

Prólogo – Primera Infancia: Arte, Derechos Humanos y Convivencia Ciudadana – Mag. Daniela Bouret Vespa.

Prologue:

Art is not tied to theaters and museums; there are artistic expressions in a garden's design, in a graffiti, on a wall, in a breakfast's mug. There's theatricality in a religious ritual, in a fifteenth birthday, in a marriage ceremony. There's art in the streets and in schools. Arts can perpetuate a model or to question it, promote cultural change, communicate values, lifestyles and world's representations, and mostly, they ought to promote a catharsis of emotions, they put us in contact with each other, they provoke an experience and an emotional impact. But the access to the services and cultural goods go alongside with the distribution of wealth and they maintain a tight correspondence with the cultural capital and cultural and educational policies.

There's a web of devices that contribute to the accessibility of the citizenship to culture and the arts, and as a public theater of Montevideo's City Hall, we promote strategic goals that aim to foster social coexistence, with a transversal gaze into gender, with an emphasis on actions catered to infants and the youth. Because of this, the axis of the theater becomes its programming, it's the tale in which interacts and presents itself onto the community. But the programming itself it's not enough to motivate the citizenship to cross the city, leave their homes and arrive here on time for the performance, if they hadn't at least had a previous experience of access to a performance that makes it worth the commute.

Meaning, our contemporaneity it's marked by a rising private consume, homemade and technological of culture and the trending intensifies on those who are not aware of the virtues of the performing arts, and live performances. What happens to those who hadn't have a previous experience? How can we enlarge the capacity of the access to the performing arts? How can we minimize the physical barriers of prices, distances and -the toughest one yet- the symbolical ones, referring to those who think they won't 'understand'. That's why we are committed to undertake actions that surround the artistic environment so that we can look for the best conditions for public reception.

Taking into consideration that schooling and the family's education determines the chance of access to cultural goods, it becomes a priority to generate links with the educational system, and with the certainty that it is not required an university degree to enjoy the arts neither to expand their world's view. That's why it becomes necessary to build creational dynamics and public development that puts forward the mediation with artistic productions from near experiences; that foster the diversity and social and the citizenship's participation; and take as an axis the experience of people involving the commitment in the process of continuity and prevalence.

The premises exposed reaffirm a project that had its origins in one of the formative experiences and promoted by the Solís Theater in the form of the "Todos Somos Artistas" project with the Abretelones workshop. And thanks to Belela Herrera, we got to know better the competence areas of the National Institute of Human Rights (INDDHH) and the Ombudsman's office. This way, a dream was born: undertake joined actions that promote the access to the achievement of rights, to the full exercise of citizenship, and the acquisition of democratic behaviors from an early age.

Thus, the bi-national project "Primera Infancia: Arte, Derechos Humanos y Convivencia Ciudadana" was born, where the IIDH alongside the Solís and the CEDH of Juarez's City in Mexico financed by the bi-national (Uruguay-Mexico) fund, we carried out the project.

The direct beneficiaries would be the children, their families, teachers and professors. Its mission is to strengthen democracy and encourage citizen coexistence through education and human rights and performing arts in infant educational spaces. By using this tool, they wanted to elucidate situations, stereotypes, variables and factors that hinder creativity, the expression of emotions and affectivity. Field researchers carried out, they developed a theoretical field to promote the incorporation of didactic methodologies that allow, using the arts, to put light on and/or resolve issues in a creative manner. Strategies included scenic arts techniques, corporal expressions, games, dramatic texts, puppets, plastic and sound resources with didactic materials for three schools in Montevideo. The goal is to impact the learning community, involved institutions, the recipients of the action and in the participant teachers.

This project is the result of the commitment of relevant actors, of people who impulsed it, that got involved, who learned the transmission of experience, who put their knowledge, cultural capitals, relationships and the love to propel it. Scenic arts and human rights professors, teachers, workers from the IIDH and the Solís Theater too. To the education and cultural ministry and the culture department who, also work for it. To all of them: Thank you! People don't change their practices just by attending a course if there's not an emotional investment, spaces and opportunities to earn values result necessary. This art project with human right perspectives constitutes a tool to fight bullying practices, violence, stereotypes and discrimination, where the scenic arts form an educational paradigm, looking to change specific practices, transforming the imaginaries and senses to construct a fair, free and fraternal society.