the experiences of this artistic workshop. Teachers were also asked:

What challenges you? What inspires you?

Three aspects of how we understand this type of artistic practice:

The relational aspect – copresence

presence – to be present

Communicative musicality – affective bodily behavior

Feelings, ideas and states are expressed through the dynamics of the movement of the human body; the rhythm and the pulse, internal and external structures that merge and facilitate a form of share and communicate in pre-linguistic and non-linguistic ways. Being together with young children in artistic contexts facilitates that communicative musicality can also be a way in which teachers can explore their affective bodily behavior.

The Universitat Autònoma de Barcelona proceeded to document and collect all the necessary data from the workshop for the investigation.





NOVEMBER 2021

**Artistic encounter with BLAfugl by
the company Dybwikdans**
with teachers, children and families of
the participating CEIF's

BLAfugl is an immersive show in which the public is placed inside the action. This fact facilitates the creation of connections between the participants, as well as creating an open and free artistic encounter space.

The BLAfugl artistic project was based on the creation of an artistic space shared between artists, teachers, students and families and where everyone could live together a quality artistic experience.

In addition, from laSala and through the project promoted social inclusion, since the families that participate in the project are families that live in neighborhoods with a high risk index of social exclusion.

The relationships and connections created during the meeting were surprising, unique and in a safe and quality environment for children.

For most of the families, it was the first time that they had an artistic experience with their children and doing so accompanied by the teachers who accompany them on a daily basis was magical. Very interesting synergies between artist-teacher-childhood-family were created.





NOVEMBER 2021

**Observation in participating child
and family education centers**

PHASE 1

with research team from UiS and UAB
and laSala team

Observations have been made of the normal dynamics of the stays within the three participating centers. These observations have the goal of detecting peer learning methodologies and the horizontal relationship between teachers and children through the arts.

Observations have been focused on these parameters:

- Relationship and bond of the children with the space, the materials and the teaching team.
- Individual and group dynamics related to game proposals, artistic actions and routine operations.
- Autonomy and self-regulation of children in their relationships and learning.

A posteriori, a return has been made to the teachers of the observed group with the direction of the Center and the technique of the Municipal Centers of kindergartens of the Sabadell City Council. Each artist has presented their point of view on what they have observed with the idea that they can share it with the rest of the center team.

A written and photographic report of the observations has been prepared and the Universitat Autònoma de Barcelona has proceeded to document and collect all the necessary data from the workshop for the investigation.

[Observation report](#) (spanish version)





NOVEMBER 2021

**Dialogue space for the design of
the 2022 phase of the project**

University of Stavanger

University of Bologna

Bath Spa University

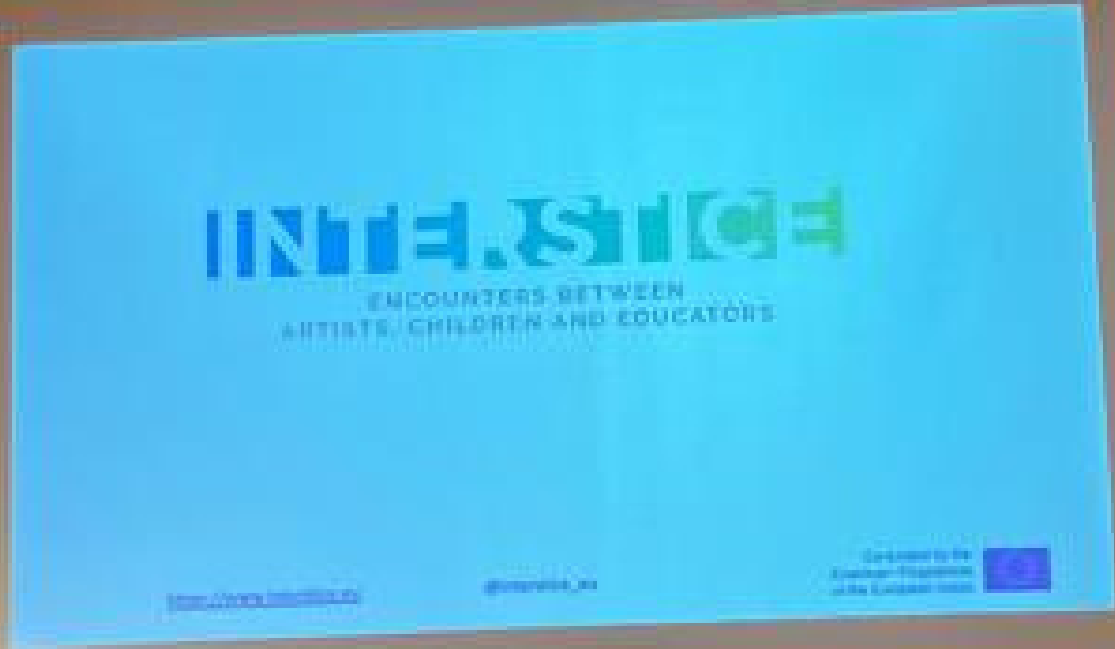
Universitat Autònoma de Barcelona

laSala | elPetit

Meeting with all the project participants to present the actions carried out so far in order to assess them together and thus nurture the redesign of the following phases of the project.

The meeting culminated with an act of dissemination of the European project Interstice to all professionals in the culture, education and social action sector who participated in the PRO circuit of the elPetit Festival.









DECEMBER 2021

Purposes session

with teachers from the CEIF's, the
Universitat Autònoma de Barcelona
and the team from laSala

The objective of these work sessions with all the teaching teams of the participating kindergartens is to offer a space for reflection, awareness of the objectives and delimit the purposes of the training.

The purposes were extracted from a survey carried out previously individually to all the teaching teams.

The UAB research team grouped the purposes into 4 categories:

PRESENCE

RELATIONAL AESTHETIC

PERFORMING ARTS IN PRACTICE

SPONTANEITY

After a round of questions, a dynamic was carried out to specify the actions within these categories, prioritize them and order them according to whether they were already under way or were desired.

ARTS ESCÈNIQUES A LA PRÀCTICA

CAMINANT

Introducció
del treball
col·laboratiu i
l'impacte de
la pràctica

1

1

1

A L'HORIZÓ

1

1

1

1

1

2

1

1



APRIL - MAY 2022

Workshop Experiential map

by mediation from laSala and the
teachers of the participating CEIF's

Once the purposes of the training were finalized, it became necessary to work through experimental work sessions. The workshops carried out by the laSala team were designed, which were carried out in two sessions with all the teaching teams of each center.

The **goals** of the training are connected with the purposes worked and have been the following:

- Gain connection, presence, trust and pleasure in the relationship between adult-childhood equals.
- Connect from horizontality with artistic languages to deepen the adult-childhood relationship.

The **methodology** of each session has been based on experiential exercises in which movement, music, the senses and emotions are the way of experimentation.

The work is carried out both individually and with couples, small groups and the whole group and at all times there are spaces for individual and collective reflection to connect with the objectives of the training.

Exercise to work: EXPERIENTIAL MAP

It is about all the participants individually working on a file where they are required to choose an impactful experience that they have lived with a child in a specific space in the school. A situation that has been an intense, moving, heartbreaking experience... It is necessary to remember all the details of the situation to record them in the "memory card": in it we can describe the situation, the place, the people involved, what emotions have been passed through, what words and sounds have been heard, what kind of movement was there, how the bodies were related, what rhythm, colors, temperatures and smells were experienced in the situation...

It also describes what moves now when remembering, what emotional and bodily feelings there are, what thoughts it evokes and how reality and the environment are perceived when reliving it in memory.

Once they have connected and become aware of the experience, an action is created that symbolizes that experience. An artistic action that materializes and represents that unique moment lived. The action must take place in the same place where they have lived, in such a way that a map of experiences distributed throughout the different spaces of the school is created within each center.

To carry out the action, the artistic language that feels closest is used and that helps to connect with the situation experienced. It can be a story, a song, music, an installation, a movement, a drawing, a dance, a gesture accompanied by some element...

During the two days of training, the prepared actions are carried out, locating themselves in the spaces in which they have passed. Each person shows their action in the group and then the proposal is worked on to deepen and get the most out of the experience.

Workshop inform





MAY 2022

**Training for students of the
Universitat Autònoma de Barcelona**
by mediation from laSala

For the artistic education students of the Department of Didactics of Musical, Plastic and Corporal Expression of the Faculty of Education Sciences (UAB), a brief explanation was made of the 'Teachers in movement' program from laSala, emphasizing the experience carried out in the Interstice project with the teaching teams already active.

Later they were invited to carry out the EXPERIMENTAL MAP exercise, but in groups and locating the actions in spaces of the Faculty of Education Sciences.

After the practice, moments of reflection were given based on the experiences of the proposal and their experiences in the adult-childhood encounter.



JUNE 2022

**Observation in participating child
and family education centers
PHASE 2**

with research team from UiS and UAB
and laSala team

In order to gain clarity and a more global view of all their experience, it was proposed to the participating centers that for three weeks the teachers of each center record on video situations experienced with the children where the purposes of the training are reflected. They could be game scenes, activities and/or individual and group dynamics where artistic language was experimented with (voice, plastic expressions, musical games, rhythm and movement...).

In the closing session with the team from laSala and University of Stavanger, all the videos were presented and the following discussion dynamic was created:

After viewing the videos and commenting on them one by one, each teacher chose an object that represented the scene they had recorded. All the objects were placed on a mural on the floor. All the participants wrote why they believed that it was positive to carry out this action and why it should NOT be carried out. All the options were read and a dialogue space was created based on what was written.

Once again, the Universitat Autònoma de Barcelona proceeded to document and collect all the necessary data from the session for the investigation.





JUNE 2022

Closing session

with Universitat Autònoma de
Barcelona, University of Stavanger
and laSala

This closing session objective was for the three educational centers that have participated in the experience to reflect on and share the content and experiences they had.

The dynamics proposed to carry out three mixed groups with the teachers and the directors of the three schools. Each group had 5 images (each group the same) extracted from all the formations carried out. They had to answer this question: what contents and experiences of the training do you see in each of the images?

The response was first individual and then each group had to agree on a sentence and write it on a support.

In the Multiplaier Event that followed, the Teachers in movement and Interstice project was explained and the 5 images were projected so that each group of teachers could explain the phrase they had chosen, thus giving a voice to this key group of the project.

Report of contributions of the teachers in the closing session.

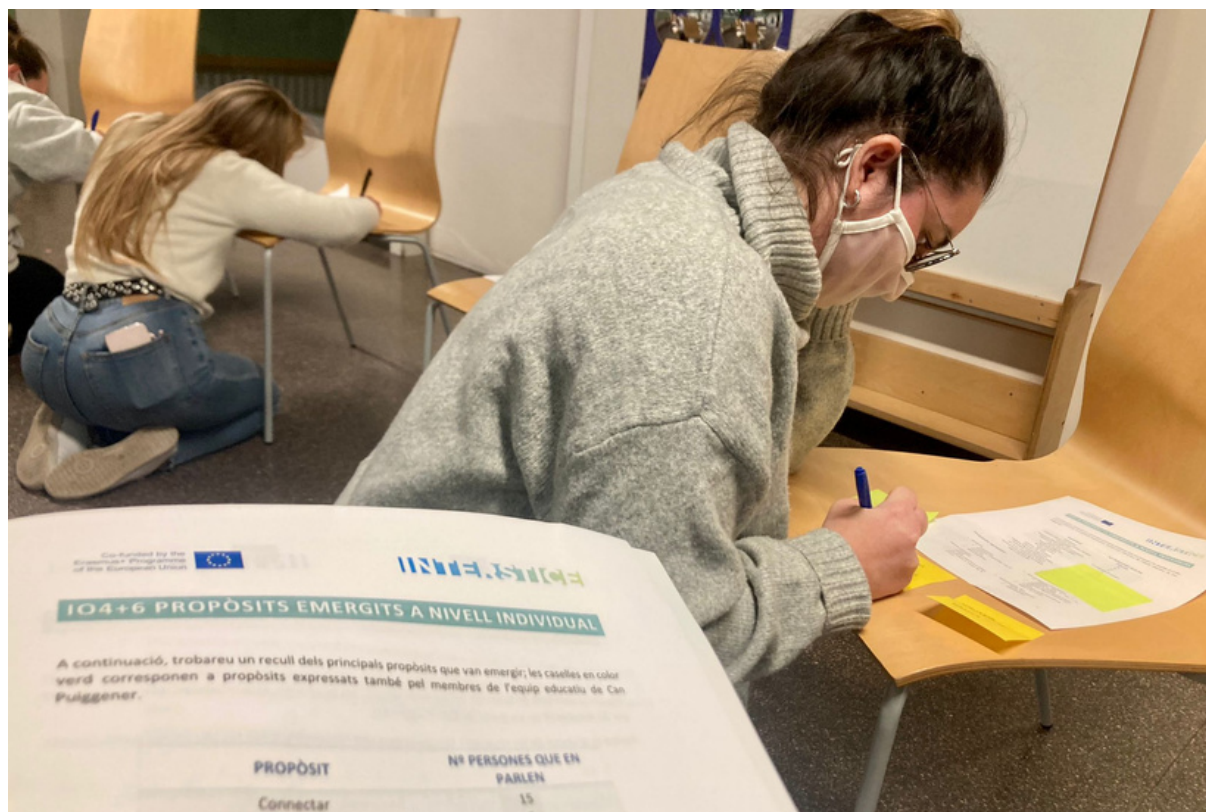
PHRASES CHOSEN BY THE TEACHERS AFTER PARTICIPATING IN THE DYNAMIC



“

Daily life: letting go, enjoying the spontaneity of children and being present to accompany them individually and in groups.

Kindergarten teachers



“

Individual reflections. All opinions are valid.

Kindergarten teachers



“

Immersive first-person artistic experience.

Kindergarten teachers



“

Teamwork and trust.

Kindergarten teachers



“

The magic and surprise of the element.

Kindergarten teachers



JUNE 2022

II Conference Teachers in movement
multiplier event with the Universitat
Autònoma de Barcelona, University of
Stavanger and laSala

Dissemination event of the project open to all interested persons, the project was presented following the next script:

1-Presentation of the project:

Teachers in movement - Eulàlia Ribera (laSala)

Interstice Project - Sílvia Blanch (UAB)

IO4- Peer learning methodology - laSala - University of Stavanger

2-Espai C Gemma Paris UAB

3-Ted Talk Kirsten Halle University of Stavanger

II JORNADA

laSala

Mestres que es mouen

Què mou l'Art dins les aules

PROGRAMA DE XERRADES SOBRE ART I EDUCACIÓ
INSCRIPCIÓ GRATUÏTA

10
06

Espai Cultura
Fundació Sabadell 1859
18:30 - 20:00



PROGRAMA

QUÈ MOU L'ART DINS LES AULES

10 DE JUNY 2022

18:00 a 18:30 Registre

18:30 a 18:50 Presentació Mestres que es mouen i Projecte Europeu INTERSTICE

A càrrec d'Eulàlia Ribera i Helena Cabo (laSala), Sílvia Blanch i Gemma París (UAB) i Kirsten Halle (UiS)

18:50 a 19:10 Taula rodona Mestres que es mouen

19:10 a 19:30 Artistes residents en espais educatius. Projecte Espais C

A càrrec de Gemma París (UAB)

19:30 a 19:50 The muse within. Entendre la musicalitat i la pràctica musical a les escoles

A càrrec de Kirsten Halle (Universitat de Stavanger)

19:50 a 20:00 Presentació formació Mestres que es mouen 2022/23





CONCLUSIONS

1- Ask ourselves about the peer learning methodology: childhood, families, artists and teachers

This objective has generated new spaces for dialogue both internally in laSala team and with the project participants and in other fields of action and research.

In the spaces for dialogue generated both in the moments of feedback and in the artistic encounter spaces between teachers and artists, there has been talk about the fact of living in a historically hierarchical society in many areas and, consequently, it has been difficult to establish a peer-to-peer relationship.

One of the consequences of this hierarchy is that adults are overloaded with responsibilities, it is difficult for them to connect with the world of childhood and with their experience as children. At the same time, childhood suffers from a deficit in the validation of their experiences and in the recognition of their emotions and their capacities as the basis of the relationship. In the work carried out, the tendency to listen opaquely, impervious and selective to the qualities, sensitivities and innate rights of childhood has often been evidenced in adults.

Throughout the project there has been a tendency towards unidirectionality, direction and pedagogy in the relationship between adults and children.

This current situation in the world of education is often determined by very high ratios within the classrooms and by an exponential increase in cases of children with special needs.

In addition, the idea that the arts at an early age must respond to the same canons and codes as proposals for adults persists. In the artistic framework, the adult person must mediate between childhood and the world, and that is a great responsibility that has often been confused with a normative territory of tutelage and didacticism.

The sum of all these factors makes it difficult to have a horizontal and multidirectional relationship where each unite, within their responsibilities, contributes, receives and is recognized and listened to with integrity and respect.

It is urgent to seek strategies that compensate for current educational and cultural policies to facilitate and get closer to a type of horizontal relationship where everyone feels fully involved and recognized.

2- Explore and experience the peer learning methodology through the arts

Much of the project has been developed in encounter spaces where art was the essential engine of the experience. This fact is in response to the idea that the expressive language typical of childhood is the bodily, sensory, emotional and sound experience. Through artistic languages we can establish relationships of equal in a deeper way.

It has been observed that in the adult-childhood relationship it is crucial to identify from where we work these expressive languages. The place from where the adult person acts will determine the message and the communicative purpose. Childhood has the great ability to listen to our bodies, emotions and movements more than our words.

The human being needs to relate in a connected, clear and available way through all his bodily, emotional and cognitive potential.

The movement, music, song and aesthetics of objects are very valuable tools to accommodate this state of presence of the adult person when it comes to sharing space and time with childhood.

It is essential to listen to the opportunities that childhood offers us to connect with their language (corporal, sensory and emotional) and link it with the different artistic languages.

It is important to understand the wide range of expressions of childhood as a journey to live together, promoting self-regulation and taking care of individual and group needs and not so much as something to control. These expressions can have a more or less fluid and harmonious look, but in all cases, we can balance them through artistic languages.

3-Recognize artistic language as an innate and universal quality of the human being

A very common appreciation in the entire education group with which we have worked is that art is an exclusive quality of the artists. It is not perceived as something innate to be freely explored and used, but as something that “belongs” to the artists, that is “property” of the professional world and is not in the innate and universal potential of human beings.

This biased view of reality numbs one's own self-perception of artistic qualities. It often also clouds the perception of the artistic potential of childhood, which is extraordinary and totally connected to their learning and relationship processes, and has the great capacity to empower the development of their emotional abilities.

Throughout this project, certain resistance to creating free artistic encounter spaces that connect the adult person with childhood has been observed due to fear of losing control, feeling judged, etc. Fears coming from an excessively vertical educational scheme, where the teacher is in command and control of everything that happens in the classroom.

All in all, teaching professionals know or intuit that art is an experience that childhood needs, that it is innate to them and they want to explore it within their stays.

That said, the teacher's challenge is twofold:

- On the one hand, it is in validating their own artistic criteria, feeling capable of proposing quality artistic experiences from their authenticity, without imitating and being inspired by the richness of the artistic world that surrounds them.
- On the other, that the artistic experiences that are born within the rooms can go beyond entertainment and a tool to regulate moods and group and individual feelings.

Artists and teachers have the ability to create artistic meeting spaces where everyone feels creative, valid, upright, protagonist and responsible for their learning, understanding that from the space they occupy they can connect with their abilities, their emotions and grow and face new challenges. .

4-Generate artistic meeting spaces, both inside and outside the center of creation, opening the door to new ways of relating (childhood-families-artist-teachers) through artistic language

In the project, it has been key and definitive to promote the creation of meeting spaces inside and outside the creation center, where movement, music, singing and the aesthetics of objects were valuable tools for the development of different types of learning, without hierarchies and more self-managed by childhood itself.

Both in the observations, as in the artistic encounters and training sessions, there have been many moments where the use of artistic language by both artists and teachers, families and children were the link between generations.

Living it with an open attitude implies being present and having confidence in the innate and universal artistic capacities of each one. This attitude is key to opening the connection channel, where everyone learns, is recognized and respected.

Thus, the use of artistic language with and for children requires, first of all, a special attitude:

- Feeling confident in oneself, in the team/company and in the activities of childhood.
- Work on presence, dedication and clarity in what we do and what we want, as a basic tool to relate to childhood. Their attention, availability, the bond and the shared experience will depend on what we as adults have activated both in the sensory, bodily, cognitive and emotional fields.
- Being the body that we are and expressing, feeling the space that we occupy and how we occupy it. Activate listening, awareness and sensitivity and give space to the innate link between everything and art.
- Be brave and honest in expressing yourself. Fleeing from imitations, letting the different artistic languages take us to new spaces of self-expression.
- Seek the connection from our emotions and our ability to transmute, empathize and share from the innate art that we all possess.



FINAL ASSESSMENT

Thanks to this project, from laSala we have certified the importance of the figure of **mediation** within the creation center to open spaces for active listening with the aim of relating and being able to develop our activity more broadly.

We are heading towards another model of relationship with society, in its broadest sense, including children, families and professionals in culture, education, health and social action. This fact entails **new ways of designing the programming** of the activity that we carry out, as well as the need to **develop transversal cultural policies** for this new context that encourages us to interact in an integral way to meet the needs of a society that has changed and that does not respond to the old relationship model but it is a more horizontal relationship.

The 'participants' of the room's activity have new needs and, therefore, programming must respond to them. A reality that still clashes today with the subsidy lines of cultural projects, installed in a departmental vision and not very transversal on the activity of cultural centers.

In recent years, there has been a social transformation and it is necessary to keep up with the new needs that have emerged **to accompany the process of social transformation** that we have been experiencing for some years.

We realize that our relationship with children, families, teachers and artists must be transformed from all areas. You have to take the **time for reflection, research and experimentation**.

However, it must be borne in mind that the cultural center alone cannot do it, it needs the complicity of families, educational centers, artists, teachers, health, social action, etc. And, above all, it needs the impulse of transversal policies that combine the resources of education, culture, health, research and social action to be able to develop **transversal activity programs that favor inhabiting these interstitial spaces**.





laSala Team

Director of laSala and Co-director of Festival elPetit

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Teaching team, students and families

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In collaboration with:



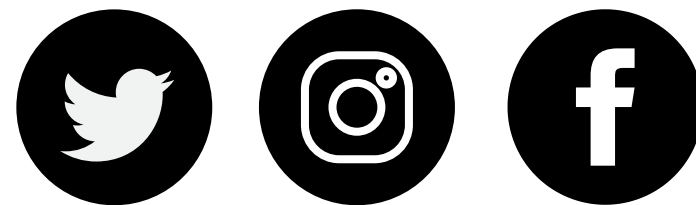
With the support of:



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of the European Union

laSala

**CENTRE DE CREACIÓ D'ARTS
PER A LES FAMÍLIES. SABADELL**



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