

INTERNATIONAL YEHUDI MENUHIN FOUNDATION

ANNUAL REPORT 2021 - 2022

MUS-E ARTS AT SCHOOL



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International
Yehudi Menuhin
Foundation



Arts at school

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FOREWORD

**BY INTERNATIONAL MUS-E COUNCIL
CHAIR, LEONOR CAMBOURNAC**



As we can understand in the report that we present, the entities of the MUS-E International Network are quite heterogeneous. However, Yehudi Menuhin's ideals are present in all of us. The program that he conceived, MUS-E, has opened new paths in the pedagogical, educational, and artistic fields. Always reaching out to school communities, in innovative and creative ways, as we can read in the examples below reported in the sections “Digital experiences”, “Interculturality”, and “Artistic diversity and social issues”.

We also know that in the schools linked to the International MUS-E Network, no project is like another. However, in all of them, there is a permanent dialogue between creativity and pedagogy, between people and cultures. It is in this dialogue among the diversity of cultures, in the free circulation of ideas, in the connection between artistic creation and the quality of education that we recognize ourselves. It causes great pride for all of us to see that our artists, our teachers, our students, the families and communities of our schools have been protagonists of very positive advances in terms of educational quality, social cohesion and the fight against exclusion, as we can realize from the “international evaluation of the MUS-E network” presented in this report.

Learning to be with others, understanding the realization of the universal value of human dignity, constitutes the horizon of our daily action.

After all, Maestro Menuhin's legacy is still very much alive!

INTRODUCTION



THE BEGINNING OF MUS-E The MUS-E project was initiated in 1993 by Yehudi Menuhin (1916 - 1999), an outstanding violinist and humanist, together with Werner Schmitt, director of the Bern Conservatory, and Marianne Poncelet. Yehudi Menuhin envisioned a Europe where more and more people of various nationalities and cultures live and make it their place of belonging. He was convinced by his own experience that the path of art is the path to communicate, to understand, thus to coexist in a peaceful way. He found the context to implement this vision in education, as the basis of society.

FIELDS OF ACTION

In alignment with The United Nations Convention on the Rights of the Child (CRC 1989, Articles 28, 29, 30, 31), MUS-E gives priority to investment in one of the basic building blocks of society, which is school education. Art and school education mutually enrich one another while having a strong impact on social dynamics.

MUS-E helps schools to open up to the outside world: the neighbourhood, the town, cultural and social life and to involve families in their children's development.

MUS-E focuses on mutual respect and it is intended for all children. Up to now, it has targeted children living in districts where there are significant risks of social exclusion and where schools have to cope with multiculturalism and acute societal problems and high social vulnerability.

Participating schools are open to transcultural dialogue and can belong to all types of educational networks, independent of pedagogical approach. In its present form, MUS-E is targeted at primary schools, with a possible extension to nursery schools, secondary schools and special schools.

MUS-E creates and provides a platform for artists, enabling them to explore more opportunities to fulfil their role in society.

MUS-E is established at European level, which makes it possible to build connections between children, artists and teachers in all the participating countries and regions.



Artistic

The MUS-E programme is an effective addition to existing music and art classes offered by schools.



Pedagogical

Provides support for teaching art disciplines other than the school curriculum.



Social

MUS-E has targeted children living in districts where there are significant risks of social exclusion.



THE MUS-E METHODOLOGY

The methodology used in MUS-E activities focuses on the power of direct experience to increase know-how, which results in knowledge. It is not a question of being taught, but rather, experiencing art and learning from each other as equals. This methodology centers on the person: art is at the service of children by activating their resourcefulness, both as individuals and as social beings.

MUS-E ASSOCIATIONS

The MUS-E Network currently comprises the national associations of Belgium, Cyprus, Germany, Hungary, Italy, Kosovo, Liechtenstein, Portugal, Spain and Switzerland. The Network also counts 2 national associations outside Europe: Israel and Brazil.

MUS-E Switzerland is the oldest association, founded in 1993 and still led by IYMF Board Member Werner Schmitt.

Other MUS-E Associations founded in the first decade of the network include Hungary (MUSE Magyarország - 1994), Portugal (MUS-E Portugal-Associação Yehudi Menuhin Portugal - 1996), Italy (MUSE Italia - 1999), Spain (Fundación Yehudi Menuhin España - 1999), and Belgium (MUS-E Belgium-2000). More recent associations are MUS-E Israel (MUS-E Israel Education programs in the Arts - 2008), MUS-E Kosovo (2009), MUS-E Germany (2013) and MUS-E Cyprus (2018). In 2019, MUS-E Brazil (Cultural and Educational Center for the Development of Citizenship - MUS-E) joined the Network.



THE INTERNATIONAL MUS-E COUNCIL

The International Yehudi Menuhin Foundation is responsible for the international coordination of MUS-E. This includes promoting and sharing best practices and common tools, plus facilitating international exchange between participating schools and artists. Set up in 2000, the International MUS-E Council comprises national MUS-E coordinators and Foundation staff who guide the evolution of the program, developing common areas of collaboration, from training of artists to art education research.

MUS-E TODAY

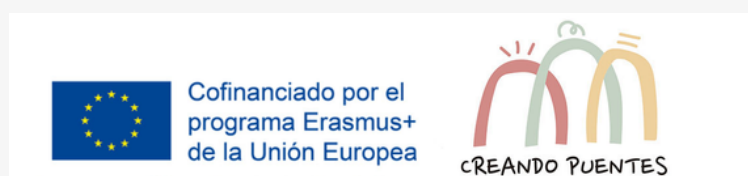
Over the years, MUS-E has evolved into an international Network composed of associations of different sizes, structures and activities, while keeping the guidelines and vademecum of Yehudi Menuhin at the heart of their action.

EUROPEAN PROJECTS AS A LEVER FOR INNOVATION AND COLLABORATION

In addition to their local and national activity, MUS-E associations often improve their cooperation and build capacity as a network thanks to EU funded programs, mainly Erasmus+ and Creative Europe.



The **Erasmus + Project MUS-E Live Friends** is the first Erasmus+ project coordinated by Associação Yehudi Menuhin Portugal: an artistic and social inclusion project which aims to connect classes of education classes (6-10 years old) from 4 European countries within the MUS-E school network using modern digital communication tools. It is developed in partnership with institutions from the 4 countries involved: Agrupamento de Escolas de Marrazes, Fundación Yehudi Menuhin España, Universidad Rey Juan Carlos, Consejería de Educación y Cultura de Asturias., MUS-E Deutschland, MUS-E Magyarország Közhasznú Egyesület.



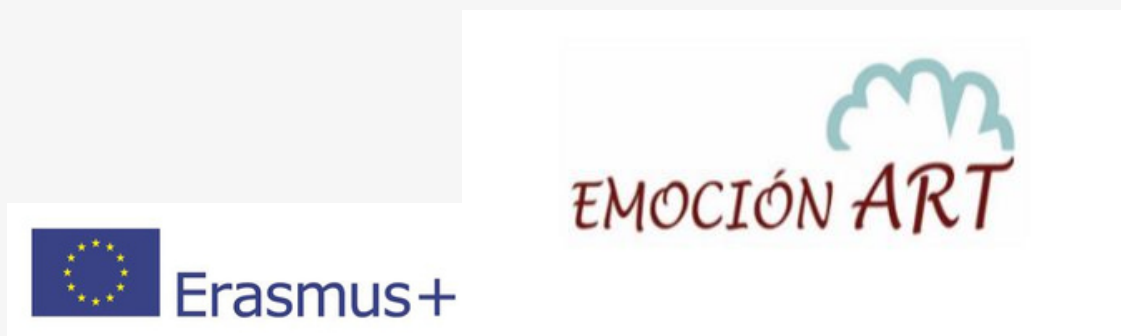
The **Erasmus + project Creando Puentes** is an artistic and social inclusion project of exchange between schools and museums at a European level. It is coordinated by the Fundación Yehudi Menuhin España and developed in partnership with the entities of the MUS-E international network: Associação Yehudi Menuhin Portugal, MUS-E Italia Onlus, MUS-E Belgium, MUS-E Deutschland and with the following entities: Agrupamento de Escolas do Alto do Lumiar (Portugal); Universidad Rey Juan Carlos (Spain); Ciudad Autonoma De Ceuta (Spain), Universiteit Gent (Belgium) and Associazione Culturale Pinocchio di Carlo Lorenzini (Italy).



The **Erasmus + project EducArte** project explores how to promote European identity and intercultural dialogue in 8 European public schools through Art. It is coordinated by the Fundación Yehudi Menuhin España and developed in partnership with 9 institutions from the 5 countries involved: Agrupamento de Escolas Manuel Ferreira Patrício / Associação Yehudi Menuhin Portugal (AYMP); Universidad Rey Juan Carlos, Fundación Violeta Friedman; MUS-E Belgium, Universiteit Gent; MUS-E Italia Onlus, A.I.S.Te.L. Aps Associazione Italiana Servizi E Tempo Libero Di Promozione Sociale; Észak-Budapesti Tankerületi Központ - Budapest / MUSE Magyarország Közhasznú Egyesület.



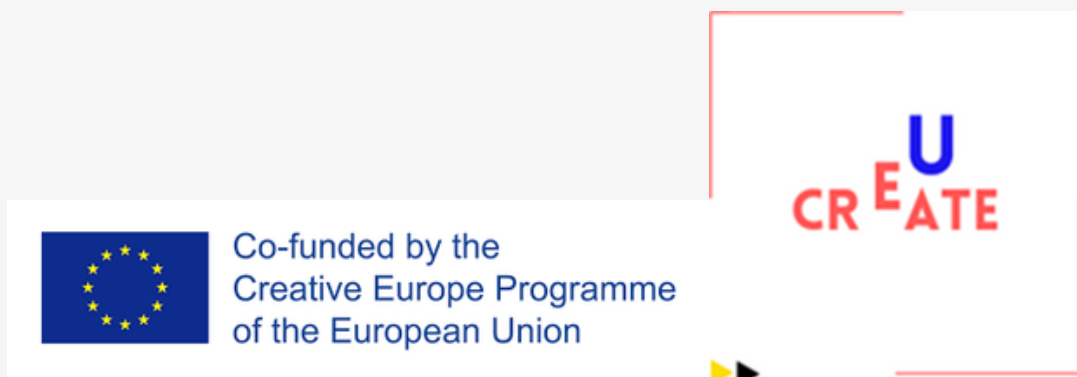
The **Erasmus + project CapacitArte** is a training project for professionals in the artistic-pedagogical world which allows them to broaden and develop their skills in non formal methodologies of art, creativity and culture. It is coordinated by the Fundación Yehudi Menuhin España and developed in partnership with the Centro Nacional de Cultura (Portugal), International Yehudi Menuhin Foundation (Belgium), MUS-E Deutschland (Germany), MUS-E del Fermano Onlus (Italy); MUS-E Magyarország Közhasznú Egyesület (Hungary). The following entities are also participating: Universidad de Extremadura (Spain); Comune Di Fermo (Italy); Moca Future Designers Società Cooperativa (Italy); Isc Fracassetti Capodarco (Italy); Agrupamento De Escolas Aquilino Ribeiro (Portugal) and Associação Yehudi Menuhin Portugal (Portugal).



The **Erasmus + project EmociónArt** focuses on promoting the inclusion and equal opportunities of children with disabilities through the creation of mixed groups of dance, theatre and music (choirs) in public schools in 6 European countries. It is coordinated by the Fundación Yehudi Menuhin España and developed in partnership with 9 institutions from the 6 countries involved: Associação Yehudi Menuhin Portugal and Évora University; Consejería De Educación Y Empleo - Junta De Extremadura, Universidad De Extremadura; MUS-E Belgium; MUSE Magyarország Közhasznú Egyesület; Assisi Suono Sacro Italy, Associazione La Pagina Italy; Stiftung Kloster Eberbach Germany.



In 2021, the Project MUS-E On Stage, was born from an initiative of the International Foundation Yehudi Menuhin in partnership with Associação Yehudi Menuhin Portugal, resulting from an application submitted to the Creative Europe Agency, under the scope of the Music Moves Europe Program. The main activities of the project were: An Artistic residency in Leiria in simultaneous with a Music Workshop for the children of the schools of MUS-E Leiria, participated 4 classical musicians from the Brussels Chamber Orchestra - BCO. 5 Portuguese musicians specialized in traditional music and the singer Celina da Piedade; Public concert in the Municipal Theatre of Leiria; Digitalization of the contents for the creation of digital musical educational resources; Musical sessions MUS-Es Belgium, Cyprus, Hungary, Italy, Spain to co-create a Virtual Choir Virtual Choir; Closing Concert of the Portuguese Presidency of the European Union, in Brussels, with the participation of the musicians involved and presentation of the Virtual Choir.



With the EU funded Creative Europe project “**UCREATE** Co-creating Europe through the arts”, four European cultural organisations, IYMF and MUS-E Hungary, together with Big Sur from Italy and HANGAR from Portugal, have joined their forces to launch a training program that uses the arts as a mean to promote connections between European societies and populations most likely to be exposed at risks of social exclusion, i.e., newcomers, vulnerable youth, minorities, etc. During the two year of the program, a series of residencies and workshops dedicated to populations at risk of social exclusion and coordinated by local professional artists have been implemented in each country. Sharing experiences, creating and achieving something together are the solutions UCREATE is implementing for setting the premises of a feeling of belonging to an inclusive European society. IYMF is hosting the final closing event in Brussels in December 2022.

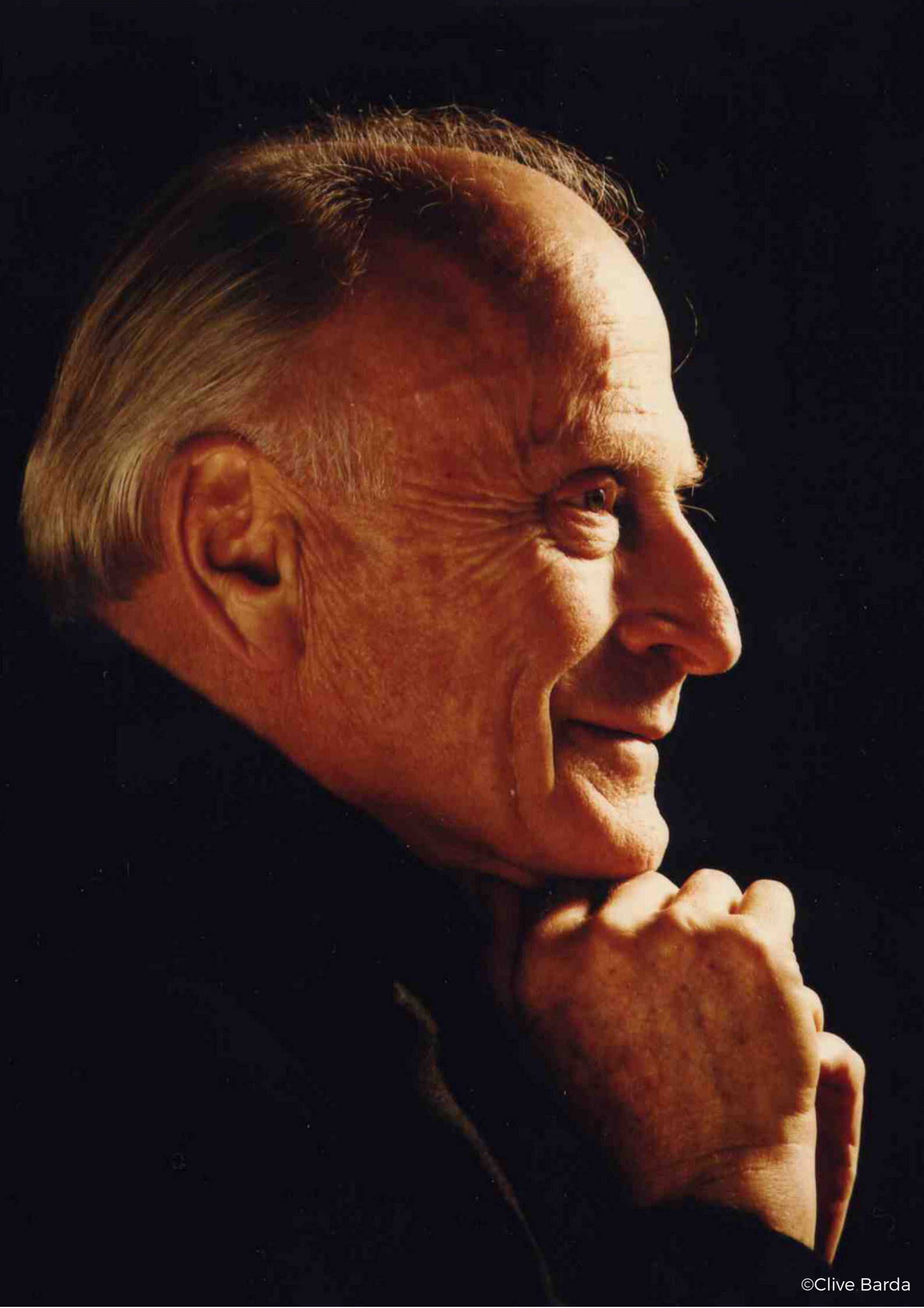


Arts at school

The International Yehudi Menuhin Foundation is proud to present the second International **MUS-E Festival**, between December 5 and December 25 2022 ! The festival will entirely happen online and will be broadcasted on www.concertwithyou.com, the International Yehudi Menuhin Foundation online platform that helps musicians getting long-term opportunities.

To end the European Year of the Youth, MUS-E organisations from Germany, Italy, Hungary, Switzerland, Portugal, Spain, Belgium, Brazil, Cyprus, Kosovo, Liechtenstein and Israël will present the joint work of artists , teachers and children that is done in primary classes.

Visitors will have the chance to discover a wide eclectic selection of art works made all around Europe ! This festival is a way to promote all social initiatives and artistic creations that happen within the MUS-E network, support MUS-E artists in sharing their work and raise awareness about all MUS-E network activities and missions.



QUANTITATIVE DATA



MUS-E IN A FEW NUMBERS

	Number of Children	Number of Artists	Number of Teachers	Volume of Activities	Number of Cities	Number of Schools	Number of National staff	Number of local or regional staff
Belgium	3.500	45	160	5000	15	60	9	0
Brazil	2.900	32	28	10731	14	28	3	28
Cyprus (2021)	80	4	4	30	2	2	4	4
Germany	2.500	400	100	6800	20	55	3	25
Hungary (2021)	380	28	26	707	6	8	6	2
Israel	800	4	10	/	3	10	5	5
Italy	13.797	178	1300	17150	14	163	5	26
Kosovo	655	4	16	/	4	4	3	0
Liechtenstein	53	2	5	25	2	2	7	7
Portugal	970	20	60	2000	4	6	1	3
Spain	31.335	130	2815	22000	137	172	9	12
Switzerland	811	69	53	1814	20	31	2	3
TOTAL	57.781	916	4577	65520	241	541	57	115
TOTAL 2021	55.781	551	3913	53.538	210	472	55	96

This table provides an overview of the local impact of each of the MUS-E National associations in terms of the number of children schooled using the MUS-E methodology, the number of MUS-E artists and teachers participating, the number of cities where they are present .

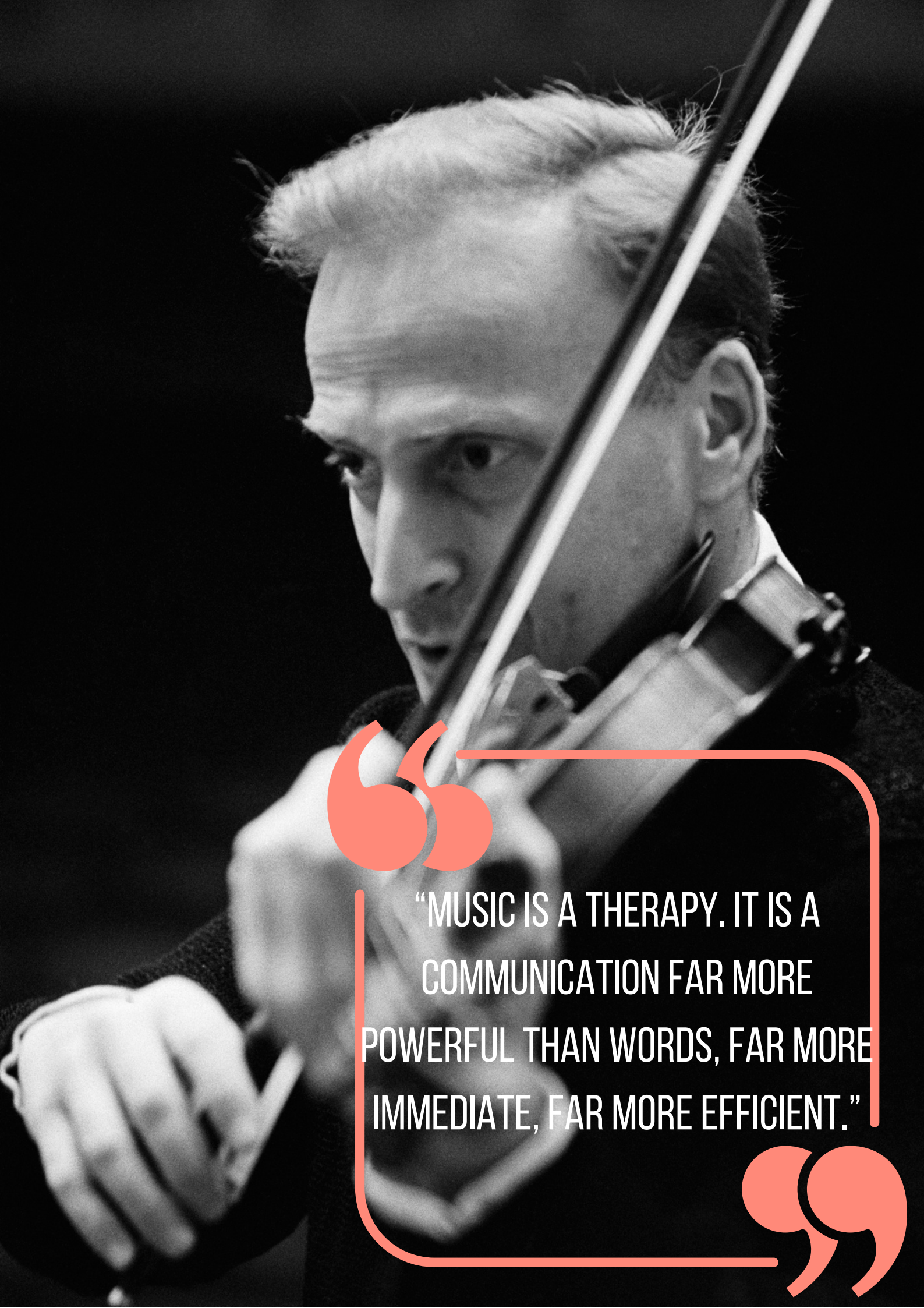
Comparing total data of 2021-2022 with previous annual report data, we can observe that overall, numbers are higher. This can be explained by covid19 restrictions being lighter: health rules about group numbers have changed in many places, allowing classes and workshops to welcome more students.



I constantly discover that children have much more potential than we credit them with. All we have to do is help to release what is already in them, and put them on the right road. We need to be able to talk their language, and translate our own thoughts, which may be abstruse or philosophical, into precise and tangible illustrations.

Lord Yehudi Menuhin





“

“MUSIC IS A THERAPY. IT IS A
COMMUNICATION FAR MORE
POWERFUL THAN WORDS, FAR MORE
IMMEDIATE, FAR MORE EFFICIENT.”

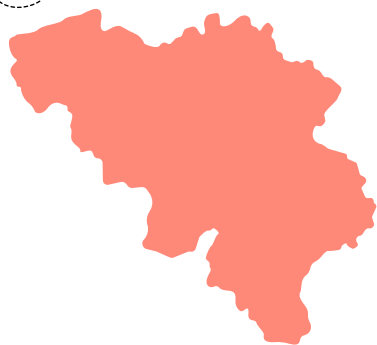
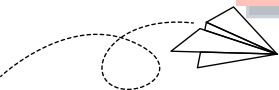
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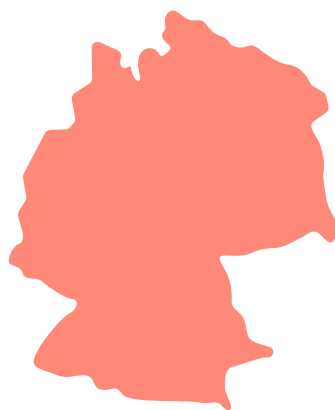
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Arts at school

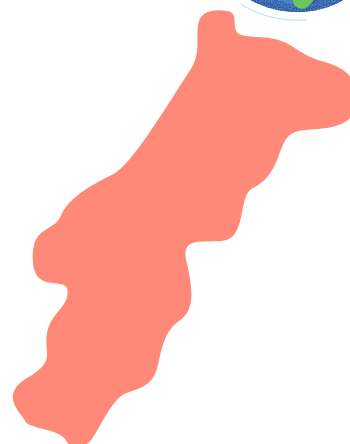
THE NETWORK



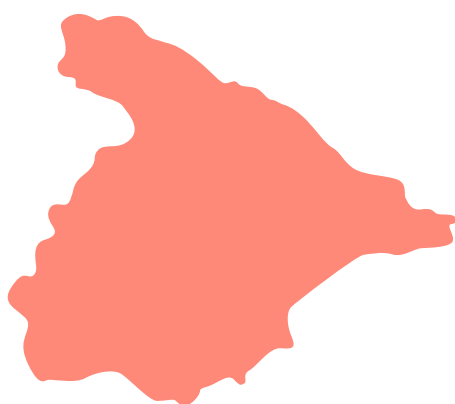
BELGIUM



GERMANY



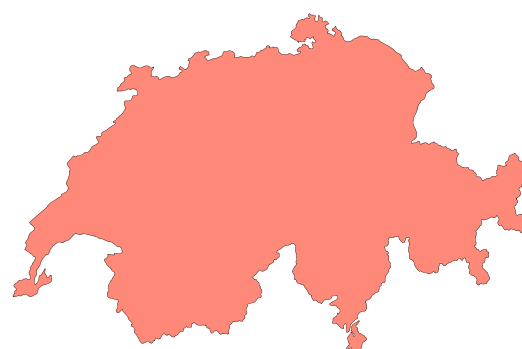
PORTUGAL



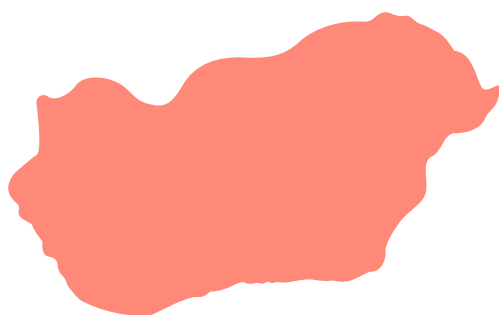
SPAIN



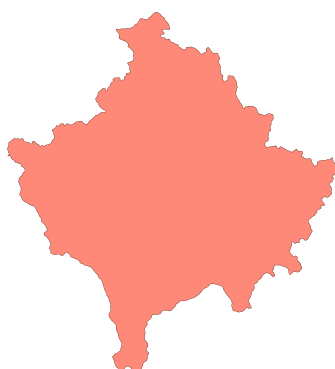
ITALY



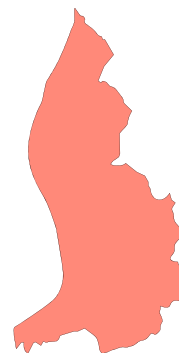
SWITZERLAND



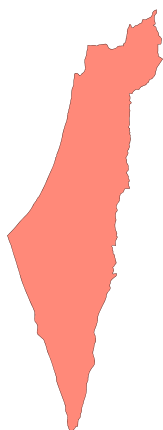
HUNGARY



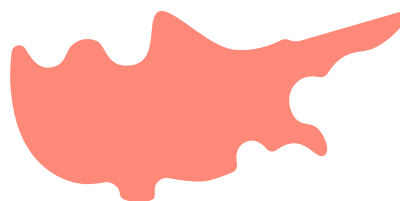
KOSOVO



LIECHTENSTEIN



ISRAEL



CYPRUS



BRAZIL

COUNTRIES

12

SCHOOLS

541

ARTISTS

916

TEACHERS

4577

CHILDREN

57781



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INTERNATIONAL EVALUATION OF THE MUS-E NETWORK

SYNTHESIS FOR ANNUAL REPORT 2021-2022 BY DR DINA SENSI

INTRODUCTION

In 2019, the International Meeting Council (IMC) of MUS-E network, agreed on a global strategy of international evaluation in two parts:

- An annual report based on quantitative data and best practices identified by coordinators
- A triennial qualitative evaluation based on the results of questionnaires send to different stakeholders: artists, teachers, children, parents, headmasters and local coordinators

The three main objectives of this international evaluation are:

- 1. To communicate a clear and objective vision of the expansion of MUS-E in Europe.
- 2. To demonstrate the positive impact of MUS-E.
- 3. To improve continuously the program at an international and regional level.

THE EVALUATION METHODOLOGY

The coordinators have defined the evaluation criteria, which were:

- A.** Feeling of satisfaction to participate in MUS-E program
- B.** Good integration of MUS-E in the schools
- C.** Children's learnings thanks to MUS-E
- D.** Quality and coherence of processes during MUS-E sessions
- E.** Active participation of teachers to MUS-E activities
- F.** Impact of MUS-E on the whole school
- G.** Quality of MUS-E artists and coordination

Based on these criteria, we elaborate six questionnaires in English for children, parents, artists, local coordination, teachers and headmasters.

Many questions are similar in all the questionnaires. Each national coordinator has translated the questionnaires in its own language.

Because of COVID conditions, only six countries participated to the evaluation.
The table presents the number of returned questionnaires.

			MUS-E sector		School sector	
	Children	Parents	Artists	Local coordination	Teachers	Headmasters
Total	255	54	24	10	24	16
			34		40	
Total of returned questionnaires	383					

It is important to signal that this evaluation process has not the pretention to be statistically representative of all situations in all countries.

It is a first test of an international inquiry which purpose is to point out some important questions to debate in IMC in view to reinforce the coherence of the international network around the guidelines rewritten by IMC in the years 2019-2020.

Positive results of evaluation

This **first international evaluation** shows a great level of coherence about many positive results of MUS-E in the six countries which participated in.

- Almost all people (**94 to 100 %**) who answered to the questionnaires (N=383) **enjoy and are satisfied to participate to MUS-E program.**
- Almost all professionals (**96 to 100 %**) who answered to the questionnaires (N=74) **confirm that MUS-E is well integrated in the schools**, that the collaborations are good or very good and that the working conditions of the artists are good or very good.
- Almost all adults (**94 to 97 %**) who answered to the questionnaires (N=128) agree on the fact that thanks to MUS-E, **children are learning to be more creative.**
- The great majority of adults (between **82 to 97%**) confirms that thanks to MUS-E, **children learn** also to:
 - **Express themselves** through the arts
 - Be more **at ease with their body**
 - **Express better their emotions/feelings**
 - **Collaborate** with other children
 - Be **more respectful** with other children
- **The opinions of the school sector seem a little more positive than MUS-E sector about the possible learnings and the quality of MUS-E sessions.** This may be one more indicator about how much the professionals of schools appreciate MUS-E.
- Almost all professionals (**94 to 98 %**) who answered to the questionnaires (N=74) confirms that **children are happy** during MUS-E sessions.
- The great majority of them (between **82 to 97%**) confirms that **during MUS-E activities:**
 - **Children are active**
 - They **care about each other**
 - They **help each other**
 - They are **respectful** between each other
- The great majority of adults who answered to the questionnaires, MUS-E has a positive impact on schools on the following dimensions:
 - **Relations** between children
 - **Pedagogical** aspect
 - **Visibility** of school
 - **Reputation** of school
- The great majority of MUS-E professionals (**88 to 100%**) confirms that **MUS-E artists are very competent, trainings are very useful** and **local coordination are very efficient.**





GOOD PRACTICES FROM THE NETWORK

DIGITAL EXPERIENCE

THROUGHOUT THE PANDEMIC, REMOTE AND DIGITAL LEARNING WAS IMPLEMENTED TO ENSURE CONTINUITY IN ART EDUCATION AND CREATIVE ACTIVITIES. COLLABORATION BETWEEN MUS-E COORDINATORS, ARTISTS AND TEACHERS GAVE ACCESS TO CREATIVE ACTIVITIES FROM HOME TO STUDENTS.



© MUS-E Brazil

Fundación Yehudi Menuhin España has used digital tools as a means of sharing projects: artist and teacher trainings have taken place, and video tutorials have been used as a support. A YouTube channel has also been created as a sharing platform for the different communities. Each project also shares their work through newsletters.

MUS-E Belgium brings up the added value of digital artistic practice in the classroom: the children, who are so accustomed to their smartphones and tablets, learn how to experiment the digital themselves and become aware of how “it” works. Digital tools become part of the creation process to document the behind the scenes of creativity, but also a part of learning process through many digital smart boards used in class. Another part of the process is sharing: QR codes are used to share creative content with teachers, parents, and other classes.

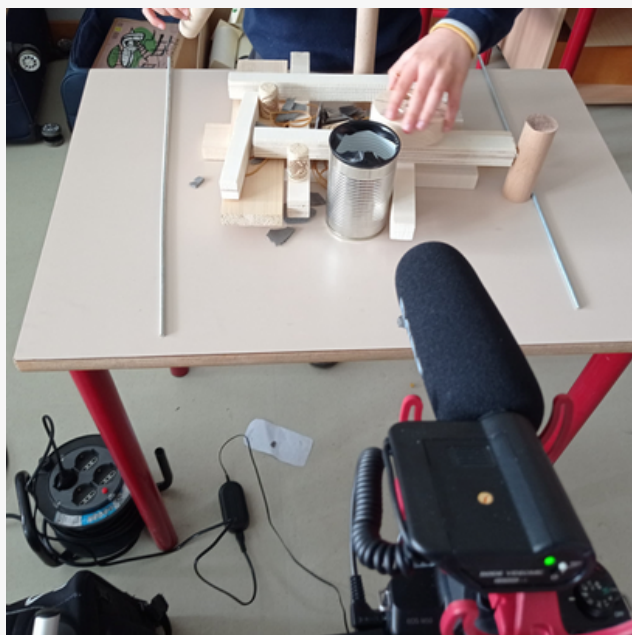
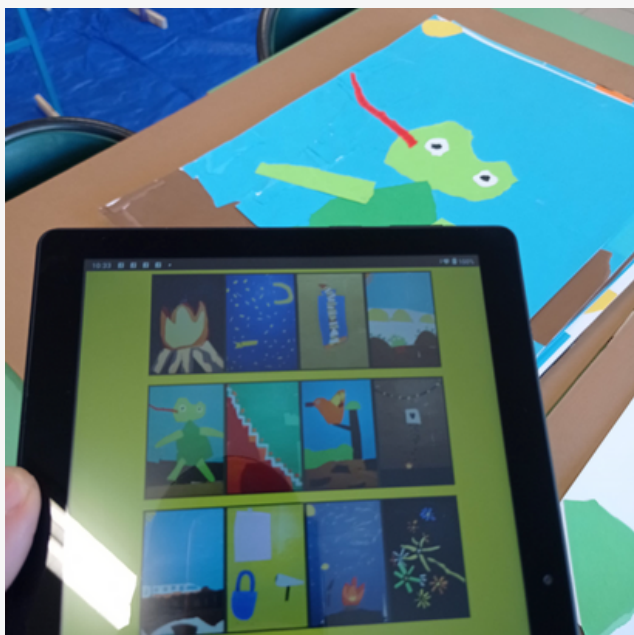
MUS-E Brazil has continued to develop online workshops, that first took place during the pandemic in 2020. 150 students were trained through computer courses offered by MUS-E Brazil.

MUS-E Germany finds that the MUS-E live Friends Erasmus + program, with live classes between different participating countries is a very rewarding experience for all participants: students, teachers, and artists.

MUS-E Portugal continued developing Erasmus + Program Live Friends since last year, and plans on continuing to do so. Portuguese classes also communicate together throughout real-time video meetings. Video-meetings also take place between MUS-E coordinators, artists and teachers.

According to **MUS-E Switzerland**, there is indeed an increasing demand for art forms that can be connected to social media, and artists can adapt their projects accordingly.

In Monfalcone, **MUS-E Italy** has worked on a project revolving around sound: an exhibition called "the place of sounds" took place. It was an experience mixing music and visual art with digital processing and recording, curated by Luca Gabriello and Dora Tubaro.



© MUS-E Italy

INTERCULTURALITY

Fundación Yehudi Menuhin España points out that MUS-E programs allow children who do not speak Spanish to still take part in activities with the other children, using art as a language and a means of integration.

MUS-E Belgium has noticed an increase in the number of children of Syrian, Afghan, Palestinian and Ukrainian origin.

In July 2022, **MUS-E Brazil** has brought together students from 5 different countries (Germany, Italy, Belgium, Russia, Turkey) to work on art and capoeira projects.



© Maarten Corbijn

“Why is compassion not part of our established curriculum, an inherent part of our education?

Compassion, awe, wonder, curiosity, exaltation, humility - these are the very foundation of any real civilization.”

Yehudi Menuhin

MUS-E Germany shares that an increase in immigration has taken place starting in 2015/16, and that this diversity is strongly reflected in the school systems. Recently, immigration from Ukraine has also influenced the cultural diversity.

In **Kosovo**, MUS-E works in a primary school in Fushe, where a majority of Roma community lives and attends the school. The Roma children still face difficulties in school integration.

MUS-E Portugal works with children of very diverse origins, mainly African, Latin American, Chinese, Moroccan, Pakistani, Romanian, Ukrainian, and Roma children.

In **Italy**, about half of the pupils are of foreign origin or with "migratory backgrounds", many of them being third generation migrants. To embrace this multiculturalism, MUS-E Italy has set a project in Torino lead by Claudia Serra and Angelo Di Vito, mixing dance and theatre in district of Borgo Rossini, Torino, with a 4th grade class, aiming to experiment on cultures, roles and gender identity.

ARTISTIC DIVERSITY AND SOCIAL ISSUES

Fundación Yehudi Menuhin España observes that schools wherein MUS-E activities take place tend to have better coexistence than school who do not, according to coexistence observatories from Spanish autonomous communities. Short films about bullying are made, plays and dances about coexistence and respect are put together to address those topics.

MUS-E Belgium notices that art can be a preventive tool against bullying and racism: collectively making art provokes collaboration and togetherness, and ensures inclusivity.

MUS-E Liechtenstein highlights how everything in the program revolves around team work, working together and mutual respects helps prevent bullying and racism.

MUS-E Brazil promotes dialogue between MUS-E coordinators, school teachers and students to face and prevent bullying within schools. MUS-E Brazil debates themes relevant to preventing and confronting racism, as well as valuing Afro-Brazilian culture in schools.

MUS-E Kosovo takes a stand against bullying through roleplay. This activity brings everyone in an equal position to perform and express their feelings. This gives a space to bullying victims to express their feelings. Artists also treat all children the exact same way and give them the same space to express themselves in the classroom. In doing so, the artists neutralize the difference between victims and bullies and help to make all the children feel safe and equal.

MUS-E Portugal agrees that through art, children have access to diversified forms of expression and communication, which fosters creativity, dialogue, understanding and respect for each other.

According to **MUS-E Switzerland**, the projects lead to the children discovering new qualities about each other, leading to tolerance.

MUS-E Italy emphasizes that through artistic work, children are transmitted respect for themselves and others, by learning to respect differences.



© MUS-E Germany



© MUS-E Liechtenstein

MUS-E AND THE SCHOOL CURRICULUM

Globally, **MUS-E Network** acknowledges that MUS-E activities reinforce the curriculum through art.

In **Brazil** " *The MUS-E Program in Brazil both in schools and at its headquarters strengthens complementary education and stimulates great changes and transformations in our society* "

To ensure continuity between the artistic program and school curriculum, the content is requested by the of in **MUS-E Portugal** artists worked in collaboration with the teachers. , so that the themes can enhance the student's learning. Indirectly, MUS-E sessions help the children work on skills necessary for learning: autonomy, creativity, critical thinking, an interest in learning, self-esteem, emotional intelligence, proprioception, group living. Some of the projects also have very concrete links to the curriculum, such as the project **EducArte in Évora**, which contributed to history and geography knowledge.

In **Switzerland**, there is a new curriculum, the curriculum 21, with its generic competences. A MUS-E pilot project has shown that these competences are promoted throughout the arts and children learn to work independently.

In **Israel**, due to limited budget in public schools, very few schools have in-house music programs. The Musical Minds program introduces kids to music education and lets them "try out" different instruments. This programming seeks to close gaps between children from lower income households, and their middle-high-income peers. Giving them opportunities for music education is an important part of this

I WANT TO PAINT EVERY DAY AT
SCHOOL WITH MUS-E, SO I ALSO LEARN
MORE TO WRITE AND I LIKE
ARITHMETIC MORE.

A LITTLE GIRL FROM MUS-E ITALY

TEACHER PARTICIPATION AND FAMILY INCLUSION

Rui Amado, artist and local coordinator of **MUS-E Leiria (Portugal)** says that the best practice for teacher inclusion is to start a dialogue between the artist and the teacher and to both ask: "How can I be useful to this class, using my talents?". Then, he says, everything follows.

In **Switzerland**, teachers and art practitioners generally see eye-to-eye. To help doing so, exchange meetings between art practitioners, teachers and association members, and "speed-dating" sessions are organised.

To include parents and allow them to follow their children's activities, **Fundación Yehudi Menuhin España** shares many of the children's creations and workshops on their YouTube channel.

MUS-E Liechtenstein includes parents in the program by establishing open MUS-E hours for parents so that parents can see what their children are creating through the MUS-E program. Parents are also invited to a final presentation at the end of term and are involved in its preparation.



© MUS-E Brazil

MULTIDISCIPLINARITY

In **Brazil**, Capoeira is a great example of multidisciplinary: singing, composing, crafting, and exchanging diverse cultural knowledge.

MUS-E Switzerland shares that a module for a class of twenty children aged 7 and 8 took place on the topic of wolves, which was linked to their annual class theme: Day-Night, Light-Shadow, Dark-Light. The module encapsulated various art forms: painting, modelling, printing, writing workshops, theatre, physical expression... this combination allowed the children to fully immerse themselves in the project and was a success.



© MUS-E Switzerland

A MUS-E Italy class in Verona experimented with different artistic forms during an activity about tree leaves: they expressed themselves through miming exercises with their bodies, they were read a story about the subject, and drew leaves playing with symmetry and shapes.



SHARING GOOD PRACTICES

In summer 2022, **MUS-E Belgium** has worked for five days with 15-21 year old teenagers with severe learning disabilities. The artists involved in this project, Jeroen Smets and Patries Wichers relied on interdisciplinarity and improvisation, adapting to their participants.

In Spain, the **Fundación Yehudi Menuhin España** promotes parental inclusion in activities through a website called “Escuela de niños - escuela de familias” : “School of children - School of families”.

MUS-E Brazil holds public ballet classes so that student’s families can interact. An annual culture festival takes place so that students, parents and families can interact together and exchange knowledge. In Brazil, the MUS-E program also assists children and teenagers with special needs. Cooperating with the social service network, they help distribute food baskets and essential items. This program assists over 2000 children and teenagers annually. This is extremely hard work due to the logistics, but very necessary.

In **Germany**, elementary school Hinter Burg in Mayen with coordinator Christine Weise and artist Evamaria Deisen started a movement called "peace doves" with children and the whole neighbouring community. The aim of this project was to show solidarity and compassion towards Ukrainian people. Children designed paper doves and wrote a message of peace and freedom.



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From February to June 2021, **MUS-E Kosovo** cooperated with Terre des Hommes, a daycare center for Roma children who are in the streets, where MUS-E offered artistic, musical and drama activities. On June 11, two MUS-E artists prepared a musical performance and a drama performance with the motto #EndChildLabour2021



© MUS-E Kosovo

In **Portugal**, during creative writing sessions of MUS-E Oeiras, a 5th year class edited an illustrated album named "Our days" - "Os Nossos Dias" in partnership with a creative writing artist. The children were extremely proud to present their book to school friends and families during an official presentation where they even signed autographs. This form of sharing between students and family and friends really improved the children's self-esteem.

A pilot project was also developed to create a "MUS-E Portugal choir", where children, teachers, and MUS-E artists worked throughout the school year to prepare a final event. Here is the testimony of **MUS-E Évora** artist Gheysla Nascimento:

“


We had a very good experience with the new MUS-E Portugal Choir developed with 4th grade students. There were seven months of work in which the children learned vocal warm-ups, rhythmic games and five songs: two Portuguese, two Brazilian and one of South American. The class was naturally musical and the children were always happy and interested, which made the result really amazing. We had the accompaniment of a guitarist in the sessions, which aroused everyone's curiosity, they always wanted to see the instrument, play and they made fun of it and were always more focused on listening. We held five presentations, including the final event in Lisbon, where our children, in addition to singing, were able to meet children who are participating in MUS-E in another cities. The choir's presentations made the students' self-esteem higher.

”



© MUS-E Portugal

Below is a testimony from a teacher of **MUS-E Switzerland** Network, about a mask project with children and teenagers with special needs:




The module was very suitable for strengthening the self-esteem of the pupils, as well as for the self-discovery of those in adolescence.

The pupils, especially the young ones, worked intensively, devotedly and deeply immersed in the activity of building up the clay of their masks and painted them with concentration. The older pupils also rediscovered themselves anew in the beings they had now created themselves.

At the school closing ceremony, the film was shown with spontaneously shot scenes in the forest (lower school) and in an underground car park and high-rise building (teenagers).

A slide show with photos of the masks were shown so that parents and relatives an insight into the project, to appreciate the final product and to make the pupils feel perceived and appreciated and valued by them. All the masks were prominently displayed.



In Milano, **Fondazione MUS-E** collaborated with Fondazione Zoè to bring together children from migrant backgrounds and elderly people through artistic activities in project "Resilio". This generated psychological wellbeing for the children and the elderly, and permitted the elderly to be recognised as part of the educating community. This also brought a sense of family and togetherness for young participants who do not have their grandparents in Italy.

In Bologna, a theatre workshop imagined by Martina Pizziconi aimed to help children investigate questions of identity, using body language and playing with their voice. She also helped the children build their own hand puppets.



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