

TEACHERS  
& CREATIVE  
PROFESSIONALS'  
REFLECTIONS  
ON THE TEEN2 PROJECT  
INTERVIEW 3

# TEACHERS & CREATIVE PROFESSIONALS' REFLECTIONS ON THE TEEN2 PROJECT – INTERVIEW 3

## AN INTERVIEW WITH MONTSERRAT



At the end of the TEEN2 project, interviews were carried out with three Teachers and Clara Matas from "la Caixa" Foundation, our Project Partner who has coordinated the Teacher Ambassador Group. The interviews offer an insight into the challenges and successes of the project. Key quotations from these interviews have been published on the TEEN website in the form of our "Tips for Teachers & Creative Professionals Working with Teenagers" resource. However, we are also including the full interview transcripts below in the hope that it will prove interesting and useful reading for those interested in learning more about Teachers and the role they can play in developing and engaging Teenage audiences.

You can read the third of the three interviews here and check out the others on our website.

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**Clara [Project Partner]:** The first question is why did you agree to participate in the project?

**Montserrat [Teacher]:** OK, well, the first thing is that I did a Theatre course, and I met a few people that were more or less involved in the project and they told me about it. I talked afterwards with Clara. And I think that it was one of the projects that I was maybe looking for a long time ago, because I am very, very, very involved in Theatre, in teaching Theatre, in the school [...] And also, because it's a view, a European view, which I think is very important nowadays in this moment.

**Cristina [Project Leader]:** Very well. And which is the most important thing that you learned from the project?

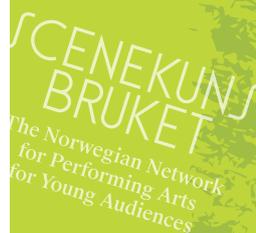
**Montserrat:** Well, I learned a lot and also, I have to tell you that for me, it was a shame that we couldn't go further [with the in-person activities due to COVID], because I think that the project was approaching a very interesting point [...] I work with Teenagers, this is my job, to teach to Teenagers and Young Adults. On this project, I think there were all the things that I really think that are needed; a European view, approaching Theatre to students, and also how to do it [...] And I think this is all of these items is what I think it was very, very good project.

**Cristina:** Was there any specific moment which changed your point of view? Was there any change to what you were thinking before and after [participating]?

**Montserrat:** Well, yes, because I think that [in my] daily routine, you don't have time to think. And I think with this project, my opinion changed a lot about how to present, how to approach Theatre to students. Not only from the compulsory Theatres that we go

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to every year (one per class) but something deeper. Something that goes a little bit deeper and this I really like. I was surprised also by the [Theatre] producers [...] I was impressed about the work that you do. And [that the producers] care about that, about this frame, this age, that nobody probably thinks about and you're thinking [about it].

**Cristina:** It's interesting. And if you can look at the process overall – was there a specific tool or activity that made the most significant change for you? It happens by chance or because there is a structure in the process or a tool or a situation that was helping you to light that kind of view?

**Montserrat:** Well, I think that for me, it was when we met in Belgium. It's something that is real when you work with the producers and you work with the students. Also, within the TEEN Kitchen Table Meeting - talking and talking about the real things that you experience because you just saw them in the Theatre together [with the Teenagers]. And I think for me that was very interesting. I like it very much. I discovered something from that.

**Cristina:** Did you use the TEEN Kitchen Table Meeting in your work?

**Montserrat:** I didn't really use the TEEN Kitchen Table Meeting itself, because this year with COVID, we can't do some things. But I want something that it is a little bit similar in the future. I mean, for me it will be my classes in the future for sure. I think it's very interesting.

[...]

**Cristina:** What about your colleagues? I mean, you are one of the Teachers that was interested in doing

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this process. That means you decided to focus your time and energy on this project. What about your colleagues? I mean, is it normal that Teachers go to Theatre or are they willing to go to Theatre? Are they more difficult to engage with the Theatre than Teenagers are? What's your point of view on your colleagues?

**Montserrat:** Well, there are some colleagues that they go to Theatre regularly to have fun or because they are interested in the piece. But it's not something that we have in the school. I mean, I am very interested in Theatre because I teach Theatre and because, in my free time, I dedicate to courses, go to plays, etc. It's something more personal [...]. Together with the other colleagues [...] we sometimes go together but not always. It's not something that is 'in' this school.



**Cristina:** And do you think that Teachers have an impact on the engagement of Teenagers in Theatre or not?

**Montserrat:** Well, I think that if they're interested it's because [of something specific]. For example, [...] there is a book that you have to read, that Teenagers have to read, and also there is a play from the book that you are reading. And we are interested to go to the play in these cases - yes, if it's compulsory. [But only] if it's something that is [directly] related into the subject. But if not, not really. It's more personal. I mean, the Teacher is only motivated if he or she is interested.



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**Cristina:** OK, and do you think that this is a problem connected with the engagement of Teenagers or there is no relation?

**Montserrat:** I don't think it's related. But what I think is that there's a possibility to get more engagement of Teenagers through schools. What I believe is that a school is a platform because you have a lot of people there that you could approach Theatre [with]. A school is a channel – it is part of the net to [capture the interests of] the students.

[...]

**Cristina:** But do you think that there should be a structure in the school, or if there was a structure like, 'this is compulsory going to Theatre' could be negative? So, the relation between Theatre and school - how should it be better to engage Teenagers?

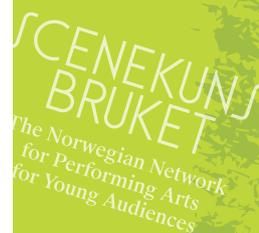
**Montserrat:** I think it should be optional. You have to offer your subject in a Theatre. You have something optional. For me, it's optional. [...] It should not be compulsory [to attend Theatre] because that produces a negative reaction itself. This not only applies to Theatre but to almost everything. So, it's better to say, 'look, we have this opportunity, and I would like that you come with me and I would like to share the experience with you.' And from last year, I had I think it was twenty-eight students and 11 were interested. You propose something optional and you explain what you are going to do, why, etc... And I think this is more [successful] than [making it] compulsory.

**Cristina:** And what do you think about you? In the future, will you be an ambassador of Teenage Theatre engagement to your colleagues? And if yes what will you do concretely?



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**Montserrat:** I will be a Teenage Ambassador, yes. But I think on my own, because the [project] group is not continuing [...] So, I will be if I don't find any other project, I will be doing as much as I could in the school. Or talking with other people.

[...]

**Montserrat:** Teenagers now will be adults in the future. [...] So, I believe in the project, but also, I believe in the idea and I think it is important because it also helps them to be more mature. [...] So, for me, the [motivation for following this] idea is in general, it's a little bit of me, a little bit of work, a little bit of, you know, the students. But mostly it's because Theatre for me, it's very, very important that people, at least once, have the opportunity, the chance, to see a play.

[...]

**Cristina:** Of course, I do agree. Did you have this point of view already before participating in the TEEN project or did you change your point of view as part of the process?

**Montserrat:** I changed more because I have more tools now and also because I think that now in Catalonia, in Barcelona, Theatre is better than it used to be. About ten years ago, there was almost nobody here doing things [...] And I think that to have more tools, to connect with people, to talk with other people from other countries - what we did and what we saw [on this project] - this makes your experience good and it makes sure that you want to do it

[...]

**Beth [Project Assistant]:**  
When you're with a group of Teenagers and



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you have a post-show discussion, what question do you think is really helpful to ask them during that post show discussion?

**Montserrat:** I don't like to ask whether you liked it or if you didn't. This is not one of my questions. Mostly I will say, 'How did you feel it when you saw that the play?' [...] The experience that we had in Belgium, they [the Teenagers] were very touched by experience. It was very, very connected with them. So, the feelings. I will ask the feelings first.

**Beth:** OK, thank you. And then the next question I have is, for a Teenager that's not been to the theatre before, what type of show, what type of performance do you think would be best for them to see?

[...]

**Beth:** And then the next question is because of COVID. Just thinking about any work that you've done, maybe for Teenagers or a Theatre - if you've been working online, what tools have you used?

**Montserrat:** Well, the last course we had to do three-months online teaching Theatre. What I did, for example, was to choose a video that was a part of a play. For example, I chose something about dance or different kinds of shows. And from that, what we did is to give our opinion to describe the situation. And they liked it a lot, they really liked it, and I proposed sometimes to read little paragraphs about something - we did Stanislavski method.

[...]

**Montserrat:** Google Classroom - it works very, very well. Because you have everything in there. So, it's the classroom. I've got theatre, classroom and we have everything - if you want to, to hang a video or to



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