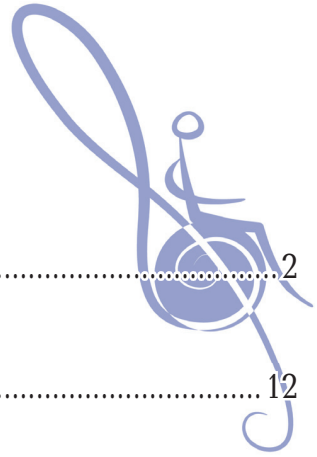


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Cooperation to be continued...

*Elena KALININA,
Rector
of the Saint-Petersburg
Social and Economic
Institute,
President
of Women's Alliance*



*We are strong,
but we still need interaction,
public sector support
and attention
of the society*

"Women's Alliance", Saint-Petersburg Regional NGO for the support of public initiatives is a great power! It unites 46 socially-oriented city NGOs. They provide assistance for the people with special needs, for families with disabled children, they stand up for the equal rights and opportunities for different population groups. They are brought together into the Women's Alliance by a common humanitarian goal – realization of civic initiatives, aimed at the protection of human rights and freedoms, rights and lawful interests of NGOs. In a wider sense – the mission is the realization of the 2030 Global Agenda and UNO Global Sustainable Development Goals, more specifically, Goal 10, pertaining to the inequality reduction.



In 2018 the necessity to reach these goals led to the development of the first “Music without Barriers” project under the Nordic Council of Ministers program «The cooperation on supporting NGOs in the Baltic Sea Region». Its results were impressive – an internship was organized in the Resonaari music center (Helsinki, Finland) for participants from Latvian, Polish and Russian NGOs. Methodological manual “Music without Barriers” was drafted for teachers, who work with people with different (physical and mental) special health needs. The manual was written by Markku Kaikkonen, director of the Center, who is quite certain that there are no people who cannot be taught playing musical instruments. During the study visit to Helsinki participants of the project were able to get acquainted with the unique methods developed by this enthusiastic man and his associates.

It was important for the participants from Russia and the Baltic states to master innovation-based methods of creative development of people with special health needs, and experts from the Swedish National methodology center “ShareMusic&PerformingArts”, our partner in the project, shared them with us.

The key event for the exchange of knowledge and experience was the International online conference “Music without Barriers”, webinars and master classes, in which experts from five countries took part. It was held at the Elena Obraztsova International Music Academy, over 50 professionals from Russian cultural institutions, special schools, children’s creative centers, social centers, special libraries and museums of Saint-Petersburg, as well as over 20 teachers from Latvia, Poland, Finland and Sweden took part in them. The conference demonstrated the importance of the project, deep interest of the participants and the need professionals have to share knowledge and experience.

Highly valuable experience in festival arrangement was provided for the Russian specialists by the Latvian Rotary Club organization, setting up child creative festivals in Jurmala, and Polish Charity Foundation “ProOmnibus” with



26 years of experience in organizing song festivals for young people with special health needs in Ciechocinek.

A larger number of professionals, over 70, met at the final event of the project – at the seminar “Music without Barriers”, held within the framework of the 26th International Women’s Conference “East and West Meet in Saint-Petersburg” in October 2019: project manager Julie Sofie Ostbjerg (Nordic Council of Ministers) took part in it. Results of the project and all the useful information “about” and “from” the participants can be found on the special WEB-page “Music without Barriers” <http://womens-alliance.ru>.





Despite of all the difficulties caused by the pandemic, we achieved the main goal: an optimal platform was created for experience and best practices exchange for specialist, who are engaged in creative development of people with special health needs – the First International Inclusive Forum in Saint-Petersburg “Music without Barriers”.



It became clear that the volume of work and its results were more extensive than planned originally, that not all the problems were solved. For that reason, participants of the project spoke about the need to continue cooperation, and through a joint effort they developed the concept of the first International creative inclusive forum in Saint-Petersburg. That is how the ‘Music without Barriers-2’ project was born, in 2019 the application for its implementation was approved by the Nordic Council of Ministers.

“Music without Barriers” Forum became a new stage of cooperation between Latvian, Polish, Russian, Swedish and Finnish NGOs. The project was focused on the expansion of equal opportunities for children and young adults with special health needs for their better integration into society through music and performing arts. It also worked for the qualifications upgrading of professionals in this sphere with the focus on the quality assurance and innovations, dissemination of the project results among wider audience, interested in inclusive education and artistic events.

That time we were joined by “Blagodeya”, charity organization working with young adults with special health needs in Arkhangelsk, by professionals from the Republic of Karelia, Pskov, Novgorod the Great, Murmansk, Sebastopol. Thus we extended geography and the range of participants.

The pandemic brought its corrections into the project implementation, and we decided to make use of the hybrid format: offline for the Russian participants from the North-

West regions, and online – for foreign guests. In spite of all the difficulties caused by the pandemic, we achieved the main goal: an optimal platform was created for experience and best practices exchange for specialists, who are engaged in creative development of people with special health needs – the First International Inclusive Forum in Saint-Petersburg “Music without Barriers”.

The Forum is remembered by: 12 educational events (master classes, open lessons, workshops) in which Russian and foreign experts took part, interesting cultural programme, honouring of the best performers and teachers, exhibition of creative works and projects by people with special health needs, digital photo exhibition from Sweden. Russian and foreign professionals demonstrated the results of their unique methods application during the concert with the participation of performers with special health needs. All events were successful due to the active involvement of NGOs and volunteers in the city. The Forum was extensively covered by media – TV, radio, printed media and Internet publications. A wonderful touching video film was made about the Forum, it reflects the most interesting aspects of the Forum. When interviewed, participants highly praised the event and expressed a wish to continue this work.

At the time of the project implementation the 26th International Women’s Conference “East and West Meet in Saint-Petersburg”, supported by the Government of the city was held, so the events and results of the project, and the video of the Forum were demonstrated to over 700 participants from 27 foreign countries and different regions of Russia.

The project and the Forum were also presented in Arkhangelsk at the round table on inclusive creative development issues by the project partner – NGO “Blagodeya”. A special issue of “Club 33.6 mln” magazine was published in 5000 copies with information on the project. It was distributed among the forum participants and conference, “East and West Meet in Saint-Petersburg”, participants, held on December 3-4, 2020. Thus, 2 500 people took part in different events of the Forum, both offline and online.

In the days of the Forum we received a heartening news that the Nordic Council of Ministers, realizing the importance and significance of the work, supported implementation of the third stage of the “Inclusive Creative Work Accessible for All” project. Its main goal is to continue the experience exchange involving a wider range of countries, organizations, professionals in order to improve their professional skills and methodologies. We hoped that the Covid- 19 situation would improve, the borders would be opened and representatives of all the 8 partner-organizations would meet in the Summer school of the friendly Resonaari Music center. NGOs from Denmark, Poland, Finland, Sweden and Russia (Arkhangelsk, Kaliningrad, Pskov, Saint-Petersburg) take part in the project. But the situation is such that the Summer school will be held in the online-format. In the future the project results will be presented at the Second Saint-Petersburg International Creative Inclusive Forum “Music without Barriers”.

Due to the impressive results of all the three projects, implemented in 2018-2021 by the “Women’s Alliance” NGO and its partners with the support of Nordic Council of Ministers, our city has been able to prove itself as a leading organizer, “attraction point” for professionals who work on the creative development of people with special health needs. Indeed, Saint-Petersburg pays a lot of attention to the development of social infrastructure to make life comfortable for the citizens with special health needs. Favourable conditions are being created for the all-round development and extra-curriculum education of children and young adults with special health needs. All this facilitates the emergence of talented teachers who work for the creative development of people with special health needs, who are willing to share their experience, their professional results.

And still the problem is there, and it has an all-Russian scale. According to the survey carried out by the All-Russian Public Opinion Research Center in December 2019, a quarter of respondents believe that the attention paid by the state to the people with limited abilities is inadequate (26%), and almost half (47%) believe that the authorities’

attention to these problems is insufficient <https://wciom.ru/analytical-reviews/analiticheskii-obzor/mezhdunarodnyj-den-invalidov-2019>.

With that, according to statistics the number of disabled people in the North-West Federal District is over a million: 1 214 000, and regretfully, Saint-Petersburg accounts for a very large number: 572 000. As for their creative development, in different regions there are district and municipal creative competitions, festivals that help to reveal the talents of the people with special development needs for the age group from 7 to 18. While children with special needs under 18 years of age can attend classes in creative circles, art schools, centers for child and youth creative activity, young adults with special health needs over 18 years of age, practically do not have opportunities for creative development. Social and rehabilitation centers are much more focused on medical and social support for people with special needs, on their professional adaptation. Teachers of singing and music might work there, but they do not have the special training needed for the work with this category of people. They compile or create their own education methods, their own “know-how”. This situation results from the imperfection of the legislation both in the sphere of social protection and in the sphere of culture. Laws do not provide for the special education and





How is it possible to teach music, dancing or drawing, how to make museum and library collections accessible and understandable?

It is possible to compile piece by piece the priceless experience of the educators who enable creative development of people with special health needs, their all-round and equal participation in cultural life.



qualifications upgrading for teachers who work in the field of creative development of people with special needs. People with special health needs do not represent a group of special interest for our cultural institutions, for them these people with “special needs” seem to be nonexistent. All the work associated with the development of individual creative abilities is carried out by the educators of the social and rehabilitation centers, it depends on their enthusiasm and commitment, their personal initiative. How is it possible to teach music, dancing or drawing, how to make museum and library collections accessible and understandable? It is possible to compile piece by piece the priceless experience of the educators who enable creative development of people with special health needs, their all-round and equal participation in cultural life. Special inclusive, and extra-curriculum education, including teaching music, painting, dancing, performing arts is at the very beginning of its development. As experience shows, our teachers, involved in creative development of people with special needs, are in serious need of special methods, innovative tools, methodological manuals, professional contacts and experience exchange, public sector support and public recognition. That is why it is so important to involve teachers of extra-curriculum education, professionals from cultural institutions, from NGOs into a dialogue in order to share experience and demonstrate methods of work and new approaches together with the students and creative groups from different regions.

At the next stage we are planning a competition in professional skills for these specialists; this will facilitate the unlocking of the teachers' creative potential, development of talents and exchange of creative experience of work with people with special needs. As a result of the competition, the winners and the participants will be able to get due recognition, will feel proud of their work and will attract attention of the society to the challenges of creative development of people with special health needs.

Quite often people with special needs possess unique talents and abilities, and the work done by their teachers is hardly known to the public at large. While these people are brilliant, creative, caring and involved, true enthusiasts of their noble labour. The competition will build a platform for the best professional practices exchange and popularization of creative development opportunities for people with special health needs among its participants from the North-West regions of Russia.

Thus events of all three projects went beyond just the project activity limited in time, they turned into a process of changes, which we hope continues and develops.

This brochure is the third in line. In it we would like to draw some conclusions and show new methods and the experience of our partners' work. To describe what has been done, what success has been achieved and what challenges we have come across on the way, what problems are still unresolved. We hope that the experience of "Music without Barriers" and "Inclusive Creative Work Accessible for All" projects inspires even more people for enthusiastic and committed work aimed at achieving a higher level of inclusion.

Over the years many professionals took part in the project work. We would like to express deep gratitude to everyone who took part in the events, who contributed into them and generously shared their knowledge and experience.

Special thanks to the partners, grant makers, volunteers and everyone else who contributed into the tackling of these important social issues.

Towards Equality in Education

Markku KAIKKONEN



The need for special education has grown significantly in recent years. The reasons for this include the improvement of diagnostic methods combined with teaching methods and learning conceptions becoming more student-centered, which in turn has led to taking students' special needs better into account. At the same time, knowledge and comprehension of the various factors influencing learning have become even more central in curricula, teacher education, teaching practices, and general discussion. This has led to searching for more effective and versatile ways of addressing the special needs of a student and taking different learning styles better into account.

In terms of musical activity, special learners or individuals belonging to special education groups have traditionally been offered club activities, the goals of which have often related to togetherness and enjoyment. At times, these musical activities have pertained to rehabilitation or therapy. Of course, these forms of activity are important, but finding ways to arrange goal-oriented musical activities for special learners is a new challenge that has emerged.

Through the development of special music pedagogy there has arisen a need for developing teaching methods and applications, diversifying teacher education, broadening areas of research, producing teaching materials and organising special music education itself. In addition, consideration needs to be given on attitudes towards special learners and the meaning of special music education. It is also important to define and create a theoretical basis for the concept of special music education. As part of this process, special music education has started to be seen more as an independent field within music education.

The right to learn belongs to everyone

Music education should be a fundamental right. We need more accessible teaching and equal possibilities to participate in music education. Diverse accessibility is best guaranteed by a barrier-free environment (physical accessibility), understandable teaching (sensory-based and intellectual accessibility), as well as the attitude of teachers, the school environment, policy-makers, and on a larger scale, societal attitudes (attitudinal accessibility), sufficient possibilities to participate in musical activities (social, cultural, and financial accessibility) and equal opportunities for social engagement. Achieving these goals requires diverse pedagogical approaches, educational materials and tools for teachers as well as basic education, further training, development and research of the subject. Above all, we need the right attitude: we need to believe in every student's learning capabilities and appreciate each student as a musician right from the beginning of the learning process.

Concerning the complete area of music education, special music education has to pay attention to accessibility and must include every aspect of music appreciation, special needs pedagogy, and all-inclusive pedagogical mindset as well as the methods related to it. Through this, more students get the opportunity to learn, and the learners will operate more actively in music activities.

In the field of music education, special music education highlights the accessibility of learning and introduces an all-inclusive way of thinking and related methods to all areas



*Music education should
be a fundamental right.*



of music education. Through this, more and more people get involved in learning and learners become active citizens in musical activities. This elicits social engagement, i.e., everyone gets to participate in decision-making. It may therefore be concluded that special music education enables inclusion in education.

Attitude and successful interaction as a basis

The foundation for successful learning and teaching is the teacher's attitude towards the learner. Despite the student's special characteristics or possible factors that hinder or slow down learning, the student might have multifaceted possibilities to learn and might be exceptionally musical. The teacher needs to figure out the student's learning capacity and strengths and above all believe in the potential of the different learner.

To successfully engage students in a positive learning cycle, teachers must have the "ability to read the student" that enables them to make individual pedagogical decisions with a positive learning outcome. The teacher should be familiar with different kinds of types of talents and intelligence, different learning styles and ways of receiving information (kinaesthetic, auditory, tactile, visual), as well as different types of applications and teaching approaches, through which the topic in question can be taught from different angles and with diverse working methods.

In special music education, along with good communication skills, multifaceted pedagogical knowledge as well as developing and using enjoyable, functional teaching methods, are to be highlighted. This requires information and understanding of how a human being receives, learns, remembers and processes music information as well as creates something new.

In special education, the teacher needs to pay special attention to:

- Developing a goal-oriented and realistic curriculum according to student's abilities.
- Utilizing the student's strengths, and through them, supporting and developing his or her weaker areas.
- Personalized learning.
- Variation in the lengths and ways of working according to the student's abilities and competency.
- Explaining the topic of study, in a way that the student understands.

Giving one task and instructions at a time (until the student can focus on two or more instructions or activities at a time).

- Knowledge of special applications, and the ability to utilize and implement them according to the competency of the student.
- Creating logical teaching processes.
- Providing the student with enough time to learn.
- Staying on the topic in question and revision, until it is imbibed and has developed into a skill.
- Patience, even if the learning and adaptation of the new material is slow.
- An individualized evaluation, which offers new challenges, until the student is ready to absorb new information.
- Respecting the student and his or her learning.
- Belief in the potential of each student.

In addition, a challenge might be how inclusion principles are carried out, and likely problems related to it (the relationship and preconceptions between the special needs of some students and the needs of other students). More challenges could be the need for resources, time, co-operation, and consultation related to special arrangements, and the consultation between the music teacher and the student's support network (with e.g., professionals, family).

While making a curriculum, planning the teaching and operating in a learning environment, appreciating and

respecting the abilities of different types of learners is crucial. Paying attention to a different type of learner, does not mean pity, and it does not mean underestimating their abilities – it is about a fair and equal attitude, and giving the special needs children challenges just like those handed to the other students. It is also important to remember that every special needs student is also different from another, which means that teaching needs to always be based on each student's individual needs and resources. Ready-made models and methods do not work for everyone.

The easiest way to teach is not necessarily the easiest way for the student to understand the topic. In special music education, the teacher needs to be ready to change their method of teaching according to the student and the situation. The teacher needs to be awake. This requires continuous training, meticulous planning, and social skills. Through this, learning can be made possible with equality despite the special features of the student. This enables everyone to enjoy high-quality music education.

Motivation

The teacher's attitude makes a difference especially when motivating the student becomes a challenge. Insecurity, a negative attitude, or frustration from the teacher can easily be sensed by the learners and changes the atmosphere of the learning environment. By observing his or her personal attitudes and feelings, the teacher can understand his or her own challenges as an educator and reflect on how they could affect their thinking and attitudes. Positive and encouraging feedback tells about the teacher's attitude, which can support the self-image of the student. This means that the teacher either enables or foregoes an opportunity to assist the student to succeed and to develop their skills in music. The teacher needs to keep their so-called antennae continuously up and pay attention to the possible physical and mental needs of the group so that the social skills and self-esteem of each student can develop and strengthen.



*Everyone makes mistakes,
even teachers,
and this is not dangerous as long
as one learns from mistakes.*



The principle of lifelong learning also concerns the teacher, which means that the teacher does not constantly need to be ready for anything or everything. The teacher can encourage others to express how some matters are difficult even for a teacher, and how even a teacher needs practice in order to learn. A teacher often experiences insecurities towards their music teaching abilities, but when a teacher experiences a strong commitment towards their work and trusts their pedagogical skills, they can also be strong enough to admit that learning is mutual, for both the student and teacher. Everyone makes mistakes, even teachers, and this is not dangerous as long as one learns from mistakes.

Individualization

Different types of learning styles require multifaceted teaching and the usage of adequate learning methods. Individualized tasks and differentiation enable individualized challenges that serve each student in the best possible way. Simultaneously, the more specific aspect of planning classes, the sensitivity of the teacher, and the ability to recognize areas that need development, benefit all the learners, and by this, the whole school community.

The personal study plan must be based on the student's resources and strengths, which also takes into consideration the individual special needs of the student as well as possible limitations or weaknesses. This enables the learning of music, the development of musicianship, and thereby the emergence of a good relationship to music.

In music teaching, individual as well as collective tasks can be easily adapted to each learner and according to their abilities, so that participation in learning is made pedagogically and artistically enjoyable, by composing it for different types of learners of different kinds of backgrounds. Through differentiating and planning, pedagogical solutions can be utilized by applying different types of teaching methods. Pedagogical solutions can also be availed by using special instruments and technological options. Success in playing an instrument can be found through personal approaches. By implementing the previously mentioned principles, education can be delivered to different types of learners in the common class, instead of a separate special class. Of course, this requires that the special needs student is provided with extra support either by the music, class, or a special education teacher. This way, everyone can be guaranteed the opportunity to teaching from one's own premises as well as the the joy of learning in a school that that provides equal opportunities and abides by the principle of inclusion as demanded by the Finnish basic education laws.

Learning and teaching with successful differentiation solutions, personalized support systems, and active participation, can work out in a general teaching group, but often the education moves forward fast through the perspective of a different type of learner. In general teaching groups, a handicapped person quickly lags in terms of skill development, which may result in frustration towards themselves, other learners, and the teacher. In a general education group, there may not be time to take into account



*Individualized tasks
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the tempo of a different type of learner and the necessity to repeat and explain things. In such situations, a different type of learner may be given a “secondary” musical task, keeping their learning potential as an artist untapped.

If there isn't enough time to assimilate musical concepts or techniques, a need for separate special education music lessons will come forth. Lessons can be individual classes or in a separate support group, which give time to learn and to grow as an artist and allow special needs. Especially in the field of basic art education, the opportunities for different learners to enter teaching have increased in recent years significantly. If necessary, the basics of learning and the basics of music are practiced as individual teaching and group teaching is introduced according to the learner's abilities.

From the very beginning, the foundation of objectives in music education should be provided intellectually and practically at a basic level for a long time. In any goal-oriented learning, it is important to provide the learner with clear, yet artistically meaningful assignments, which enable the learner to understand the task and how it is connected to the larger picture. The enjoyment brought by learning and music deepens when the student understands that they are meaningful in the artistic process and in playing music in a group. At the same time, it is also developed an identity as an art producer and performer - as an artist.

The progress in teaching

Understanding music, personal growth, and the development of one's musicianship are unique to every student. In general, however, one could estimate the abilities and learning process for instance based on age or developmental stages. In addition, the progress of teaching can be described by theoretical learning models, which describe the learning process or musical growth as a logical continuum, from easy to hard. Models also help teachers to make use of diverse teaching methods and to take into account different methods of learning.



Understanding music, personal growth, and the development of one's musicianship are unique to every student.



When observing theoretical models, it must be remembered that learning and the process in teaching occur individually. It may be that a person has an inherent musical skill in areas that, according to the theoretical model, are only learned from previous ones after the learning stages. The teacher should enjoy the differences and various types of special skills of the students. Even if learning is based on individual needs and doesn't follow ready-made models, a theoretical model can help formulate a logical teaching process. Paying attention to the different stages of a model ensures that teaching becomes diverse and challenging enough for the learner. Broad knowledge in various music education approaches is useful for the teacher. Through this, the teacher has more sensitivity in responding to the individual needs of the student and more competence to utilize the learner's strengths and learning potential, exactly in the right way for the student.

From chaos to order

Understanding a given task or a musical activity can be difficult and time-consuming for some. In some cases, at the beginning of the teaching, the learner's ability to perceive the teaching situation and instructions is so weak that musical and/or functional requirements cannot be high. In this case, the study of basic skills must start from the elementary level and sometimes even just learning interaction skills. At the same time, progress and learning something new can be slow.

While the given task may seem simple, it could be pedagogically and artistically significant.

At the same time, the teacher must outline and understand what the next step in teaching is and what the task in question is aiming for. All of the musical activities need to follow the direction of the objectives.

Even the smallest given task is a step forward in learning something new and utilizing one's resources.

The importance of clear and structured instructions and operating models in teaching is emphasized. As soon as the student understands the given instructions and his or her own role in the task, he or she starts internalizing the music and begins to develop an understanding of the purpose of the activity. At the same time, his or her skills and the ability to work together with other people develops. The student gets the opportunity to share what he or she has learned and participate in artistic activities.

The experience of having control leads to the feeling of safety and the experience of succeeding. It is easier to get involved in a learning activity when you understand and feel like you can manage to be in the learning situation. Success is inspiring, and through enthusiasm, concentration improves. At the same, troublesome behavior is reduced. When the learning situation is safe and familiar, the player of the musical instrument will also find it easier to throw themselves into new challenges and tasks.



*Even the smallest given task
is a step forward in learning
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one's resources.*



The following diagram shows how a learner begins to understand through comprehensive learning situations and can engage in new types of learning. A sense of control creates security and encourages one to throw oneself into trying new things. The list progresses as it were from chaos into order:

1. The problem of understanding and being:

- What is the situation I am in?
- Who are all these people?
- What is expected of me?
- What am I supposed to do?
- What does the instruction given to me mean?

2. How to accomplish the feeling of control?

- By giving understandable, clear tasks and instructions.
- Through lots of repetitions.
- Organized and planned activities are necessary to start controlling chaos

3. Learning creates order:

- I understand what I am doing.
- I can play the instrument in question.
- I know this song.
- I understand my role in the group.
- I know when a song starts and ends.
- I feel like I belong in a band.

4. The feeling of control encourages new opportunities:

- I accept new and challenging situations.
- I play music with others.
- I perform to an audience.
- I can operate through different types of models.
- I am ready to improvise.
- I express my opinion boldly.

The positive learning cycle

Motivation emerges from feeling successful. Motivation strengthens while supporting commitment to work and internship. Motivation increases commitment meant toward work and practicing. Being motivated strengthens the connectedness to the activity and supports commitment towards work and practice. In this way, one learns new things, which creates the feeling of achievement and brings joy into the process of learning and doing. This reaffirms motivation and commitment. It also creates a positive learning cycle that rotates quickly in the early stages of the learning path, providing experiences of success. Gradually, an understanding of the importance of working is created - new things are always learned through practicing, and as a bonus, even more, added value can emerge through activities, such as the opportunity to perform or make new friends. In this way, the attachment and commitment to the activity deepen, and at the same time, the learner learns something new. The learner's musicianship can develop in numerous ways. As an added value, many other positive meanings and effects are realized through engaging in musical activities.

The different stages of the positive learning cycle can be described in the following way:

- The experience of success
- Motivation
- Attachment
- Work and practice
- Learning ⇒ the experience of success



*Motivation emerges
from feeling successful.*



Concluding remarks

It is important to understand and reflect on the wide-ranging effects that learning music can have on a student, their close circle, and the whole community but most importantly, it is crucial to remember the basic premise of the activity, which is music. Music, learning and producing music, and thereby enjoying music are central goals and values in music education. The task of a music educator is to support learning, the development of musicianship, and the emergence of a positive relationship towards music. To ensure the success of this fundamental challenge, teacher education and research must support the definition of the theoretical background for special music education and the development of new approaches and pedagogical applications.

Special music education enables participation in learning to new target audiences. At the same time, it affects music pedagogy and associated development and research more broadly. Special music education puts focus on atypical learners – the invisible becomes visible and the working culture becomes more democratic at the same time. The cultural revolution set in motion by special music education has a positive effect on attitudes towards difference, but at its best, the change is even deeper. New kinds of tolerance, equality and humanity arises. At the same time, people begin to carry larger responsibility of themselves, their closest ones and their surroundings – a society of caring emerges and people start making ethically defensible choices.



*Music, learning and producing music,
and thereby enjoying music are central
goals and values in music education.*



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**Translated by
Yamuna Naomi Meyer-Rochow &
Henry Lightfoot**



Interaction between the society and professionals in the sphere of culture and education plays a very important role for positive and effective orientation of children with special health needs, maintain the authors of this paper – Nadezhda SLEPTSOVA, Chair of the Regional NGO of disabled children parents, speech therapist of Municipal Budgetary Pre-School Educational Institution № 96 in Arkhangelsk, and Tatyana BEREZUN, methodologist of the 'Artistic Culture of Russian North' museum association.



Inclusion in Museum Pedagogics

Interaction between cultural institutions and the system of education is very important in the context of the creative abilities development of children with special health needs; education through art for these children can be carried out through project-based activity within a museum inclusive space.

There is no doubt that at the time when education content and forms are being reviewed, museums are among the entities that can transfer the perceived links between man and the world and life beyond the limits of special needs, stimulating self-development and self-education of the individual. Inclusion makes it possible for children with special health needs to prove themselves among children and parents without health problems, to test their abilities, make use of knowledge, be useful, and demonstrate the achieved result in public.

Different types of inclusive activity can be effectively used for pre-school and school age groups:

- creative activity (recital of poetry, singing, theatrical performances, making a paper, shooting a film, etc.) enables children to manifest and develop their creative talents;
- role games and projects in accordance with age, enabling



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children to try on other images in order to get to know the world, to learn how to build relations in it;

- familiarization and information work including analysis of the information obtained;

- practice oriented (applied) work, that ends up with making useful things for people around; and this makes it possible for children to feel their social importance.

- research work aimed at the development of research skills and research-focused thinking.

Secondary and high school students are real researchers, they are inquisitive, responsible and look for new impressions. They enjoy taking part in different forms of inclusive activities, which assumes carrying out assignments not only based on research and experiment, but also teaches them to be compassionate, kind, attentive and caring and to help special children.

Introduction of inclusion into the practice of museum pedagogics began with the work organization and partnership with the Regional NGO of parents of disabled children ‘Blagodeya’ and museum estate named after Ye. Plotnikova, with educators teaching children with special needs and parents. As a result of this joint activity a programme was drafted – ‘Socialisation of families bringing up children with special needs through inclusive creative work in museums’. And this Programme works!



*The idea of joint events was not accidental –
The Programme developers
are curators of three family clubs,
that unite children with special needs
and disabilities.*



Inclusive sessions in the museum are organized through the family club, which unites several family clubs from different educational entities: pre-school educational institutions, elementary school, rehabilitation centre and parents organisations. It is a continuous creative process at an experimental laboratory within one space, at a certain time and in a set format. In the psychological portrait of 4-year old children one can find the description of their age – specific characteristics and the impact of adults' actions on the further development of the personality. Children's intellectual, emotional and personality development are braided together as hair wefts: one weft is the intellect, the second one – feelings, the third one – character features. One weft can be missing, or it can be shorter or thinner than the others, then our duty is to make sure that 'the braid' is strong and beautiful.

The idea of joint events was not accidental – The Programme developers are curators of three family clubs, that unite children with special needs and disabilities.

Inclusive family club in the museum promotes its traditions and principles: be friendly, listen to the others, be active in events. It also has its specific features:

- The unique cultural and historical museum atmosphere makes it necessary to adhere to a lofty style in conduct, thinking, speech and actions. Lofty prevails over trivial in everything. Museum interiors acquaint parents and children with culture, which helps their souls to experience the significance of what they see; and this helps to build person-to-person communication which leads to better mutual understanding. A parent or some other adult must be actively

involved in a session, children are 4 to 10 years old.

- Synthesis in sessions structure. Convenience of information perception. (RIF), R stands for creative work with hands, I – for game element, F – for facts.

- Museum provides a permanent venue for events.

These specific features led to a decision to carry out the 'Socialisation of families, bringing up children with special needs through inclusive creative work in museums' at the museum –estate named after Ye.Plotnikova.

The staff of the Regional NGO of parents of children with special needs 'Blagodeya', educators of the municipal budgetary pre-school education institution No.96 'Sosenka', parents from the 'Kruzheva' family clubs and 'Ogonek Dushi' NGO amended and enriched the basic programme of the 'Vytvoryashki' museum family club, organized work with the volunteers and partners of the Programme, tackling very important issues.

Correction – pedagogic:

- Acquisition of the experience of cognitive activity, focused on the familiarization with environment through tools provided by fine art, decorative and applied art and architecture.

Correction – development:

- Development of cognitive processes: perception, attention, memory and creative abilities of children with special needs.

- Development of communicative skills, expansion of the word stock in the process of active participation in the organised events.

- Development of mental processes: building of a new cognitive apparatus, problem solving, cause-and-effect relations.

- Development of artistic-aesthetic perception and creative thinking.

- Improvement of the self-assessment level, due to communication of children with each other and with parents.

Correction – education:

- Ability to work in the family team, listen to the opinion of other team members.
- Creation of conditions for aesthetic emotions and reactions demonstration.
- Building tolerance towards children with special needs.

Distinctive features of the Programme:

- Orientation on culture. Fine art, historical interiors of the Mansion within the context of the Programme represent spiritual and material culture, manifesting the full variety of ideals, artistic and moral values at the turn of the 19th-20th cc.
- Shaping of artistic and general culture of parents and children with the help of museum originals under conditions of pedagogical process occurring in the museum environment, which deepens the aesthetic effects, and perception components associated with values and behavior.
- Enrichment of the Programme content with the museum component, ‘immersion’ of parents and children into urban and natural environment.

The programme implies the use of different approaches:

- theatrical (theatrical improvisation, viewing of performances, participation as fairy-tale characters in mini-performances);
- musical (listening to music pieces performed by well-known musicians, playing music instruments, using classical music as an element of reflection)
- artistic (joint creative work in a studio together with a museum educator or an artist);

The Programme is planned for one academic year – from September to June of the next year.

Among its participants there are – children with special needs, with disabilities, with severe speech impediments, children without special health needs of pre-school and



All the components of the Programme work for the benefit of a child's creative attitude to the world. This defines the positive outcome of educating children with special health needs through art when cultural, educational institutes and parents' NGOs interact.



elementary school age, staff of the 'Artistic Culture of the Russian North' museum association, staff of the Regional NGO 'Blagodeya' for parents of children with disabilities, volunteers.

Expected results:

- Socialisation of families, bringing up children with special health needs, through inclusive creative work in the museum.
- Building of parent-child relations.
- Development of individual creative and intellectual abilities of children and parents.
- Cultivation of interest to artistic creative work among all Programme participants.
- Enlargement of the word stock, achievement of automatic sound and grammar response from children with severe speech impediments.
- Higher level of awareness among children.

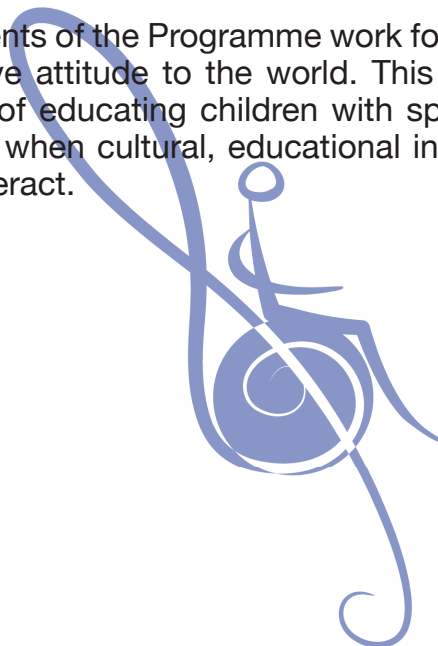
Recently we have organized quite a number of events within the framework of the Programme: creative meetings and theatrical improvisations, psychological games and trainings, festive shows and quests, discussions and tea-parties. For example, there was a creative meeting with the children's puppet theatre 'Syurpriz' in the theatre lounge. And it was not just a performance, it was an interactive inclusion of parents and children into the story, they were involved in creating a joint project 'My fairy-tale character', took part in the psychological game 'My character's pathway'.

Of great interest for children were creative meetings with Arkhangelsk musicians and our traditional events – “Mysteries of an old house’ and ‘Mysteries of a bookcase’, when children get acquainted with the interiors of Ye. Plotnikova estate, with the museum artefacts, work on the sketch for the tile-decorated stove in the manor-house, take part in the theatrical improvisations. In the music lounge we arrange discussions about family traditions, neo-concerts with innovative elements of listening.

Every year children and adults enjoy new Year, Christmas and Easter festivities in Ye. Plotnikova’s house. We always work with a new scenario using museum exhibits, museum staff helps us. We are always happy to see how many impressions and health-giving emotions participants get from these joyful and magic festive events with tea-drinking and game-like journeys with organisations and partners in the area around the museum in search of a treasure.

At the beginning of summer we organize a finalizing event – round table ‘Interdepartmental interaction of cultural, educational institutions and NGOs in the sphere of inclusive museum pedagogics’ We discuss the results achieved and draw new plans.

All the components of the Programme work for the benefit of a child’s creative attitude to the world. This defines the positive outcome of educating children with special health needs through art when cultural, educational institutes and parents’ NGOs interact.



SHAREMUSIC & PERFORMING ARTS

ShareMusic & Performing Arts, Swedish knowledge centre for artistic development and inclusion. ShareMusic is a development platform and a resource, which collaborates with arts institutions and organisations, arts creators, artists, and educators at different levels. It is a local, regional, national and international platform that supports and provides tools for sustainable inclusive work within the arts.

Difference is seen as valuable

One of the knowledge centre's main areas is to explore the possibilities that innovative technologies and digitisation can offer in form of widened active participation and creativity within the arts for disabled persons.

ShareMusic's work is rights-based and follows the UN Convention on the Rights of Persons with Disabilities. It is also clearly tied to the global development goals of inclusion and sustainable development. The fundamental idea is to work towards a society where all human beings should have the opportunity to express themselves as artists in a world where difference is seen as valuable.

#ShareMusicLab – Training Lab Skövde

The last week of October 2019 was a busy one for ShareMusic. In Skövde, northeast of Gothenburg, we arranged both a course in puppet theatre and percussion and a **#ShareMusicLab**. This artistic lab had a slightly different approach than our previous labs, since this was a training lab focused on method development at the same time as it was a continuation of the project *Bits & Pieces*. The lab was led by composer **Karen Power**, who also had an important part in *Bits & Pieces*. The lab was divided in two parts: The first part concerned preparations for working with inclusive processes. In part two, the participants got to realise their preparations through inclusive work with a group from a day activity centre nearby. The lab participants were four musicians from Sweden, Ireland and Russia.

Intense and creative days with lots of laughter

The lab became five incredibly intense days with lots of laughter, discussions and music making. During the first two days of the lab, Karen Power prepared the participants with useful and flexible skill setups for the work that was going to happen during the second part of the lab. On the third day, the group from the activity centre joined the lab as the lab's in-house ensemble. Karen explained that her aim with the work that day was to make sure that everyone was in a good place for what was going to happen next, and the ensemble and the participants got to know each other on safe ground. So, on the fourth day, Karen took a step back and let the lab participants take over as leaders, working with the ensemble in two groups. On the fifth and last day of the lab, this work continued and at the end of the day they had a sharing.

As with our previous labs, all participants and ensemble found the investigative work very rewarding. The ensemble from the day activity centre expressed that it was inspiring,





developing, fun and exciting work. Some of them lifted the experience to work with professional musicians, but also the international aspect. One of them said that they felt everyone was truly on the same level, it was participation on equal terms. Another thing that was mentioned was that this kind of work sparks curiosity for new things and the discovery that music can be so very much. The act of communication was also emphasised; how you practice skills that are useful in everyday life as well as in music making.

Different perspectives

The four musicians experienced the lab from two perspectives: the first part as participants led by Karen Power, the second part as leaders. The fact that they in such short time with intensive work got both these perspectives, made them connect what they had learned and what they practiced in an instructive way. They neither knew each other, Karen nor the ensemble before working together, but they all learned from each other during the lab. Many questions arose during the lab. Pedagogical questions, discussions



and thoughts about the balance between one's own artistic ambition versus the inclusive work.

– This is a lab, Karen explained, and we hope to come away with some answers, more questions, and ultimately to figure out whether there's a need for what we're trying to do.

Thus, investigative artistic work is not only about finding specific research answers, it is also about finding arguments for the value of artistic work itself – questioning what we do in order to confirm its usefulness. Moreover, lab work explores what art, in this case music, can be. During a reflective conversation, one of the staff members of the activity centre recalled the first day when one of the girls had said that you could not possibly make music with the odd objects that Karen had presented to them. The girl instantly replied, with a laughter, that she had been totally wrong!





Summary

How can one summarise an artistic lab experience? Everyone seems to find it rewarding, but why? To use the words from those who had the inside experience, some of the keys seem to be equal participation, an overall togetherness in learning, investigating and awakening curiosity – not only about what music can be, but also a curiosity between people by communicating through art.

The lab was funded by the **Foundation Signatur** and aims to promote the development of inclusive ensembles.



| Listening with Elephant Ears

Listening with Elephant Ears is a composition by the Elefantöra ensemble and Hugo Boothby.

Elefantöra (in Swedish Elephant Ear) is a creative music ensemble ShareMusic & Performing Arts with a focus on music technology and new ways of making music.

This piece seeks to explore the auditory aesthetic of voice over internet protocols (VoIP) and the listening spaces they afford. Performances of voice, guitar and piano are treated using VoIP technologies and combined with domestic field recordings generated by the ensemble. The exploratory and collaborative making of this piece focused on practices of communal listening and worked to interrogate experiences of online communication under the conditions of a global pandemic. *Listening with Elephant Ears* is part of continuing PhD research conducted by Hugo Boothby at the School of Arts and Communication, Malmö University. This is an interview with Hugo about the process of the collaboration with Elefantöra.



– What are your aims of the collaboration with Elefantöra?

– I was very happy to be invited to work together with the Elefantöra ensemble as part of a collaboration between ShareMusic and Malmö University. I am currently doing research for my PhD thesis at Malmö University's School of Arts and Communication and the collaborative composition work that I am doing together with the ensemble is an important part of this research.

I am interested in understanding better the work that ShareMusic do and how the process of composing and performing music together with an inclusive ensemble can work to promote inclusion and artistic development. Using arts-based research methods I work together with the musicians to compose and perform music together. The music we create and the performances we give, as well as my conversations with participants and observations of the artistic process, all produce important “data” for this research.

I am particularly interested in how the aesthetic experiences of the music that we produce are connected with the work of promoting inclusion and artistic development. How does listening to this music that we produce, as either a performer or an audience, make us feel or affect us? And how are these experiences of listening together important for understanding the work of ShareMusic and its significance for musicians, composers, audiences, and the society we live in?

I work in the field of Media and Communication studies, so I am particularly interested in how ShareMusic and Elefantöra use technology to create music and how that technology influences the sound of the music and the experience of composing, performing and listening to music together.

Together with Elefantöra I hope to produce an immersive, inclusive, communal listening experience that encourages composer, performers and audience to critically reflect on the significance of sound and listening for promoting inclusion, and what creating and performing music together might mean for our experiences of living together with difference.



– **Where are you right now in the process?**

– During three intensive workshops the Elefantöra ensemble and I have produced pre-recorded audio material and written a text score for a composition titled *Listening with Elephant Ears: A Score for Multichannel Audio Recording, Voice, Guitar and Piano*.

I started working together with the Elefantöra ensemble in October 2020, but due to restrictions on travel and physical meetings we have so far only been able to collaborate using the video conference application Zoom. During our workshops we have done improvisation exercises, made field recordings and discussed the significance of inclusive creative practice for the group. The digital workshops have been very productive, and we have already recorded music for the multichannel audio used in the performance and devised a 'text score' that will direct the live performance of the piece. The text score provides instructions for the musicians to perform using voice, guitar and piano in combination with the pre-recorded multichannel audio recording.

The generative and process-based nature of the work that we have been doing seeks to interrogate the significance of listening, to ourselves, our surroundings and each other, in musical composition and performance. The use of text scores and an emphasis on listening in musical composition and performance references specifically the work of **Pauline Oliveros** and **Cornelius Cardew**. The workshop methodologies from which this composition emerged were influenced by Oliveros and Cardew, but also the *Search and Reflect* improvisation methods of **John Stevens**. Field recordings produced by the ensemble are also an important element of this work and in this way the composition process references traditions of acoustic ecology and soundscape work that come from **R. Murray Schaffer** and **Hildegard Westerkamp**. All the composers referenced in this process emphasize not only the importance of listening within musical composition but also the value of devising compositional strategies that include both expert and non-expert musicians in collaborative creation.



The creation of processes that embraced diverse musical knowledge and experience emerged as an important, perhaps guiding principle, in the inclusive composition work that the Elefantöra ensemble and I created together.

When restrictions on travel and physical meetings are relaxed I look forward to rehearsing *Listening with Elephant Ears* together with the ensemble and exploring how the composition can be performed using a multi-speaker sound design. Following rehearsals we look forward to performing the work in the summer or autumn of 2021, and exploring how the work might be performed and interpreted by other ensembles and musicians in both concert and educational contexts.

– What's it like to co-create on a distance, online?

– Working under the conditions of the global Covid-19 pandemic and accommodating restrictions that have prevented the Elefantöra ensemble and myself from meeting and working together in the same room, have introduced some complications and challenges to this collaborative creative work. But it has also forced us to explore experiences of digital communication and remote music making that have contributed in important ways to this project and the composition that has emerged.

Doing collaborative work during a global pandemic has meant that for many of us our meetings and creative work are done using video conference applications, and for this project the video conference application Zoom provided a simple and accessible way for myself and the Elefantöra ensemble to meet and share our ideas.

Zoom was chosen as the communication technology for this work not because it has the best audio interface or superior sound quality but because it is easy to use and was accessible to all participating in the project.

Although Zoom has become a useful and accessible technology for many during the pandemic, the software and algorithms Zoom uses for processing and recording sound make it problematic as a tool for musical performance. Zoom applies severe compression, or data reduction, to its audio to make the streaming and storage of audio more efficient, resulting in what professional sound engineers would describe as “poor quality” live sound and recordings. Zoom also applies processing to its audio that is designed to make the human voice more intelligible, but this processing can also remove the nuance from a musical performance





or make some instruments difficult to hear when they are played at the same time as someone is singing.

Zoom like other audio and video conference software also introduces latency into communication, small time delays, that make it very difficult for musicians to synchronize and play together in time. These limitations meant that improvising, performing and listening to each other was challenging over Zoom, but it also meant that we had to think critically about how we can use Zoom to listen to each other in a different way. Singing on their own over Zoom could sometimes make the musicians feel isolated and vulnerable. While playing piano and waiting for your cue from another performer could force a musician to listen even more attentively, through the noise and distortions that Zoom produces.

Taking inspiration from this remote collaborative creative experience we decided to embrace the aesthetic qualities that Zoom introduced, its compressed and processed sound, and use this as a musical element within the composition. For this composition Zoom became another musical instrument within the performance. The performances of voice, guitar and piano, that we recorded using Zoom



became an important part of the pre-recorded audio used in this composition, with Zoom's compressed and processed "poor quality" recordings providing an important texture or aesthetic to this piece.

In embracing the limitations of online communication and listening I hope that the Listening with Elephant Ears composition reflects some of our experience of working together at distance under the conditions of a global pandemic. Embracing Zoom as a musical instrument within this composition and exploring its possibilities and limitations also became an important way to examine the role of communication technologies within inclusive artistic practice.

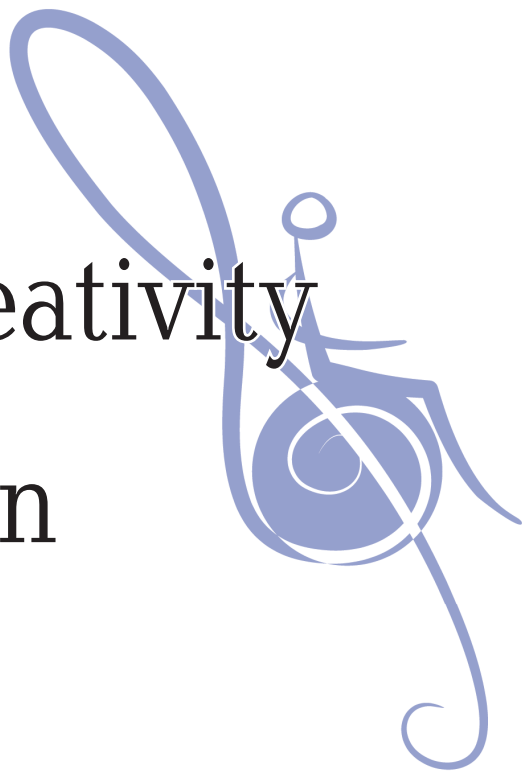
All photos were taken at the first workshop with Hugo Boothby and Elefantöra. Elefantöra met live at Elementstudion in Gothenburg, and Hugo led the workshop through Zoom. Soon after, restrictions were tightened and the rest of the collaboration was performed completely online.

**Text and photo
by ShareMusic & Performing Arts**

Irina Anatolyevna YEVLANOVA, chief specialist in teaching methods, deputy director for academic and educational work of the state budget educational institution, K.K. Grot boarding-school № 1 (Krasnogvardeysky district of Saint-Petersburg) speaks about the difficult work that the students of the extra-curriculum department at the oldest in Russia school for blind children carry out.



From creativity to social formation



—O ur school for blind children was opened in 1881. We teach 350 children with vision impairment, among them there are 10 orphans. The school provides comprehensive complete secondary education, the course is 12 years long.

The department of extra-curriculum education at school has been working since 2008. There are 20 creative units. Extra-



curriculum education at the school for blind children and children with vision impairment is exclusively creative since it inspires children to look for their own path in life. There are no services for pay.

It is important for students to have their own ‘success area’: chess, theatre, design – or some other field of interest; every child wants to be the best. During the period of education at the boarding-school students can try themselves in different spheres: from a folklore studio to radio journalism. All this is happening after classes, when the main lessons are over. Extra-curriculum education offers outstanding advantages. Learning is carried out in the state of emotional comfort and high level of interest to knowledge in order to make sure that the child retains inquisitiveness and trust needed for further education. Here we relieve problems of the need to absorb large amounts of information within a limited period of time; the evaluation element is also removed. Extra-curriculum teachers find personalized approach to every child. Here – everyone is a part of one team. And there is one common result: a happy child and satisfied parents.

If a child meets other children of the same age enthused by a common idea, he feels inspired, acquires new friends and feels embraced by equals, rather than being ‘a white crow’. Whether a child sings in the school choir or molds in clay, any hobby can grow into a profession. It might happen that the child’s early involvement with the ‘Cadre’ studio or theatre studio ‘Surprise’ turns into a profession, which brings him great success. Many children get their first knowledge about professions here. Many are fearful



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of the future after they graduate. That means that together we can help families choose the sphere in which their child will be truly successful. Protection of the child's health, his social adaptation are important and at the same time difficult issues for the system of extra-curriculum educations, which embraces the child after classes

Children take part in different creative competitions and festivals, and this enables them to move towards success perfecting their abilities. For many years singing children from the boarding-school have been taking part in the International Festival for the blind children 'Belaya Trost' (The White Cane). For over 25 years they have been performing at the Palace of Young Students in the inclusive festival-contest 'Vera, Nadezhda, Lyubov' (Faith, Hope, Affection). Events of this type help social adaptation and rehabilitation of children, they are a starting point for everyone who wants to test oneself in creative work, who wants to be needed and understood by others. Without the support of the like-minded people it is difficult to achieve success.

This has been demonstrated by the Children's Inclusive Forum 'Doing Good Together' and the International Inclusive

Festival 'Music without Barriers'. We are most grateful to their organisers for the opportunity to take part in the "Doing Good Together" festive concerts, when creative groups of children with special health needs performed at one of the best in the city concert venues along with well-known Saint-Petersburg artists.



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Social partnership with other extra-curriculum institutions of our city is based on initiatives. Our children take part in joint festivals, performances and projects. This makes them feel that other children are tolerant. That they want to communicate and create joint events. Thus, for three years we have been organizing a joint project 'Narodny Calendar' together with the centre for creative development of the Frunzensky district. The project on radio journalism unites our children with the Talents Academy. Our students are supported by many organisations and by the Government of Saint-Petersburg.

With each coming year the range of creative work expands. Social creativity grows stronger and turns into a traditional pursuit. We are proud of our students Arina Shilonosova and Margarita Pilipenko, who took part in the Inter-regional Youth Festival of social projects in the sphere of protection and popularization of Saint-Petersburg cultural heritage 'Mission – to preserve'. Their project, 'City on the Palm of your Hand' was focused on the need to put up a tactile mnemonic scheme in the Aleksandrovsky park, where the only in Russia street miniatures' park, 'Mini-City' is located. The Government supported the initiative of children. Artists and designers, molders and teachers, many other professionals helped to create the tactile scheme. This joint work of children and adults made children believe in their abilities, and helped to make our city even more attractive.

I dedicated over 20 years to extra-curriculum education and can sincerely maintain: extra-curriculum education is not only an ever-living source of creativity and inspiration, it is also a strategic reserve for the human capital development. And our boarding-school is a site for diverse activities and interaction.



*Anastasia ANTONOVA,
higher qualification
category music teacher,
State Budgetary
Educational Institution
"Therapeutic
Pedagogics Center",
Pskov*



Music
paves the way
towards peace,
tolerance
and integration



Even for children with the most severe development disorders participation in music performances helps self-realization and facilitates building self-respect.



— **F**or 28 years at the Therapeutic Pedagogics Centre in Pskov pedagogical work has been done orientated at the socialization and social integration into the society of children with severe and multiple development disorders. Music is one of the most important tools of this work. The experience of music education of children with severe and multiple development disorders shows that these children are more perceptive to music than to other forms of activity, since music appeals to feelings.

The basic form of music education of children with development problems is a music lesson. When organizing and running music lessons we consider individual and age-specific features of the children, we use special methods and approaches of music education, focused on modification and compensation of each child development disorders.

All forms of music activity (listening, singing, moving to music, musical instruments playing) employed at a lesson, are aimed at corrective modification. Thus, in the process of listening and perceiving music children develop a spontaneous process of perception, attention, memorizing, thinking, they expand their notion of the world around, of human feelings and relations, their emotions develop further. When singing children develop speech, improve sound utterance, articulation, develop music and sensor abilities, associated with differentiation of pitch, sound time value, its tone quality and dynamics. Music and rhythmic activity strengthens and improves child's locomotive system,

improves coordination, makes movements precise and rhythmic, helps to get orientation in space. Through music and rhythmic activity children learn how to move to music, how to change movements depending on the type and genre of music, they learn how to accompany singing with rather simple rhythmic movements. Playing musical instruments not only brings joy, facilitating independent creative work, it also develops hearing and memory, helps to develop coordination of the hands and fingers movement. In general, children develop their emotional and conative, motivation and need-associated spheres, their perception grows more active and music and creative activity gets started.

In our work we use such new, rapidly developing approaches, as Body Percussion. Students are greatly interested in mastering polyrhythmia elements, making them a part of their body movement. And the numbers with Body Percussion elements are always remembered by the audience and the young performers.

The experience of work of our Centre with children with severe and multiple disorders shows that music activity is timely and needed, since irrespective of the physical or mental disorders of the child, music enables every child to open up and show what he can do, helps to learn how to like and to understand it at the accessible level, and how to take part in the concert activity. These are special children, and through music they get an opportunity to experience their success, and find self-realization in a form of musical activity.

Even for children with the most severe development disorders participation in music performances helps self-realization and facilitates building self-respect.

Joint making of music by the students with severe and multiple development disorders and normally developing children – is an example of new relations between people.

Thus, for 18 years learners from the Center of Therapeutic Pedagogics have been an integral part of the international music group “Ruhr-Rock - We are Together”, which brings together students with severe and multiple development disorders, ordinary school students and teachers from the



schools in Russia (Pskov) and Germany (Heinsberg). They sing and play the percussions and noisemakers.

“Ruhr-Rock – We are Together” group was based on the “Ruhr-Rock” group formed at the “Ruhrtal” school at the end of the 90ies. Enthusiastic teachers suggested that disabled children should play rock music together. The idea proved to be a great success. Quite a new page in the history of “Ruhr-Rock” group was opened, when it was decided to unite the music potential of two partner schools, German school “Ruhrtal” and Pskov Center of Therapeutic Pedagogics. By that time students of these two schools had already had an eight-year history of partnership, filled with various events (summer and winter camps in Russia and Germany, bicycle races, the “Circus” project, “Art” project, and others). And here was a new experience in the field of music. Over the year children and adults from Russia and Germany were getting ready for a joint concert, which, as decided was to take place in Pskov in the large hall of the Pskov Regional Philharmonic Society.



The project's purpose was to show people that children, teenagers with multiple disorders deserve not only compassion and pity. They are members of our society, they are capable of quite a lot.



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At the charity concert organized in Pskov, as a rule, everyone in the audience hall applauded performers. Actions similar to this one help to change the attitude of the society to people with special needs.

During this charity action 17 thousand German marks were collected, this money was remitted to the Pskov branch of the Russia Children's Foundation for orphanage students within the social protection system.



Following the results of this action the “Ruhrtal” school and our Center of Therapeutic Pedagogics were awarded several high-prestige international prizes: the award of the Robert Bosch Foundation “Young Pathways in Europe”, the prize of the West-German radio “The Rights of Children”. The group was invited to Berlin to the official award ceremony, where it performed once again. Appreciation of our joint work is a great honour, and we have the right to be proud of these achievements.

The year when we celebrated the 1100 years of the city of Pskov was very special for us. It was the year when the Center of Therapeutic Pedagogics marked its tenth anniversary. We decided to make use of the dates and to organize a number of events focused on the development of tolerant attitude of the society to people with special needs and promoting the process of their social integration. The youth German-Russian music project “Paving the Way towards Peace, Tolerance and Integration” took a special place at the time of events. It was as significant a cultural event in the cultural life of Pskov as the previous one.

The 15th anniversary of the Center of Therapeutic Pedagogics was marked by the concert of the group “Ruhr-Rock – We are Together”. Together with the Pskov Regional College of Arts we organized an action – “Together for Our Future”.

As always, the purpose of the action was to disseminate information about children with limited abilities (disabled children), their integration into society. WE are always ready to show how much these children can do. The integration aspect is very important for our joint events. Joint activity helps the ordinary young people to understand and to accept people with disabilities the way they are, to see their strengths, to learn to respect and help them.

Music group “Ruhr-Rock – We are Together” is an example of integration, tolerance, optimism in life, work and talent.

The group is already well-known in Germany. Apart from several prizes it was awarded the status of the UNICEF Ambassador, for it exist for the same purposes as the ones



Every time children with special needs demonstrate that they can bring joy and love into the world. They just need some help, some support. And this is exactly what teachers do, they work with children showing great love and faith in their students.



proclaimed by UNICEF: assistance to children, improvement of their life situation.

In Russia the first recognition of the musicians' work dates back to June 2004, when they were among the winners of the International "Phylantropist" Award - "For Outstanding Achievements of the Disabled in Creative Work".

Over the years of cooperation concerts of the group in Russia and Germany due to music projects facilitated collection of 150 thousand euro for children with severe and multiple disorders in Pskov and Pskov Region. As a result, the life of these children in the orphanages improved, premises for the early intervention center in Pskov were renovated. And the center was opened.

Since the time of its foundation the "Ruhr-Rock – We are Together" group had many concerts in Germany, in Russia (Moscow, Saint-Petersburg, Vladimir, Pskov, Perm, Petrozavodsk) and all of them were extremely successful. The purpose of every project is communication, contacts between people with disabilities and without them, self-expression through music, self-perception.

Happy vivacity, emotionality with which children perform are no less important than their skill. Although the group is non-professional, the level of their skill is so high, that the audience meets them with enthusiasm where ever they perform.



The programme of the group is compiled by teachers and students together. These are mostly well-known songs from the compositions of popular groups and singers (in Russian, English and German), Beatles, Queen, Mashina Vremeny, Smoky, John Denver, Michael Jackson, and others.

Every time children with special needs demonstrate that they can bring joy and love into the world. They just need some help, some support. And this is exactly what teachers do, they work with children showing great love and faith in their students.

Children grow up, graduate from school, new talents come in their place. But the festive atmosphere of every concert, every rehearsal remains. This is facilitated by the teachers, who lead the work, by the carefully designed programmes and regular rehearsals, and just by the life philosophy: "We are together. We feel good. We are willing to share our joy with you".

Inclusive Teaching of Music in Denmark: Specifics of Bilingual Children

Tatyana
YAKUSHEVA-SØRENSEN



Elena
BOUZINOVA



Promotion of equality, social cohesion and active civic position — is one of the strategic goals of cooperation in the sphere of education and teaching in the European Union. As a member-state of the European Union, Denmark follows the European programme in the sphere of education and training (ET 2020). The programme emphasizes the value of high quality inclusive education from childhood as a basis of social cohesion, social mobility and society. The Commission and the EU Council's 2015 joint report on implementing the European cooperation in the field of education and training (ET 2020) strategy has established 'inclusive education, equality, equity, non-discrimination and the promotion of civic competences' as priority areas for European cooperation in the field of education and training.



The goal of inclusive education is to create an atmosphere for pupils in that way, that there is no need to transfer children with special needs to special schools, and they can be taught in ordinary classes with the support and auxiliary means they need. Indeed, this approach requires additional attention and time from the teachers, but in the end, these pupils become a part of the academic and social community, thus supporting well-being, educational and social progress among the youth.

According to the law on school education in Denmark, if children are unable to learn independently or in a group, it is necessary to provide either additional education for them or adequate professional support. The necessity for such type of support is identified by the educational institution after the interview organized by the pedagogical and psychological board.

The NGO Danish-Russian House in Jutland (Central Jutland Region, Denmark) organizes a number of events in order to transfer the experience of the older generation to the younger one and if necessary, works with children who need special attention because of certain specifics of their development and because they are in the category of those who require inclusive education. The organization has a center for children and youth, it is called “Tvorchestvo” (Creativity). Our center admits all children if their parents, who believe that learning the Russian language is necessary for the development of children. We intentionally included into the center programme an option for the development of other abilities of children, namely, we organized an art studio and theatre studio, music and dancing classes and choir. All this helps children with special needs to feel that they are members of the community and helps them to adapt to the group.

Music is a perfect instrument for personal development. Music removes barriers between cultures, languages, and in the end, borders. Within the framework of inclusive education, music is of particular importance, since in music lessons hearing is used, and all pupils must listen simultaneously. All



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our events are organized in “after school” regime; therefore, our teachers have limited possibilities and they have to take into consideration external conditions, which often do not depend on teachers, and adjust to them.

What should a teacher consider working in the system of inclusive education?

First, it is necessary to understand and accept that you will never be able to stay within the curriculum. You must be ready to adjust, since everything depends on the pupil’s day routine. Some days there might be a lesson 45 minutes long, other days –just 20 minutes long, and finally there might be days when a lesson cannot be completed at all. The rate at which children master information is always different and special attention should be paid to the lesson repetition. As they say, repetition is the mother of learning, and this golden rule works for children with development issues as well as for the others. It is also very important to follow the day routine. Lessons can be similar in structure (for example, we begin with singing a good morning song with wishes, then we study the main song, using movements, and end up with the farewell song). Sometimes lessons can be periodic (for example, on the first Saturday of the month we study solfeggio, on the second Saturday – we play music games, on the third Saturday our theme is “We stamp”, and on the fourth – “We perform at a concert”).

Why is music so important for cognitive development?

The influence of music on cognitive development has been studied many years. Danish brain researchers Kjeld Fredens

and Peter Vuust are among the pioneers in this field, and the results of their work are most useful for inclusive education area. Some results of their research listed below:

- Activity with music has an influence on personal development.

- Music develops empathy and mutual understanding. Working face to face, the teacher and the student learn how to understand better each other's point of view.

- Joint singing is a pro-social type of behavior, it is not about finishing the process quickly, it is about listening to each other and doing something together. The teacher and students learn together. When there is a common interest in music, there appear common topics and it helps to put the child at ease.

- Music elements are important in communication (tone, beat, rhythm, and phrasing).

- Music (or rather music preferences) connect people, create the basis for new relationships and supports the old ones.

- Emotional sphere gets involved in the process of music activity. Music means emotions. Emotional development is needed for better understanding of the feelings of other people. If you understand your own feelings, it is easier for you to understand the feelings of other people.

- Learning (long-term memory) is based on physiology. The body receives nervous impulses from the brain, and then sends them back into the brain. Teaching through the body (games, movements), makes the process of memorizing much easier.

- Social development through interaction provides cohesion. Joint project promote inclusion and prevent exclusion.

- Hearing development. Physiologically, hearing is one of six senses, providing interaction with the external world, on the other hand, hearing is a social sense. The more sound means less time spent at the screen.

Compiling materials for this publication we met with music teachers, who as well as with other children, work



And then, of course, music lessons, and singing in particular, represent an irreplaceable instrument for language studies, no matter what the mental state of children is. Learning the song texts by heart following the classmates always helps overall development, including that of children with special development needs.



with children with special development needs. In our case, most of these children had autistic spectrum disorders and hyperactivity. All teachers agree on the following:

- It is very important for children to be motivated to study music, to show interest to lessons. If what they are doing is not interesting for them, they disconnect immediately. If the child is interested and comes to the lesson with an internal wish to learn, then the teacher will run the class more effectively, and will be able to work on the cognitive expansion of the working memory.

- Many teachers said that portraits on the walls of the classrooms help children to concentrate. The feeling of being watched strengthens the pro-social behavior.

- It has been demonstrated without any doubt that music education improves coordination and posture.

- In music pieces, there are silences and pauses – something we do not come across often enough in our society / classrooms. When planning lessons, this needs to be actively used.

Another challenge emerges when we work with bilingual children that is an understanding of one or another language. Quite often children come across the problem of understanding terms, without actually realizing it. Sometimes the understanding of one language prevails over the understanding of the other one. These factors should be considered when lessons are being planned. Over many

years of work with bilingual children, we have formulated a number of rules/recommendations. The first of them is to always following the relationship principle: one person – one language. Our lessons performed in the Russian language. If children come up to the teacher after class for an extra explanation, the teacher always answers it Russian. If this is not enough, it is allowed to translate some words into Danish, sometimes the teacher asks pupils from senior groups to give explanations to the child in Danish. This approach is effective and works well for children with special development needs. As a result, children get used to the Russian language as the language at different events in the Center. Most of the children come to us at the age of 2 -3 years, and by the time they reach school age they know quite well that if they do not understand something of what the adults are saying, they should come up and ask.

Then of course, music lessons, and singing in particular, represent an irreplaceable instrument for language studies, no matter what the mental state of children is. Learning the song texts by heart following the classmates always helps overall development, including that of children with special development needs.

Initiation of the choir at the Center is one of the most visible and significant results of our experience of work with children with special development needs.



In Denmark, in compliance with law, inclusive education is a part of the secondary school curriculum. Although this requires additional attention from the teachers, in the end, it facilitates involvement of all children into social events at the time of schooling.



Finally, we would like to say that in this rapidly changing world the role of pedagogical practice that supports inclusive pedagogical environment is acquiring more and more importance. In Denmark, according to law, inclusive education is a part of the secondary school curriculum. Although this requires additional attention from the teachers, in the end, it facilitates involvement of all children into social events at the time of schooling. All this helps children with special development needs to define and to try and overcome barriers in interaction with individuals and people in the group, this also promotes support of individual well-being, and allows to accumulate the experience of participation in the school social life with the help of teachers and senior students.



| There Are Talents in Poland!



From year to year the number of talented people among those who have special health needs has been growing. Largely due to the efforts of the PRO OMNIBUS Foundation staff. Anna LABA ROYAK, projects coordinator, speaks about the Foundation experience.

Foundation of initiatives for the disabled PRO OMNIBUS was created in the year 2000, but the founders and members of the board have been working for the disabled way earlier.

One of our most important initiatives in recent years was arranging annual editions of the Disabled Youth Song Festival “Impresje Artystyczne”, preceded by various art workshops. It is one of the biggest happenings of such type in Europe, and we have been organising it since 1996.

Over 500 young, talented, disabled artists took part in those events. The jury included the representatives of Polish Records, the PFRON(State fund for rehabilitation for the disabled), ministries, sponsors, musicians, composers and pedagogues, including the reputable pianist Janusz Tylman, and members of “Zdrowa woda” and “Partita” vocal groups. Since 2015, representatives of Finland, Latvia, Russia and Ukraine have been part of the Jury.

Performances at the Concert Shell in Ciechocinek and in the Torun Amphitheater attract as much as few thousands spectators at once, and the audience is never stingy about giving their applause and standing ovations to the artists.

The festival is not only the final gala concert, but two weeks of hard work from our participants during art workshops and rehearsals under the watchful eye of experienced instructors and live band rehearsals under the direction of Artur





Grudziński. It's a series of 5 concerts, including competitive ones. To sum it up, the event takes almost three weeks time, in which about 150 people are included. The work put into these concerts, workshops and festivals results in our alumni being one of the most talented and prepared artists in numerous other festivals, in which they take up the highest placements. Many of them bind their future with music, opting out for art studies. Theses about our foundation's activity and the Festival are being created. Multiple appearances in the Polish Television and opinions from the participants and people involved in this project are a form of encouragement for other vocally talented disabled young people to come and work with us and succeed in what they love. Since 2015 we have been able to develop the Festival to an international status, as representants of Russia, Georgia and Ukraine take part in it, and that doesn't only affect the event's rank, but gives our participants a chance to develop new contacts.

Besides the Festival, we're responsible for organising other projects for the disabled, such as the Christmas Carol Concert "Grajmy Panu" in the Presidential Palace in Warsaw, or the "Magnificat" Oratorio. Fourteen of our alumni took part in those events, which required them to create and perform pieces which were completely different from their previous repertoires. The whole spectacle had a lyrical-

musical nature, that is obviously besides the prepared songs, including compositions by Piotr Salaber, arranged by Marek Czekala featuring an orchestra and a mixed choir under his lead. Storytelling and literary work presentation also took a significant part.

Since 2014, we've also been in charge of a project called "Tacy Sami", which main goal is to form positive attitudes towards disabled people among kids and teenagers by creating an artistic spectacle performed by young disabled people who are part of our Foundation.

It was a new experience for us to create a program directed towards the youth and performing it in schools. In our humble opinion it was a success, we were always positively received and the school youth were fascinated with our participants performance. Our visits were always prolonged, there were numerous conversations, questions and exchanges of views between the students and foundation members, and to us that is the definition of true integration. Since the beginning we've been able to visit over 50 schools.

Members of our foundation also performed in the Congress Hall in the Royal Castle in Warsaw, in the Concert Studio of the Polish Radio, in the (National) Child Health Centre, in the Bydgoszcz Philharmonic and Bydgoszcz Opera, in the Great





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Theatre in Warsaw and in numerous other exceptional places. They [foundation members] were finalist of various TV shows, including “Poland’s Got Talent” (Ewa Lewandowska, Kamil Czeszel), “Idol” (Szymon Borkowski), “Mali Giganci” (Amelia Dubanowska). Our foundation does not conduct any economic activity, therefore all of our funds are acquired from external investments. Participation in our events is free of charge – as is the admission to our concerts. Arrangement of such projects requires large financial outlays.

We want to encourage other organizations and companies to contribute and cooperate with us so we can achieve much more.



Discovering the unique world of creativity



*The unity of creative work
and professionalism warrants
infinite possibilities,
believes a member of the
'Music without Boundaries'
International Inclusive Forum
Organizing Committee
Lyubov Vladimirovna
BLEIKINA, author of the idea
and the head of the inclusive
festival for children "Doing
Good Together'.*

— **C**reativity is intrinsic of every human being. Creative approach to work helps to achieve better results in any sphere, either in art or in physical labour. Art has always revealed in people very special fine matters of their soul, their world perception and their attitude to the world around.

Two-day long International Inclusive Forum 'Music without Barriers' was supported by the Nordic Council of Ministers it united into one big team creative and caring teachers of students with special needs from all over the world! Other type of people do not work and cannot work in this sphere! Professionals in what they do – educators with deep empathy for people with special health needs uncover the unique world of creativity for their students, together with them follow the paths of affection and kindness, kindling in their hearts the flame of talent, belief in the power of art and in their own abilities!

Educators from Russia, Poland, Sweden, Finland, Latvia and Denmark not only can do a lot in their sphere, they sincerely wish to share their professional experience, new methods of work, to expand the boundaries and unite the community of professionals who work with people with special needs.

International Forum 'Music without Barriers-2020' brought together over 300 participants from different cities and regions of North-West Russia, from Crimea, Poland, Sweden, Finland and Latvia, it was met with outstanding interest by the teachers of music, theatrical art and extra-curriculum educators in our city and by caring people involved in the problems of people with special health needs.

'Doing Good Together' concert was organized in the 'Colisey' concert hall at the time of the Forum on October 8, 2020., it was supported by the Charity Fund 'Yarkiy Mir' (Bright World), and was a brilliant proof of the long and fruitful professionals' work results, and, what is most important, gave a chance to the young talented performers with unlimited possibilities to share their creative work! Children with severe speech, eye-sight and locomotive impediments, with mental development problems from the Republic of Karelia, Arkhangelsk, Murmansk, Vsevolozhsk, Saint-Petersburg, Helsinki, Ciechocinek in Poland and Riga not only brought joy to the audience, they inspired hope and self-confidence in those who are thinking of venturing into the world of art.

'Music without Barriers' was held in the same spirit as the 'Doing Good Together' Children's Inclusive Festival, held in our city in 2018 and 2019. Its unique character is in the fact, that children with special health needs, disabled children can demonstrate their creative abilities on the same stage with well-known performers of Saint-Petersburg. Teachers from Saint-Petersburg rehabilitation centers and colleges held exciting and educational master-classes (games and applied arts) for the audience and festival participants in order to stimulate creative development and to discover creative abilities of special children. The Festival fostered support and development of the volunteer movement: volunteers from the All-Russian movement 'Abilimpiks', State Budget Professional Education Institution 'RHK' and Herten University took part in it – altogether about 70 youngsters. At that time one of the best centrally located venues of the city, The Colisey Concert hall (Nevsky Pr. 100) brought together over 120 participants: 7 to 21 year old students from the



Personalized approach to the education of every student, development of talented and gifted children with special learning needs allows teachers to be sure of their professional and personal success.



orphanages, rehabilitation centers and special schools in Saint-Petersburg, Kazan, Vsevolozhsk, Podporozhye. Then, as well as in the difficult pandemic year 2020, the best artists of the city responded to the invitation to take part in the voluntary un-paid concert of the Children's Inclusive Festival 'Doing Good Together' and in the International Festival 'Music without Barriers'.

Interaction, contacts, transfer of creative experience and potential represent another major advantage of these two inclusive fora. The incomplete list of health-giving emotions, opportunities and real results, reached thanks to the two fora – International Forum 'Music without Barriers' and Creative Inclusive Festival 'Doing Good Together', includes the joy of mutual spiritual and professional enrichment, new contacts and friendships, extended knowledge and new skills, acquired during master-classes, support of the families bringing up disabled children and development of voluntary work system.

As I see it, personalized approach to the education of every student, development of talented and gifted children with special learning needs allows teachers to be sure of their professional and personal success. In its turn, this enables children and young adults with special health needs to move towards success, perfecting their abilities, it gives them a chance for professional work in the future, for finding their place in life as full-fledged members of the society.

Published with the support
of the Nordic Council of Ministers

Inclusive Music Teaching

Educational Materials for Teachers

Editor **Olga Mikhailova**

Translated by **Natalia Rodionova**

Design and page layout by **Marina Romanova**

Printed by the “**Premium Press**” House,
4 Optikov Str., Saint-Petersburg, Russia

Press run – 500

Print order _____

