

Children, Art and the Future of the Mediterranean

Ashfaq Ishaq
International Child Art Foundation

E9

WORKSHOP VIX

This paper describes how the arts can be employed to prepare the children of the Mediterranean region for a peaceful and creative future, and how the International Child Art Foundation (ICAF) is advancing this objective.

Consider the worst case in the Mediterranean: Almost 50 percent of Israeli children caught in terror attacks suffer from symptoms of post-traumatic stress disorder (PTSD), according to a study by Dr. Esti Galili-Weisstub, head of child psychology at Hadassah Hospital in Jerusalem where 280 children were treated after the 24 Jerusalem bombings in over three years of the Intifada. "I think there needs to be a far greater pressure put on the leaders not to assume that the children will cope," said Dr. Galili-Weisstub. The Israeli findings were echoed in a similar comprehensive study carried out by Dr. Iyaad al-Saraj at the Gaza Mental Health Center, which found that among the 944 Palestinian youth between the ages of 10 and 19, the fondest desire of 25 percent is to die a martyr. Nearly 97.5 percent of the children in the study suffered from PTSD, 94.6 percent had attended a funeral, 83.2 percent had witnessed shooting accidents, 61.6 percent saw a relative killed or wounded, and 36.1 percent had been injured by tear gas. In an interview Dr. al-Saraj noted that the phenomenon of children unable to smile was rife, and that 13 percent of Palestinian children under the age of 15 are bed-wetters.¹

Children are not only the prime victims, they are also the only hope. Linking peace with children, Mahatma Gandhi counseled: "*If we are to teach real peace in this world, and if we are to carry on a real war against war, we shall have to begin with the children.*"

Peace Through Art

ICAF's Peace Through Art Methodology, developed jointly with the Center for the Study of Mind and Human Interaction at the School of Medicine, University of Virginia², is based on the power of the arts as a tool for healing and communication, the most current psychiatric research on dealing with conflicts and trauma, and the ethics of responsibility in an interdependent world. The basic approach is to acknowledge the actual experiences of the children, a reactivation of these experiences through artistic expression and articulation, so that an extension is possible and the opportunity for new experiences arise. Art workshops, peace education and leadership training are organized under the following four sequential modules:

- *Learning through Experience*, where participants learn to understand their response to conscious and subconscious resistance and trauma, some of which are reflected in their art;
- *Conflicts and Ethics*, where they learn the reasons for conflict and methods to alleviate tension through artistic expression;

- *Creativity for Peace*, where they learn how to use the arts for self-esteem and confidence building, and they collaboratively create works of art so they can experience the power of their collective creativity; and
- *Role Models for Society*, where they learn the importance of building a civil and democratic society; and applying their own creativity to build a vision of peace and coexistence in their communities.

The Peace Through Art Methodology was applied by ICAF on youth from twenty youth Cyprus. Ten Greek-Cypriots and ten Turkish-Cypriots, who live on the opposite sides of the 'Green Line' that has divided the island since 1974, met each other for the first time on July 1, 2002 in Washington, DC. For three weeks they stayed together and ate together, while attending daylong workshops and sometime taking time off to visit the monuments and museums, or going shopping. The Cyprus Fulbright Commission, the main financial supporter of the program, selected the participants on the basis of their interest and talent in the arts. Hence the arts were the common thread between the two groups, who are otherwise hostile to each other because they feel they have little or nothing in common.

Evidence

An evaluation of the program was strongly positive. The participants recognized that their three-weeks together was only the beginning of their work. It gave them the chance to see that they can make a difference if they take the initiative. An important part of the methodology is to ensure that they continue to make progress once back home. ICAF paired Turks and Greeks and urged them to communicate at least every other week.

"Back there I didn't think we could live together because we don't have chances to make friends. We're here proving we can," commented a Turkish Cypriot boy. And from a Greek Cypriot girl: "This program has made some dreams to come true and some others to start to come true." The final evaluation forms indicated that every single student rated the overall experience as a success, and the group spent the last morning writing to their two Presidents for permission to meet again.

The hope for the future is strong and well summarized by the remarks of the Greek Cypriot boy: "Open your heart, he said, "open your mind, and let the love lead you to pathways of peace." Peace Through Art proved that the power of creativity can show future leaders the pathways to a cooperative future.

From Peace to Prosperity

Peace is not a guarantee for prosperity, but an essential foundation for economic growth and development. Long-term prosperity is the second major challenge facing humanity. In a global economy that is fiercely competitive and ever changing, educating children to be productive citizens is no longer sufficient (Ishaq, 2001). Children must learn how to be creative, so they can create new products and new jobs and creatively adjust to changes in the global economic and business environment. It is not surprisingly, therefore, that the importance of creativity has been emphasized by studies in disciplines ranging from anthropology to organizational theory and management. An analysis of U.S. cultural policy (Venturelli, 2001), warns that "a culture persists in time only to . . . [the] degree it is inventing, creating, and dynamically evolving in a way that promotes the production of ideas across all social classes and groups." Otherwise, lacking creative dynamism, seemingly productive societies of today will fade away tomorrow, leaving behind their rusted factories and social detritus.

Creativity is clearly not the focus in the education of children in most of the Mediterranean and other countries of the world. Recognizing that the instinctive capacity for creativity and imagination found in young people has often been denied or suppressed in their education, UNESCO has declared that *“the encouragement of creativity from an early age is one of the best guarantees of growth in a healthy environment of self-esteem and mutual respect – critical ingredients for building a culture of peace.”*

Creativity and Children

Why is creativity an issue when children are innately creative? The influence of certain developmental stages in the creative lives of children and adults is well documented in the creativity literature (Runco & Charles, 1997; Runco, 1995; Sternburg & Lubart, 1995). Within this body of data, a so-called “fourth grade slump” has been documented across cultures (Torrance, 1968). Briefly, these data indicate that when children begin school, their level of creativity is evident and often flourishing. By the time they reach the fourth grade however, they are more conforming, less likely to take risks, and less playful or spontaneous than in earlier years. This trend in behavior continues throughout the school years and into adulthood. ICAF addresses the “fourth grade slump” through a special arts program for the world’s children.³

ICAF’s Arts Olympiad

Launched every four years, ICAF’s Art Olympiad is the world’s most prestigious and popular arts program for children. The Arts Olympiad introduces children to the creative process, boosts their self-esteem and confidence by displaying their creative expressions at museums, conferences, and cultural events around the world, and brings together exceptionally talented children at ICAF’s national, regional and international festivals.

ICAF’s partners help involve schools throughout the United States in the Arts Olympiad. These partners include the Congressional Arts Caucus, a body comprised of over 170 Congressional Representatives. ICAF’s international network of first ladies’ offices and foundations, ministries of education and culture, arts and cultural organizations, national museums and in-country UNESCO and UNICEF offices will promote the Arts Olympiad worldwide.

ICAF’s 3rd Arts Olympiad (2004-2007) aims to link art and sport to promote peace and sustainable development. This global initiative for children draws upon the empathy and understanding invoked by art, and the competitive energy and team spirit instilled by sports. The key objectives of this important global initiative are to stimulate conversations and actions in schools and communities around the world on how to nurture children’s creativity, enhance physical education, prevent obesity and drug abuse, involve more boys in art and more girls in sport, cultivate the Olympic ideals, protect children’s rights, and promote cross-cultural empathy and cooperation.

In the later half of 2004 ICAF will disseminate its Art & Sport School Project, free of charge, to over 50,000 schools worldwide. The project based learning approach includes an art competition on the theme *My Favorite Sport*. Teachers are encouraged to involve their students in the selection of their school’s finalist and to display all artworks in the school and at a community center. The school activities lead to national art & sport festivals and exhibitions in about 100 countries and regional art & sport festivals in six major cities around the world. The European Art & Sport Festival will be

held in August 2006 at the Olympia Park in Munich, Germany. The World Art & Sport Festival will be held in 2007 on the National Mall in Washington, DC.

Impact

Evaluation of a program that impacts the minds of children is not an easy task. ICAF assesses program outcomes by numerical and anecdotal evidence. With respect to the numbers of participants, consider the following:

- More than one million children worldwide created art for ICAF's First Arts Olympiad (1996-1999).
- Delegates from 50 countries attended the international celebration in 1999, which attracted over 125,000 visitors.
- Delegates from 30 US states and territories and 70 countries participated in ICAF's 2003 Festival.
- ICAF has arranged over 50 exhibitions worldwide.
- An estimated two million children have already benefited and thousands more are participating in the Arts Olympiad and learning from ICAF's *ChildArt* magazine every day.

For anecdotal evidence, consider what the children and their parents have to say about the most recent Arts Olympiad and ICAF's festival:

It was an experience I will never forget! Amazing, colorful, wonderful and life-changing event for me.
- Carmen Ortiz (age 12), Louisiana's delegate to ICAF's 2003 Festival

The festival was truly a "once-in-a-lifetime" experience... The awards ceremony was clearly the highlight of the week, and of Dianna's life, probably only to be rivaled in the future by her prom night and wedding day!

- Deborah T. Mazzone, parent of New York's delegate to ICAF's 2003 Festival

I thought I could be with icaf all my life, like being a volunteer
Giada Kuka (age 13) Albania's delegate to ICAF's 2003 Festival

I feel that ICAF is not just art. It has become a learning process for Philbert.
Yong Heng Foo, parent of Philbert, the Malaysian delegate to ICAF's 2003 Festival

Now consider what some of the prominent individuals involved with ICAF have to say:

It gives me great pleasure to be a part of this celebration of children's art, creativity and imagination.
- Former U.S. First Lady Betty Ford

I am grateful to organizations like the International Child Art Foundation that gives us the opportunity to see the world through the eyes of our nation's young people. I encourage you to continue to support programs that help children to discover their talents and believe in themselves.
- Former U.S. First Lady, U.S. Senator Hillary Rodham Clinton

The Arts Olympiad, produced every four years by the International Child Art Foundation, presents each of us a unique opportunity to involve young artists from our Congressional Districts in an event with important national and international implications.

- U.S. Congresswoman Louise Slaughter, co-chair of the Congressional Arts Caucus, in her letter to all congressional representatives.

ICAF can help us seek and develop ways in which we can address the issue of arts programs in our individual schools and countries. In this endeavor, ICAF has had a positive impact in the Marshall Islands: by allowing us to become involved, and giving us a head start in re-thinking how we can further the arts in the Marshall Islands.

- Lady Mary Note, First Lady of the Marshall Islands

ICAF and the Mediterranean

ICAF has organized a Peace Through Art Program on a Mediterranean country and many countries in the region have participated in ICAF's First Arts Olympiad (1996-1999) and/or the Second Arts Olympiad (2000-2003). A list of partner organizations and ministries is provided below:

European and Mediterranean Partners

Albania, National Art Gallery	Lithuania, Office of the First Lady
Austria, School Board of Vienna	Macedonia, Ministry of Education
Bosnia-Herzegovina, Education Builds	Malta, Maltese Education Division
Bulgaria, Spiritual Mirror and Ministry of Youth & Sport	Moldova, Children's Art School
Croatia, Ministry of Education and Sport	Norway, International Museum of Children's Art
Cyprus, Ministry of Education	Romania, Euro-Asia Promotion & Cultural Foundation
Denmark, Children, Art & Pictures	Russia, Art School for Children
Germany, ICAF e.V.	Serbia & Montenegro, Center for Youth Initiative
Israel, Projective – The Artists Museum	Sweden, Moderna Museet
Italy, Ministry of Public Instruction	Turkey, D-Atelier, Ankara
Latvia, Art Teachers Association	Ukraine, Ministry of Education & Culture
Lebanon, National UNESCO Commission	United Kingdom, Eureka Museum & ICAF UK

In 2004, ICAF opened its first European office in Munich, Germany to play a leadership role in art and creativity programs in Europe and the Mediterranean. ICAF is seeking partner organizations, professionals and patrons to advance its mission — to prepare the children for a creative and cooperative future.

Ashfaq Ishaq, Ph.D. is ICAF founder and executive director. All rights reserved. ICAF © 2004

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1 *Americans for Peace Now* newsletter March 22, 2004, which quoted Associated Press, March 11, 2004 and Ha'aretz, March 16, 2004.

2 For information on the Center, visit <http://www.healthsystem.virginia.edu>.

3 ICAF also publishes the ChildArt Magazine and organizes educational symposia, for example, www.InnovationsInEducation.org

PROGETTO MUS-E ITALIA

Giovanna Senin
Coordinatore Nazionale Progetto MUS-E

E9

WORKSHOP VIX

Il progetto MUS-E, ideato nel 1993 da Yehudi Menuhin, viene introdotto in Italia nel 1999 nella città di **Milano** per intervento del Maestro Gianfranco De Bosio, entusiasta sostenitore dell'iniziativa, fin dagli esordi suo instancabile promotore e attualmente Presidente Onorario dell'Associazione MUS-E Italia.

Il costante impegno dei fondatori (il Presidente Gian Franco De Bosio, lo psicologo Paolo Minerva, coordinatore e l'economista Stefano Micossi, tesoriere) unitamente allo slancio e alla lungimirante competenza della dirigente scolastica Chiara Bonetti hanno fatto della città di Milano il vero laboratorio d'avvio del MUS-E in Italia.

Qui sono state sperimentate e realizzate le condizioni d'avvio del progetto, che hanno definito il modello successivamente adottato anche nelle altre città e caratterizzato da questi punti:

- Presenza costante dei referenti del progetto;
- Coinvolgimento e partecipazione fin dall'inizio delle scuole identificate, che hanno così l'opportunità di appropriarsi culturalmente oltre che formalmente del progetto;
- Sinergia con le istituzioni pubbliche (Comuni, Assessorati, Provveditorati, etc.);
- Ricerca dei finanziamenti;
- Presenza sul territorio di un'ampia e qualificata scelta di artisti.

Nello stesso anno 1999 il progetto MUS-E viene proposto all'Amministrazione comunale della città di **Cremona**, che immediatamente lo adotta e, su interessamento dell'Assessore Ferdinando Soana, viene proposto a tutte le scuole comunali cittadine come modulo formativo integrato al curriculum di ogni classe elementare. Merita segnalare la portata triennale del finanziamento dell'Amministrazione comunale cremonese, a testimonianza della particolare convinzione da parte del Comune sulle qualità del progetto.

1. Nell'anno scolastico 1999-2000 il progetto viene per la prima volta avviato a Milano in 2 scuole con 22 classi (tutte le 1°, 2°, 3° elementari per un ciclo triennale) e a Cremona in 13 scuole con 22 classi (tutte le 1° elementari), per un **totale di circa 870 bambini**.

Nel corso del 1999 il progetto viene fatto conoscere alla città di **Bologna**, dove trova una realtà scolastica particolarmente aperta e preparata ad accogliere l'inserimento di apporti esterni allo specifico contesto didattico ed un'Amministrazione comunale pronta ad inserire il MUS-E nei piani delle iniziative di integrazione scolastica e a sostenerlo economicamente. Sotto il patrocinio del Comune e per iniziativa del Vice Sindaco Giovanni Salizzoni viene lanciata presso gli istituti bancari cittadini una campagna di sensibilizzazione alle finalità del progetto affinché venissero "adottate" le classi Mus-e: questo favorì l'interessamento concreto da parte di Enti e Fondazioni bancarie.

2. Nell'anno scolastico 2000-2001 il progetto parte anche a Bologna con 16 classi (1°, 2°, 3° elementari) distribuite in 4 scuole, mentre a Milano l'intervento prosegue con 46 classi in 4 scuole, e a Cremona con 23 classi in 13 scuole, per un **totale nazionale di circa 1.650 bambini**.

Il Direttivo Mus-e, nel frattempo, individua nella città di **Torino** premesse favorevoli per l'avvio del progetto: operando in stretta collaborazione con l'Amministrazione comunale cittadina, esso viene proposto alle Direzioni didattiche delle scuole della zona di Torino-Porta Palazzo, notoriamente il quartiere a più alta densità di insediamenti di extracomunitari. La Fondazione Sanpaolo Imi, con sensibilità encomiabile, si impegna ad assumere per intero l'onere del supporto finanziario del progetto per l'intervento nelle scuole.

3. Nell'anno scolastico 2001-2002 il progetto prende l'avvio in 7 scuole di Torino con 14 classi, a Milano sono mantenute le 46 classi, a Cremona le 13 scuole mantengono in prosecuzione le 22 classi e a Bologna si attivano 30 classi in 10 scuole, per un **totale nazionale di circa 2.200 bambini**.

Per il controllo della rete rappresentata dalle nuove sedi attivate, il Direttivo nazionale deve affrontare le esigenze legate allo sviluppo territoriale del progetto e dotarsi di un valido piano di coordinamento e di una più puntuale pianificazione delle attività connesse al consolidamento, allo sviluppo e alla comunicazione. In questo frangente la presidenza dell'Associazione viene assunta dall'imprenditore genovese Dr. Riccardo Garrone, che, con raro entusiasmo, si assume l'oneroso e delicato impegno di potenziare le strutture associative. Il Consiglio Direttivo, all'interno del quale De Bosio rimane come Presidente Onorario, introduce forze nuove e viene ampliato con personalità legate al mondo dell'imprenditoria e della cultura. L'Associazione viene dotata di una sede operativa stabile in Milano con la presenza di un segretario amministrativo.

Il Presidente Garrone favorisce immediatamente la nascita di una Associazione **MUS-E Genova**: qui per la prima volta viene attuata una linea metodologica, alla quale man mano si stanno uniformando tutte le altre sedi locali, consistente nel creare associazioni locali pienamente autonome dal punto di vista organizzativo, gestionale e finanziario, allo scopo di evidenziare e rendere funzionale il legame di "affezione" fra il progetto MUS-E e la composita realtà dell'ambiente locale, rappresentata da amministratori, docenti, artisti, sostenitori e cittadini. La scelta verso l'autonomia risponde, infatti, al presupposto di una strategia più strutturata ed efficace nella ricerca dei finanziamenti necessari a sostenere il progetto a lungo termine.

4. L'anno scolastico 2002-2003 vede l'attivazione di MUS-E a Genova in 12 scuole con 23 classi, Cremona, Bologna e Torino incrementano ulteriormente scuole e classi mentre Milano subisce una temporanea flessione per ragioni contingenti.

Bologna e Torino sperimentano l'attivazione degli interventi MUS-E nelle scuole materne (2 sezioni nel comune di S.Lazzaro-Bologna) e nelle scuole medie (5 classi di 1° media di Torino), riservandosi di valutare entro il triennio di applicazione la validità dell'iniziativa, in base alla verifica del raggiungimento degli obiettivi.

In totale gli alunni a livello nazionale raggiungono circa le 3.000 unità.

Nel corso del 2003 l'Associazione nazionale si impegna per la formazione delle associazioni locali: si costituiscono l'Associazione MUS-E Milano e l'Associazione MUS-E Torino, affidate a sperimentati team di coordinamento gestionale ed artistico e con l'inserimento nei rispettivi organi associativi di eminenti personalità, sulla spinta di una sincera condivisione con le finalità umanitarie del progetto MUS-E.

Congiuntamente, per rafforzare la "filosofia MUS-E" e mantenere coese ed omogenee le diverse realtà territoriali ove il progetto andava consolidandosi o attivandosi, vengono istituiti un **Coordinamento Nazionale dei coordinatori locali** e un **Coordinamento Nazionale dei coordina-**

tori artistici locali con il compito di elaborare, monitorare e verificare metodologie e applicazioni del progetto, per mantenere il più possibile l'aderenza alle "Linee Guida" originarie. Lo scambio in progress delle esperienze operative si è rivelato un utile strumento per condividere e capitalizzare le best practices sperimentate nei singoli contesti scolastici al fine di diffonderle come metodologia generale in tutte le scuole MUS-E.

Di recente è emersa l'esigenza di qualificare ulteriormente l'intervento degli artisti nelle scuole, per adeguarlo il più possibile allo spirito e agli obiettivi che il progetto MUS-E affida alle loro animazioni. Il successo dell'iniziativa è, infatti, affidato in buona misura alla capacità degli artisti, che operano direttamente nelle classi, di saper interpretare con creatività un ruolo consapevole del percorso formativo implicito nelle finalità del progetto e attento all'ascolto delle istanze provenienti dai bambini e dagli insegnanti.

Partendo da queste fondamentali premesse, il momento della "selezione" degli artisti riveste particolare importanza ed è affrontato con attenta discrezione, nel rispetto dei criteri valutativi indicati nelle Linee Guida del MUS-E, dai responsabili artistici nazionali e locali, al fine di cogliere e valorizzare al massimo grado figure che siano rappresentative delle diverse espressioni culturali ed artistiche presenti nelle realtà territoriali e, contemporaneamente, risultino idonee a sviluppare il rapporto con la realtà scolastica.

Dopo cinque anni di presenza in Italia, l'equipe artistica di MUS-E ha raggiunto circa il centinaio di persone, ognuno di queste portatrice di un'esperienza personale, ricca, qualificata ma sempre bisognosa di confronto e verifica con le esperienze degli altri colleghi, per consentire il riconoscimento di un lavoro comune e di un progetto unitario, che ne sostenga la professionalità e la sperimentazione individuale e che le faccia sentire partecipe di quella stimolante rete di scambi internazionali, che MUS-E europea è in grado di offrire.

Per sostenere queste istanze, fortemente condivise dagli artisti e dai coordinatori, che riscontrano l'urgenza di una maggiore unitarietà ad evitare rischi di "diversificazione" fra le singole realtà locali, nel mese di settembre 2003 l'Associazione MUS-E Italia ha organizzato un **seminario nazionale per gli artisti**, tenutosi a bordo di una nave messa a disposizione dalla Costa Crociere di Genova e che ha toccato in un viaggio di 5 giorni alcuni porti del Mediterraneo.

L'iniziativa ha avuto risultati assai positivi in termini di possibilità di scambio e di reciproco incontro presso tutti gli artisti partecipanti, tanto da sollecitare anche gli altri Paesi MUS-E a proporre una simile occasione.

Merito principale del seminario è stato di avere posto le premesse per intraprendere un necessario e doveroso percorso di **formazione** degli artisti che dedicano la loro professionalità al MUS-E; formazione che, pur consentendo alla libera sperimentazione artistico-culturale, indichi le linee metodologiche di un proficuo intervento didattico-pedagogico delle proposte finalizzate alla realtà scolastica e tale da preludere all'acquisizione da parte dei bambini sia di quelle competenze cosiddette "trasversali", legate ai diversi ambiti di rappresentazione del bambino (educativo, sociale, affettivo) sia di quelle cosiddette "metacognitive", legate all'acquisizione e allo sviluppo di abilità specifiche, operanti nelle diverse discipline curriculari.

L'anno 2003, che vede la ricorrenza del primo decennio di vita del Progetto MUS-E in Europa, si è chiuso in Italia con un bilancio certamente positivo: per il continuo incremento del numero di scuole e classi che richiedono il progetto nelle città ove è già attivo, per le previsioni di espansione verso

nuove sedi (sono in fase avanzata contatti con Siena, Roma, Napoli, Piacenza, Reggio Emilia, Venezia), e per il progressivo miglior assetto organizzativo e strutturale della sede nazionale e di quelle decentrate.

Molto, tuttavia, rimane ancora da fare per il radicamento scolastico del progetto a livello nazionale, come è negli auspici dell'Associazione MUS-E Italia. Per arrivare a questa meta, in particolare, è opportuno puntare su alcune linee di lavoro prioritarie :

- È fondamentale rafforzare la strategia di ricerca dei finanziamenti, rendendola più strutturata ed efficace per garantire la progettualità a lungo termine;
- La gestione del MUS-E Nazionale necessita ormai di figure professionalmente ritagliate per gestire un'iniziativa che, pur connotata da una finalità sociale non lucrativa, deve comunque imporsi puntando su scelte strategiche e operative di livello imprenditoriale;
- Massima attenzione va dedicata alla qualità degli interventi artistici; in tal senso è necessario procedere ad una selezione rigorosa e successivamente garantire agli artisti/operatori un sostegno formativo costante e programmato ogni anno.

5. I dati dell'anno scolastico 2003-2004 confermano il trend di continua crescita. Le cifre non sono ancora definitive per tutte le città, in quanto la previsione del numero delle classi da attivare dipende dai tempi di accoglimento delle richieste di finanziamento, spesso non allineati con quelli della programmazione scolastica.

Il dimensionamento atteso è il seguente:

Milano 60 classi, Cremona 41 classi, Bologna 49 classi, Torino 53 classi, Genova 34 classi.

Ne deriva che il probabile **totale nazionale degli alunni ammonterà a circa 4.800 unità**.

In questa sede, che ci vede ospiti di un'importante iniziativa promossa dalla Fondazione Gaslini, voglio concludere segnalando che l'Associazione MUS-E Genova ha attivato da quest'anno, come esperienza pilota, un modulo MUS-E per i bambini degenti all'interno di alcuni reparti dell'Ospedale Gaslini (pneumatologia, pediatria 2, nefrologia e clinica) per cercare di portare con un approccio ludico-creativo momenti di serenità nelle degenze pediatriche. Il disegno e la musica – le discipline artistiche prescelte per la sperimentazione – aiuteranno i bambini a sviluppare capacità espressive e creative e a favorire l'estroversione, anche in forme non verbali, di paure e stati emotivi latenti, indotti dalla permanenza in una struttura ospedaliera.

Progetto MUS-E . Modulo-tipo di intervento per classe

<i>Settimane di intervento (dic/genn-magg)*</i>	<i>17-20</i>
<i>Ore settimanali di intervento (2 artisti)**</i>	<i>3</i>
<i>Totale ore degli artisti</i>	<i>50-70</i>
<i>Ore Lezione Aperta finale***</i>	<i>2</i>
<i>Ore formazione/verifiche intermedie artisti-insegnanti-equipe Mus-e</i>	<i>12</i>

* a discrezione di insegnante/artista

** 2 discipline artistiche complementari

*** momento di "rappresentazione" finale ai genitori del clima di lavoro e di condivisione del gruppo classe durante le animazioni Mus-e.

Progetto MUS-E Italia

Tabella riassuntiva

<i>Anno Scolastico</i>	<i>Città</i>	<i>Classi</i>	<i>Alunni</i>
1999-2000	Milano	22	Tot. 870
	Cremona	22	
2000-2001	Milano	46	Tot. 1650
	Cremona	22	
	Bologna	16	
2001-2002	Milano	46	Tot. 2200
	Cremona	22	
	Bologna	30	
	Torino	14	
2003-2004 (previsione)	Milano	35	Tot. 3000
	Cremona	21	
	Bologna	39	
	Torino	30	
	Genova	24	
2003-2004 (previsione)	Milano	60	Tot. 4800
	Cremona	41	
	Bologna	49	
	Torino	53	
	Genova	34	

E9

WORKSHOP VIX



What is “SCREAM”?

- Supporting Children’s Rights through Education, the Arts and the Media
- Community-based educational and social mobilization initiative of the ILO/IPEC
- Practical resource for educators comprising a series of modules, a User’s Guide and Photo-CD
- Tool to raise awareness of child labour and impart knowledge and skills to take action
- Target audience – young people in formal and informal education situations world-wide and through them the wider community
- Created with young people and implemented in all regions

Spirit of SCREAM

SCREAM:

- recognizes that young people can be powerful force for social mobilization and change
- empowers young people by supporting them in assuming responsibility for issues of social justice
- aims to harness the considerable weath of creativity, commitment and motivation young people can bring to the campaign to eliminate child labour
- gives young people recognition for the value of their contribution to the global campaign



The context: child labour



- **What is not meant by child labour?**
- Child labour involves children being enslaved, separated from their families, exposed to serious hazards and illnesses and/ or left to fend for themselves in the streets of large cities – all of this at a very early age

Child labour in figures



- ILO estimates nearly 246 million child labourers worldwide
- Nearly 180 million of these are in the worst forms of child labour, engaged in hazardous work, involved in forced and bonded labour, in prostitution and pornography, recruited for illicit activities and armed conflicts
- 60% of economically active children are found in Asia and the Pacific
- 23% are in Sub-Saharan Africa
- 29% of all children under 15 are at work in Sub-Saharan Africa
- 8% are in Latin America and the Caribbean

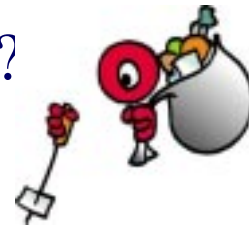
Why stop child labour?



- It deprives children of their childhood, their potential and their dignity
- It forces children to assume roles and responsibilities of adults by undertaking work which damages their psychological and physical integrity
- It is a violation of international law and national legislation
- It is mentally, physically, socially or morally dangerous and harmful to children



Why stop child labour?



- It deprives children of schooling or requires them to assume multiple burden of schooling and work
- It condemns children and their families to downward spiral of poverty and deprivation
- It undermines sustainable development
- It deprives countries of one of their richest resources

E9

WORKSHOP VI

International Labour Organization



- UN agency for the world of work and promotion of social justice within and between Member States
- Operates in unique tripartite framework consisting of governments and social partners (employers' and workers' organizations)
- Promotes opportunities for men and women to obtain decent and productive work in conditions of freedom, equity, security and human dignity

International Programme on the Elimination of Child Labour (IPEC)

- World's largest technical cooperation programme on child labour
- Established in 1992, is operational in 75 countries and has 26 donors
- Aims at the progressive elimination of child labour giving priority to its worst forms
- Works by strengthening the national capacities to address the problem and create a world-wide movement to combat it
- Works through phased and multi-sectoral strategy which motivates broad alliance of partners – including employers' and workers' organizations, NGOs and other concerned groups, e.g. the media and the artistic community– to acknowledge and act against child labour
- Builds in sustainability through emphasis on in-country "ownership"

International regulatory framework

- UN Convention on the Rights of the Child (1989)
- ILO Convention 138 on the Minimum Age of Employment (1973)
- ILO Declaration on Fundamental Principles and Rights at Work and its Follow-up (1998)
- ILO Convention 182 on the elimination of the worst forms of child labour (1999)



Aim of ILO Convention 182



- Protect all girls and boys below 18 years
- Prevent the engagement of children in the worst forms of child labour
- Provide direct assistance for the removal of children from the worst forms of child labour
- Ensure access to free basic education and appropriate vocational training for all children removed from the worst forms of child labour
- Identify and reach out to children at special risk
- Take into account the special situation of girls

Worst forms of child labour



- All forms of slavery or practices similar to slavery, such as the sale and trafficking of children, debt bondage and serfdom and forced or compulsory labour, including forced or compulsory recruitment of children for use in armed conflict

Worst forms of child labour



- The use, procurement or offering of a child for prostitution, production of pornography or pornographic performances
- The use, procurement or offering of a child for illicit activities, in particular for the production and trafficking of drugs as defined in international treaties

Worst forms of child labour



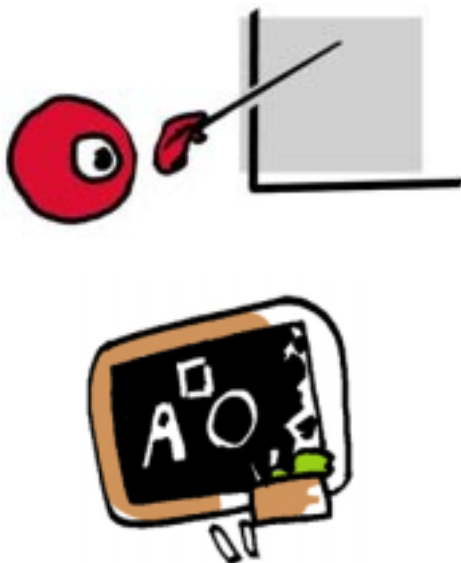
- Work which by its nature or the circumstances in which it is carried out, is likely to harm the health, safety or morals of children

Key role of education

- Education is the lynchpin of any sustainable programme to eliminate child labour both in countries where child labour is prevalent and where it is not
- All children have the fundamental right to attend school
- Every individual, adults and children alike, should know their basic human rights
- Families and communities also need education

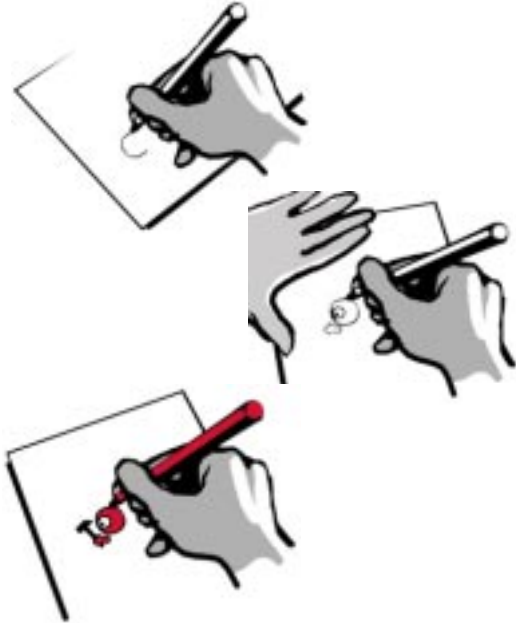


Educational resource



- SCREAM programme consists of 14 modules, a User's Guide and a Photo-CD
- Package available in printed format from IPEC or downloadable format from IPEC Web site: www.ilo.org
- Pedagogical video should be completed in 2004

How SCREAM works



- Based on a series of modules or “building blocks” that can be mixed and matched to suit user’s needs
- Can be used in formal and non-formal environments
- Adaptable to any country or setting world-wide
- Presented in an easily accessible language and format
- Based on a minimalist approach in terms of materials

SCREAM methodology

- Places heavy emphasis on the use of the visual, literary and performing arts
- Aims to deepen young people’s understanding of the issues and provide them with powerful tools of self-expression
- Moves beyond the purely academic and intellectual into the creative and emotional depths of the individual
- Enhances the social and personal development of young people



Personal and social development

- Young people need to learn how to apply their knowledge in a practical way
- Changing society and work place demand that education encompasses more than just academic achievement
- Young people need to be made aware of their role and position as global citizens in a world where social justice is often lacking
- Young people have a role to play in ensuring respect for fundamental human rights world-wide



The power of drama



- Powerful educational tool
- Instrumental and effective for all age groups
- Used throughout history as a vehicle for social comment
- Speaks a universal language, transcending geographical and cultural barriers
- Reinforces cultural identities and promotes mutual understanding
- Touches the audience at the most fundamental level

SCREAM modules

- **Basic information** – Introduces vast and complex subject of child labour in an accessible manner
- **Collage** – Make a collage of images of child labour. Stimulates visual and artistic expression
- **Research and information** – Discover more facts and figures on child labour, including key international conventions, and learn how to research the subject in more depth



SCREAM modules



- **Interview and survey** – Conduct a survey and/or interview about child labour within the community
- **Image** – Build profiles of child labourers on the basis of one or several images. Introduces the question of how change is brought about in society. Personalizes the issue of child labour and heightens emotional awareness. Instils a sense of responsibility for the children in the images

SCREAM modules

- **Role-play** – Act out roles of child labourers and people who interact with them. Introduces young people to drama in education
- **Art competition** – Stimulates artistic expression and enhances community education and awareness-raising



SCREAM modules



- **Creative writing** – Stimulates literary expression and provides means to express innermost feelings on child labour. Develops literary and communication skills
- **Debate** – Research, prepare and conduct a public debate on child labour theme. Develops public-speaking, debating and communication skills. Provides opportunity to build community awareness

SCREAM modules

- **Media relations (two modules)** – Develop contacts and relations with the media to bring public attention to the issue of child labour. Enhances the potential for community education and awareness-raising
- **Drama** – Develop and perform a theatre piece. Stimulates dramatic expression and provides outlet through which young people can express themselves in an articulate and meaningful way. Builds a strong platform for community education and awareness-raising

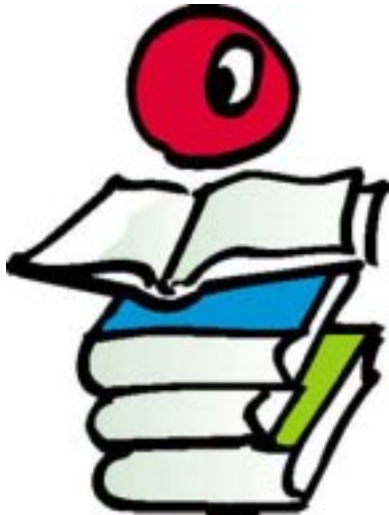


SCREAM modules



- **The world of work** – Reinforces and promotes the impact of tripartism in social development. Discusses the different roles in communities and how organizations interact for the benefit of society
- **Community integration** – Focuses on the key objective of stimulating interest and involvement of all sectors of the community in the SCREAM programme. Reinforces the role of young people as agents of social mobilization and change

User's Guide



- Support manual to assist educator and young people in understanding concept, aims and process
- Offers practical advice, including suggestions on enlisting additional support, materials, do's and don'ts, outcomes and follow-up
- Suggests combinations of modules and order of implementation
- Helps establish a time frame where possible
- Gives ideas for individual and group expression, e.g. diaries, graffiti wall

Ripple effect



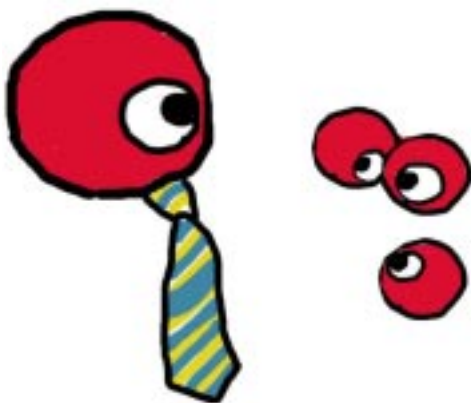
- SCREAM aims to involve all sectors of the community
- In formal education settings, integrates other subject areas and teachers and involves the whole school
- Involves people from the community with particular skills and experience to assist pedagogical process
- Encourages the inclusion of representatives of stakeholder groups

Peer solidarity



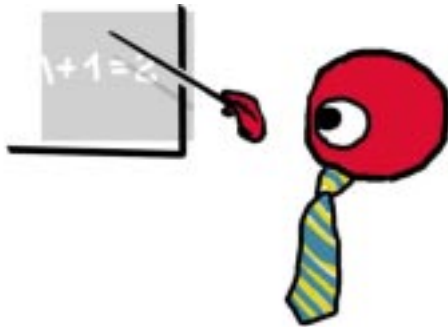
- SCREAM has potential to empower young people to develop global youth network
- Ideas for solidarity include building bridges between young people in different cultures and societies
- Means for young people to share experiences and information and develop relationships
- Promotes assistance to those in need of educational resources
- North-South solidarity between schools and youth groups

Wider networking



- Establishes links between the tripartite partners, other organizations, schools, young people and educators
- Enhances potential for UN interagency co-operation and reinforcing international partnerships and agreements

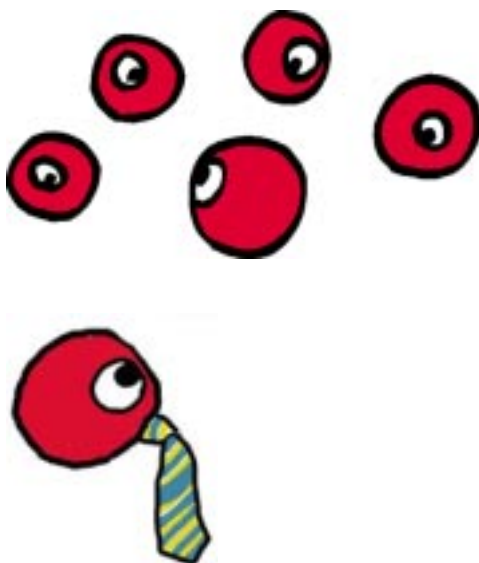
Involvement of higher education



SCREAM seeks to integrate higher education institutions, such as:

- Teacher training colleges, which can introduce the programme to future teachers
- Mass communication, media and journalism departments of universities and colleges
- Human rights and development education institutions
- Social studies and social anthropology departments

Teachers and their organizations



- Teachers and their organizations are a key target group of implementation strategy
- Success of SCREAM requires their full involvement and co-operation
- SCREAM strategy includes meetings with teacher organizations at local, national, regional and international levels
- Involvement begins at tertiary level with students of teacher training colleges
- Cross-curricular potential of SCREAM requires integration of teachers of wide range of subjects

Training the trainers

- “Training-the-trainers” programme will support sustainable implementation of SCREAM
- Series of training-the-trainer workshops should be organized in countries where SCREAM is launched
- Workshops should involve education authorities, teachers’/schools’ organizations, tripartite partners and others, e.g. UN agencies, NGOs
- Training programme should also involve community organizations, e.g. theatres and their outreach departments and youth groups
- Trained individuals can go on to train others on broader national and/or regional scale



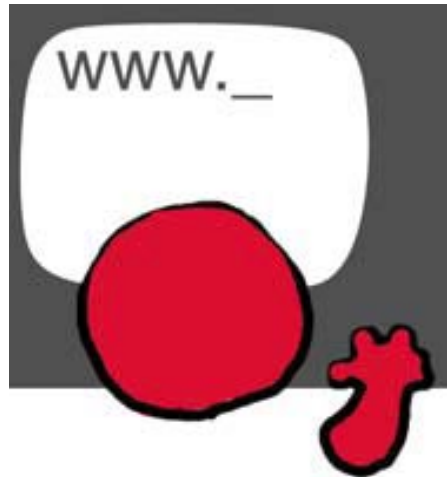
Window of opportunity

- SCREAM offers ILO/IPEC and tripartite partners unique window of opportunity to enter classrooms worldwide
- Through SCREAM, these stakeholders can communicate with young people at their level and in language they understand
- Raises public profile of ILO/IPEC and enhances understanding of what they are and do
- SCREAM creates a platform for social dialogue with an important sector of the community – young people



Current status and future phases

- SCREAM Education Pack published in English, French, Spanish and Italian, and downloadable from web site
- Translation of SCREAM in Portuguese, Arabic and Urdu underway
- SCREAM web site goes live early 2003: www.ilo.org/scream
- Train-the-trainer programme to be completed in 2003
- Pedagogical video to be completed in 2004



E9

WORKSHOP VIX

The End

Thank you for your attention



SCREAM

The MUS-E programme of the International Yehudi Menuhin Foundation

E9

WORKSHOP VIX

Dia 1

“Each time we stop an emotion from being expressed, this emotion and resulting thoughts become bitter and generate frustration, prejudice or resentment. In the long run, these negative thoughts are likely to give rise to violence on a larger scale”.

Dia 2

This is what Yehudi Menuhin used to tell us when he spoke of the importance of art in children's education. For him, music, the sound of human voice, singing and listening constituted the most natural life experience, the most immediately accessible to the child, and should therefore precede any abstract learning.

Based on this concept, the International Yehudi Menuhin Foundation (*), created in 1991 in Brussels, Belgium, has set up a European programme called MUS-E. The MUS-E programme is a global artistic programme which involves every type of art, is set in the educational sphere, has social impacts and offers creative situations in a profoundly changing society. But, most of all, it enables children to express themselves positively in their lives.

The MUS-E programme introduces artists in schools in order to prevent violence and racism through art education. During school hours and in the presence of teachers, workshops are conducted by visiting artists, who take care to create an open space in which artistic experiences are possible. Children can discover their own creative potential within this framework and express their emotional faculties, which helps them develop a greater sense of respect and opening. The MUS-E model fosters a feeling of satisfaction in the child in relation to what he does, and awakens his interest and ambition for creativity as a source of balance.

Dia 3

The MUS-E programme started in 1993 and is now developing in a total of 213 primary schools in 18 European countries, integrating the work of some 490 artists and reaching over 25,000 children.

Dia 4

Why children?

Because they are the potential for the future and because they have the ability to find their own model within themselves to build this future. In the MUS-E programme, we chose to work more specifically with children aged 6 to 12, but through a rather remarkable effect of contamination, the programme also developed among the kindergarten (Netherlands) and among teenagers (Luxembourg). A specific project with autistic children was also conducted in Brussels with outstanding results.

Why school?

Because it is the most favourable place for experimenting with life in society. At school, the child acquires experience of his own life, tries out his personality and the knowledge that enables him to make sense of the world where he lives, to read, write, think and communicate. But it is also in school as a collective entity that we often experience violence, intolerance and exclusion for the first time. The action of MUS-E, with the help of artists and teachers, is a preventative response to this violence, intolerance and exclusion. Moreover, the action of MUS-E at a European level enables us to shift from limited action in a particular school to Community action, enriched with the contribution of a whole range of cultures, for the welfare of society as a whole.

Dia 5

Why art?

We believe that art is a peaceful weapon to resist the societal models generating exclusion, racism, violence and a return to the most extremist ideas. Art is constructive, unifying, it has an opening effect and is above all a source of individual reflection which threatens the single thought model. I would like to quote Yehudi Menuhin again, as who could better than him express how urgent and necessary it is to reintroduce art in our lives?

Yehudi Menuhin used to say: *“The art of creation lies in the gift of perceiving the particular and generalizing it, thus creating the particular again. It is therefore a powerful transformer as well as a generator of creative solutions to a given problem. It is what human exchanges are made of: what makes it possible to share states of mind and consciousness, discover new fields of experience and have access to a common spiritual dimension, far away from primary responses and destructive passions. Art can therefore open up new ways of fostering a deeper understanding of the world, thus creating new solutions to old problems”.*

Dias 6 – 7 – 8

In this context, the aim of the MUS-E programme is to propose creative answers to the problems generated by today's societies, where exclusion, poverty and violence are becoming increasingly acute. We want to take part in the construction of a Europe that is more focused on solidarity and social issues, more tolerant and less violent, while reasserting the value of artists and highlighting the cultural wealth of Europe.

You will hear more about the application of the MUS-E programme in Italy when Giovanna Senin, our Italian coordinator, will speak about her own experience. But before her intervention, I would like to speak about some extension of our MUS-E programme, which are called:

Enfants d'ici, contes d'ailleurs (children from here, tales from elsewhere)

Dia 9

Based on our MUS-E Network, we have set up this project in order to involve several classes of different countries around the notion of multiculturality. The objective of the project was to produce a

collection of tales written by authors from four cultural minority groups living in Europe: Armenian, Berber, Kurd and Gypsies. Children from our MUS-E Network illustrated the stories during several residential seminars with artists from the cultural groups chosen, but also with artists from the MUS-E Project and from the Melina project, a project promoted by the Minister of Education of Greece in order to introduce arts at school.

Three seminars have been organized during this project: the first one took place in Spain. The participants were children from Belgium and from Spain. The meeting had been prepared in advance by the MUS-E coordinators and the teachers of the classes involved. Spanish and Belgian children worked together during 5 days. They discovered the Berber culture with the collaboration of a Berber story teller (Hamadi) and with a group of musicians from the Berber singer Abdelli. They also discovered the Gypsy culture with the collaboration of two Gypsy artists: one story teller and one guitarist. At the end of the seminar, many wonderful drawings and paintings have been done by the children with the help of artists. These works have been partly included in the publication and exposed in public exhibitions.

Dia 10

The second seminar took place in Greece. Several children ambassadors of different classes of a MUS-E school of Milano went to Chania (Creta) in order to work with children from this town. They had prepared they encounter with internet communication. The teachers had received a wealth of information about the two cultures that were to be illustrated: Kurd and Gypsy. Simultaneously in Milano and in Chania, the teachers had worked with the children in preparation or their meeting, and some story tellers (Kurd and Gypsy) visited the classes in order to make some preparative workshops with the children and the teachers.

The last seminar took place in Paris and it was centred on the Armenian culture. There also there had been a lot of preparation in order to prepare the encounter of two classes: one of Paris and one of Brussels. Of course, this preparation has been done in collaboration with the teachers of the classes, who explained to the children what is the armenian culture (material from armenian experts has been disseminated for this purpose). To discover the armenian tales, children worked with armenian musicians and story teller, meanwhile the paintings had been done in collaboration with artists from our mus-e network.

This is an example of how we can create links between different schools of differents countries, and between artists and teachers from different cultural background. This experience has been full of positive results that we would like to reproduce in future.

MUS-E on stage

Dia 11

In 2003, we did a very special artistic production with children, in order to show on the scene of a well-known concerthall of Brussels what we normally do more "secretly" in the class-rooms every day. This was the first time it was ever done in Belgium: 17 children from different cultures, from an underprivileged school, worked during one year with a team of artists: two storytellers, a sound plastician, an author and performer. They were the protagonists of a Gypsy tale (Petit, Petit and the

seven worlds). The choice of a Gypsy tale is quite deliberate. It is a reminder of Yehudi Menuhin's attachment to this people, while being a symbol of the approach followed by our MUS-E programme, which aims to encourage openness and tolerance towards all cultures through artistic practice at primary school level. The culture of Roma Gypsies, whose wanderings started in the depths of time, may act as a link between all the cultures that experience spells of nomadism, increasingly often forced upon by events.

At the same time, another class from another underprivileged school, was in charge of the sound material and the visual setting of the show in collaboration with a film-maker. This has taken the form of the projection of an animated movie.

During the show, two musicians performed on stage with the children: Abid el Bahri and Norig Recher. They interpreted Gypsy melodies from eastern lands and from the Mediterranean.

Hamadi, an experienced writer, has adapted the tale and was also the producer and artistic coordinator of the event whilst the musical atmosphere of the show had been entrusted to a professional musician.

Dia 12-13-14

The impact of this project was very profound: the whole atmosphere of the class room was changed during the year, the teachers recovered their enthusiasm for their work, the children were so dedicated to the artistic project that they absolutely wanted to participate in the class room (even if they were ill, they wanted to go to school...) and they want to continue to do theatre and read more books about tales from different cultures, the school has recovered a lot of self-esteem in general and wants to participate to new European projects, the parents attended the rehearsals and performance and were deeply impressed, the newspapers wrote many positive articles on this very special experience.

Dia 15-16

So on the basis on these positive results, we plan to launch new innovative projects at school in 2004, which will include more artistic creation with children and a deeper collaboration with artists.

I would like to end with an anecdote: I often accompanied Yehudi Menuhin on concert tours. One day, I asked him: "Lord Menuhin, aren't you tired of continually doing all these concerts all over the world, giving all these interviews and forever fighting for the cause of art? He answered: "Have you ever seen a bird that stops singing or flying?"

So let us hope that all the children in the world have the opportunity to discover their inner creative potential, together with the ability to awaken and develop it, so that they can grow wings and follow the bird that never stopped singing or flying, making their whole life a fountain of creativity, being in constant connection with their human mission, which is to participate to the creation and to serve it, or in other words, as would have said Yehudi Menuhin: "to rediscover the child's dream of a creative reality incessantly renewed by death, the servant of life, and by life, the servant of love".

Marianne Poncelet
Secretary General IYMF
Genoa – 6 > 9 January 2004

(*) The International Yehudi Menuhin Foundation

To give a voice to the voiceless, this was the meaning of Yehudi Menuhin's reasoning. Through different projects, his Foundation has implemented this objective since 1992 :

- The MUS-E project, which aims at giving a voice to the children so that they can express their creative potential, and which undeniably brings about a feeling of well being, an opening of their possibilities of development, a blossoming of their personality through art and therefore a better understanding of the others (in 2004, this project exists in 18 European countries, involves more than 25.000 children in 213 primary schools with the participation of 490 artists).
- The Assembly of Cultures, which aims at giving a voice to the non represented cultures, to the weakest, to the most discriminated, so that they can express their riches and therefore contribute to a more tolerant and welcoming Europe.
- Enfants d'ici, Contes d'ailleurs, (Children from here, tales from elsewhere) which aims at giving a voice to the poets and storytellers from minority cultures in Europe as well as making the children aware of the wealth and the cultural diversity surrounding them in the primary school environment.
- Thematic concerts, or on how to gather voices of artists and go towards the other through music, as Menuhin did in several occasions with Ravi Shankar or Stéphane Grappelli.

These objectives are carried out through the International Yehudi Menuhin Foundation since its creation in Brussels in 1992 as a non profit making International Association. Yehudi Menuhin was its Founding President. The current President is Enrique Barón Crespo. An International Board ensures the efficient management of the Foundation, whilst an International Comity of Honour made out of numerous personalities in the realms of Art and Science gathers around the ideals of Yehudi Menuhin.

Structures have been created in each country to develop the MUS-E project on a local level, they are affiliated to the International Foundation and member of its General Assembly. Once a year they gather in the framework of the General Assembly of the International Foundation, in order to share a common debate on its orientation.

The International Yehudi Menuhin Foundation is supported by the European Commission and by private patrons. The daily work load is carried out by a dynamic team of 5 people.

Contact

Marianne Poncelet
Secretary General
International Yehudi Menuhin Foundation
61, chaussée de la Hulpe
B – 1180 Brussels
Tel. : 32.2.673.35.04
Fax : 32.2.672.52.99
e-mail : menuhin.foundation@skynet.be
website : www.menuhin-foundation.com

I N T E R N A T I O N A L
Y e h u d i
F O U N D A T I O N

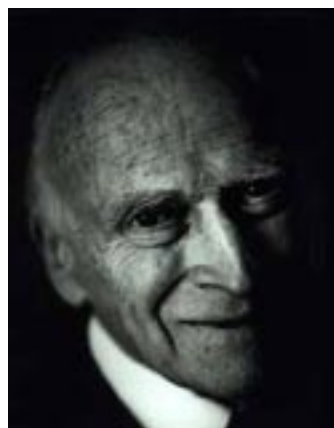


M e n u h i n

E9

WORKSHOP VIX

1. The IYMF
2. The MUS-E® Programme in 2004
 - Mission
 - Principles
 - Practice
3. « Enfants d'ici, Contes d'ailleurs »
4. « MUS-E® EN SCENE »



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I N T E R N A T I O N A L
Y e h u d i
F O U N D A T I O N

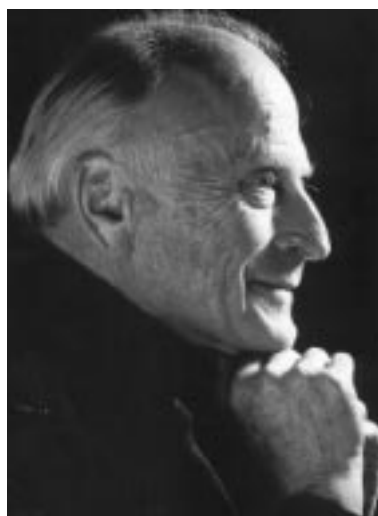


M e n u h i n

1) The I Y M F

Is a non-profit international organisation based in Brussels.

It was created in 1991 by Lord Menuhin to promote and co-ordinate the humanitarian actions initiated by Y. Menuhin



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2.THE MUS-E®PROGRAMME

- Since 1993 in 18 countries:

- Austria
- Belgium
- Bosnia
- Brazil
- Estonia
- Finland
- France
- Germany
- Hungary
- Ireland
- Italy
- Luxembourg
- Poland
- Portugal
- Spain
- Sweden
- Switzerland
- The Netherlands



In 2004: More than: 213 Primary schools/ 490 Artists/ 25.190 Children

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2.THE MUS-E®PROGRAMME

Mission:

Introducing Art at school in order to make all children sensitive to art from the earliest age

Participating in the prevention of social exclusion, violence and racism



© IYMF 2004

2.THE MUS-E@PROGRAMME

Principles

- Art helps the individual to discover and develop his creativity
- Practicing art is a source of access to knowledge
- Artistic expression creates new relations with ourselves and the outside world



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2.THE MUS-E@PROGRAMME

In practice:

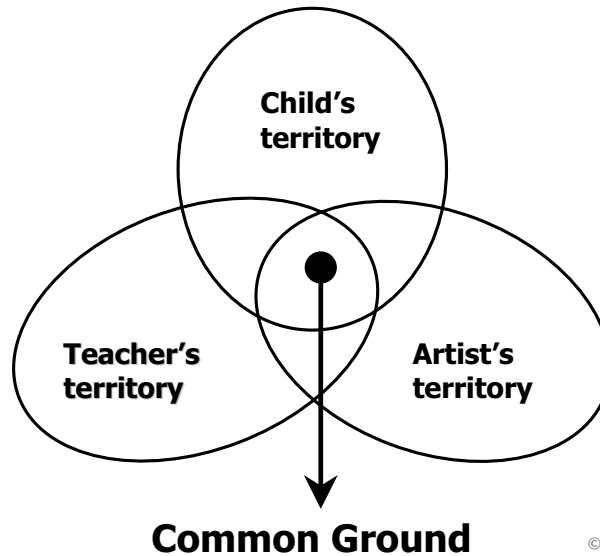
- Minimum 10% of the teaching hours are given over to the MUS-E workshops
- Workshops are given by professional artists of different disciplines
- Project runs for at least 3 years/school
- Teachers presence required



© IYMF 2004

2.THE MUS-E®PROGRAMME

The necessity of coordination(1)



2.THE MUS-E®PROGRAMME

The necessity of coordination(2)



- Assuring a true partnership between the artist and the schoolteam
- Helps to define and direct a common ground, respecting the specificities of everyone

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3."Enfants d'ici, Contes d'ailleurs"

The objective of this project was to produce a collection of tales/stories written by authors from four cultural minority groups living in Europe: Armenian, Berber, Kurd, and Roma.

Children from multicultural schools have illustrated the books during two residential seminars with artists from the MUS-E project.



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3."Enfants d'ici, Contes d'ailleurs"

The project has allowed the children to get in contact with the targeted minorities through their culture(tales,music...)

The project has also given visibility to the cultural heritage of minority groups living in Europe

A collection of 4 small books was issued at the end of the project. The cover was designed by E.Luzzati



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4. "MUS-E® en scène"

•17 children from a multicultural school worked one year with the storytellers **Christine Andrien** and **Magali Mineur**, the sound plastician **Vincent Matyn** and the author-performer **Hamadi**, and have been the protagonists of a Gypsy tale entitled *Petit Petit et les Sept Mondes* (Little Little and the Seven Worlds).

•Another class was in charge of the sound material and the visual setting of the show in collaboration with **Réjane Hallet** and the filmmaker **Milena Bochet**. This has taken the form of the projection of an animated film.

•Two musicians were on stage performing with the children: **Abid el Bahri** and **Norig Recher** (singer) have conjured up the haunting melodies of Gypsies from eastern lands and from the Mediterranean

•**Hamadi**, who is an experienced writer, has adapted the tale *Petit Petit et les Sept Mondes* and was also the producer and artistic coordinator of the event whilst the musical atmosphere of the show is entrusted to the musician **Michel Rorive**.



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4. "MUS-E® en scène"

In the second part of the evening, we welcomed the violinist **Volker Biesenbender**, one of Yehudi Menuhin's favourite pupils, who tackles various musical expressions, after the fashion of his Master. He has performed on stage with the percussionist and singer **Burhan Oçal**, the double bass player **Wolfgang Fernow** and the dancer **Fabien Ruiz**.

Their performance, sparkling with music and passion, has masterfully illustrated one of the Foundation's messages: the importance of giving a voice to world cultures. The participation of these artists will also point to the content of the MUS-E® programme since it will afford us the pleasure of being transported in a world of music, song and dance, three fundamental aspects of MUS-E®.



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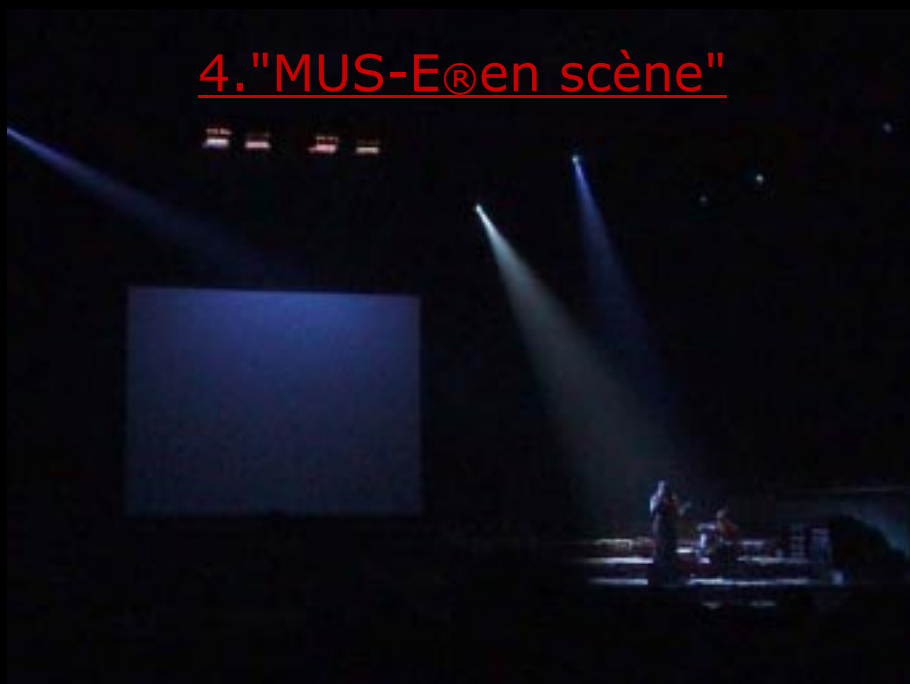
4. "MUS-E® en scène"

Creating an area of magic and artistic quality in which children and artists can express themselves was the challenge Set by this original production.



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4. "MUS-E® en scène"

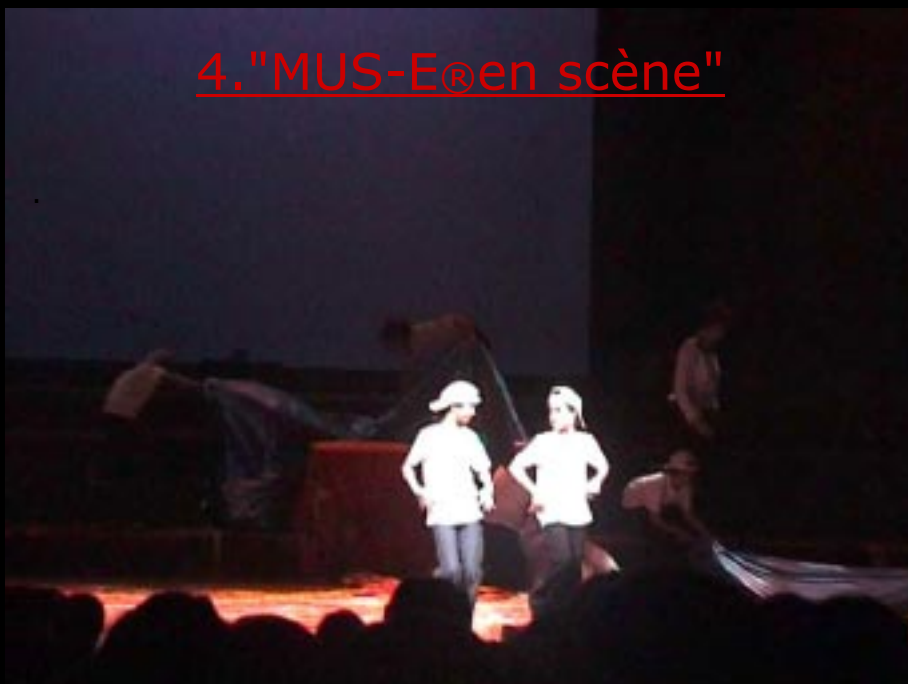


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E9

WORKSHOP VIX

4."MUS-E®en scène"



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61, Chaussée de la Hulpe
B-1180 Bruxelles
Belgium
Tel: + 32.2.673.35.04
Fax: + 32.2.672.52.99

www.menuhin-foundation.com
www.mus-e.net

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E9

WORKSHOP VIX

THE ROLE OF ART IN CHILDREN'S DEVELOPMENT

Antonella Castelnovo, University of Siena,

E9

WORKSHOP VI

I am very glad to have the opportunity to speak of the role of art in connection to children's and human's development as now in my town Siena, is organised a very impressive exhibition of Duccio, one of the founders of Italian painting tradition; I visited the exhibition many times and I was particularly struck by Duccio's Madonnas, so hieratic and innovative for his time. To my great surprise, I was in Jerusalem for Christmas where among other things I visited the small church where according to the Christian tradition the Virgin Mary was buried. There is a small sanctuary leading into a cave of the eleventh century where I saw a beautiful icon representing the virgin with the child; I went closer to the image and to my great surprise I saw that it was identical to one of Duccio's Madonnas, the only difference was Mary's red mantle as opposed to Duccio's which was dark blue. I felt surprised and also disappointed as I felt that Duccio had copied his Madonnas from there. We know that Duccio and the early Italian painters have been influenced by Byzantine tradition but there are no records that Duccio himself travelled in the Holy Land to see that painting. Thus, inevitably the rules of pictorial convention have been transmitted in such a precise manner

that produced the effect of a copy by Duccio's painting. There is obviously much more to his art, but the point I wish to make is this: there is no art without conventional rules and these are produced by a given society at a given time; there is no art without feelings and emotions, and this applies both to famous paintings as well as for children's productions. Culture regulates any type of artistic production both in its stylistic execution as well as in the way of interpretation. Therefore before exposing the focus of my presentation I believe it is necessary to understand the role of art and its different functions in society and I will try to describe it from a socio-anthropological point of view. Indeed art does not exist for its own sake as we generally think in our Western tradition

One of the characteristics of our species of *Homo sapiens*, as opposed to animals, is the development of symbolic and cultural repertoires which has been defined as complex behaviour which is distinctive and unique of the hominization process. In any site where archaeologists and anthropologists have found remains of mankind, in Africa as well as in Europe or China there appeared records of human traits next to which there were a wide range of objects which the experts have been labelled 'paleolithic art'.⁽¹⁾

Artistic activity and image making ranged from perforated teeth and beads made from stone, to incised stone blocks and clay figurines, engraved bones and antlers, and traces of painting on cave wall fragments. These objects were found in the sites where the presence of primitive men has been recorded and although they witnessed a certain elevated cultural status of *homo sapiens sapiens* yet they did not serve any particular vital function nor a defensive one. They were just

products of culture which served purposes other than particular vital functions or a defensive behaviour for survival. They were symbolic objects for a symbolic function which somehow witness the evolution of human complex behaviour and resulted in a biological change of human species. The manipulation of objects and the creation of tools and artefacts required the fine movements of the hand, the coordination with the eye, the opposition of the thumb which have been accounted for the initial increase in area of the cortex related to the hand and for cortical lateralisation of rapid motor sequencing (Calvin 1983). Calvin relates the emergence of language, requiring rapid sequencing to those developments in the brain connected with tool use, as well as advances in intermi-

spheric and visual coordination of the two hands, with differentiated functions in the course of man's evolution (Marshack 1984a)

Prehistoric art increased human evolution in a cultural and biological sense, by incorporating both symbolic behaviour and the opportunity to the use of the hand for this purpose. In particular the corpus of images found into caves of south western Europe have been given different interpretations often related to social and collective life of that time; paleolithic art was originally thought to be involved in rituals as a form of hunting magic. This was called the foundation hypothesis set forth by Reineck (1900) This theory has been recently replaced by a structuralist hypothesis by Leroi-Gourhan who showed that images in the caves were not put at random but according to a sequential arrangements of regular rules. Leroi Gourhan ()established a sequential style based on the differential maleness and femaleness of different classes of the imagery found in the caves, providing for a more modern conception of paleolithical culture. More recently other functionalist interpretations have been made, regarding cave images as the result of an adaptive behaviour generated by ecological influences, mediated by shifting of social groups relations forced to find new adaptive practices due to change in climate (Marshack1984a)).In this respect each decorated cave marks the territorial presence of various groups or serves for a spatial marker for their social and ritual relationships.

The interpretations of paleolithic art are polysemic but they show that different paleolithic artistic productions represent some form of communication with specific rules and cultural values of the time. This can lead to the assumption that the evolution of man, and the structure of his brain results from the interaction between his evolutionary potential, his maturational course and the structure of his experienced reality that makes this possible (Lock and Peters 1999)

I shall now try to analyse children's artistic productions.

Although modern genetic theories have recently rejected the recapitulative model whereby ontogenesis reflects phylogenesis nowadays scientists are more inclined to think that the biology of humans and of children is concerned with the relationship is the product of a co - evolution of culture and biology; in particular the degree to which human have used symbols to communicate and the way in which culture has emerged as a result of those skills are the two hallmarks of the human species and of their evolution from infancy to adulthood..

Infants develop within the arena of many socio- cultural symbolic systems and once these are withdrawn development is hindered. Psychological theories emphasise the importance of gestures, language, social interaction and numerical and writing systems learned by appropriating the signs and tools of a given culture.

In general there are strong arguments to support the hypothesis that children' evolution is closely tied to their cognitive development and in parallel, this is believed also in the case of artistic development during childhood.

Drawing for instance has been defined as a precursor of writing systems mainly as logographic scripts considered the precursor of alphabet, as problem solving (Goodnow 1977) as spatial skill (by Piaget) or external representation of reality as mean of communication of internal world of the child. (Winnicott 1997)

At one extreme there is the belief that originally children's early drawings are purely aesthetic and become representational only later in life, under the push of the adult (Kellog 1970).

Indeed children's pictorial production is often very beautiful but it does not have the prerogative of being conceived as art as it is not '*a vehicle for the greatest expression of human mind*', according to the Oxford Companion to Art, '*even if within its limits it offers a rare perfection of feelings and expression.*' At the other hand of the spectrum there are theories which believe that children's drawings are an index for cognitive state, referring to Piagetian' model and his developmental stages.(Eng 1931; Luquet 1923).

Recent theories of child development support the ecological approach from Gibson's theory (1979) suggesting that the child draws in response of adaptation to the environment and this latter determines the form that such a drawing will take. This approach emphasises the interaction between the individual and the environment, seen as an inseparable duality; the environment provides the structural possibilities and the organisms needs to pick them up without the need of a cognitive mediating system. Thus different cultures will determine different possibilities also in terms of pictorial representations of the same given image, and this illustrates the constant influence between the child and his surrounding reality considering development as a dynamic process in constant evolution. This theory seems to have strong support among developmentalists as it reflects an adaptation to the developing demands of any given culture who requires continuously new forms of thinking and behaviour. The multifunctional aspects of drawing allows many perspectives on its origin and outcome, but all researchers agree in recognising different aims in children's drawings which somehow need a sophisticated theoretical model of the workings of the child's mind to understand what he/she wants to represent.

Musical skills also play a fundamental role in child development. Music has existed in all human cultures and its function has effects in the mind as well as in the body. For instance, in early childhood, the perception of tonality, rhythm and modulation influences the process of perceptual grouping or coding processes, facilitating in a later moment, the perception and understanding of spoken language. The human auditory system evolved not only to be receptive to the sounds of nature, like other species, but also to the sounds of speech. In both music and speech the recognition of sequential processing of meaningful acoustic events will form the basis for a subsequent more specialised expansion of perceptual skills through experience. Sloboda (1985) in particular provided an overview of the relations between music and language, suggesting the evolution of music alongside language as a social communication system.

Thus all forms of artistic performances facilitate the development of combinatory abilities in many aspects of children's life: these range from object manipulation to symbolic activities and representation. According to Butterworth (1999) it is possible that these convergent developments derive from a similar source like the development of a general combinatorial ability in the child's brain; if this is so the stimulation in one area should lead to the developments to other areas as a result of induced changes in the underlying structure. This issue is of fundamental importance as certain skills could be homologous with one another: for instance object manipulation could lead to later language and symbolisation. (Greenfield 1990)

In this respect all forms of artistic performance help children to develop combinatory skills leading to representational and symbolic behaviour it seems necessary to relate them to a theoretical model capable to represent their influence on child's development. The heterogeneous nature of human development implies that changes in human growth have occurred within the complexity of the cultural environments, including interaction, history and tool mastery.

In this respect I suggest the model of socio cultural historical psychologists such as Vygotsky and his follower Leontiev who emphasise the importance of interrelated aspect of children evolution combining historical social and psychological dimensions. In particular, according to Vygotsky the child's growth is socially mediated by tool use and the use of conventional signs (such as language) to explain the development of higher psychological processes in children. These acquisitions cannot occur without the mediation of cultural transmission generally from the adult to the child who mediate the 'appropriation' of knowledge and culture by the developing human organism. This process implies the acquisition of canonical rules governing the use of artefacts common to all cultures, in which the manipulation of objects such as pencils, pens, brushes, glasses, spoons etc provides the canalisation of cognitive growth of the child within its cultural environment, reinforced by the tuition provided by adults co par-

ticipants in joint communicative activities, structuring a dyadic pedagogical relationship. The acquisition of knowledge of canonical rules provides also the basis for subsequent development of innovation and change on the part of the child who has a creative and innovative capacity 'to go beyond the information given' to quote Bruner (1974) in symbolic activities such as language and play as well as problem solving activities like thinking and reasoning. In such perspective, following Leontiev the process of appropriation does not consist of simply adaptation to a given reality but one of active mastery of transformative procedures potentiated by tools and artefacts. This process is inseparable from social order of a given culture and from guidance of adults in the process of cultural transmission. The aspect of children's psychology facilitating the process of culture appropriation are representation and symbolic control of sensory motor activities, social contextual sensitivity, interpersonal relationships perceptual and motor mechanisms; these are the same 'modular' features implied in any artistic performance which distinguish the specificity of human forms of life.

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(1) the term art is problematic because it presupposes the aesthetic and it classes the imagery in a historical and ethnocentric category.

PART II

Introducing the teaching of arts into school pedagogy becomes a necessary step to help children in their developmental processes as well as their full evolution as human beings as part of their culture within the greater family of mankind.

Following our theoretical assumptions based on co constructivism we devised some methodological principles to be applied into schools as basic steps for intercultural education.

Thus, from Vygotsky's perspective, we propose the use of tools and artefacts and artistic medium such as drawing and painting, to elicit children construction of their own ethnic, religious and personal identity . This was done individually and in groups, with the guidance of the adult who provided a mean of verbal assistance , mediating children's actions by giving them a task and avoiding unnecessary trial and error processes in its execution.

The pedagogical principles are as follows;

- children are active agents in their own development but they do not act in settings entirely of their own choosing;
- collective work is fundamental as children develop social learning which later becomes individual learning;

- usage of material tools such as paint, colours, brushes, pencils and paper, is conceived as devices for mastering mental processes, and psychological tools such as language to create and reorganise their activities;
- the guided assistance of the teacher, provides the medium of cultural transmission of socio historical nature assuming that mental life emerge in the joint mediated activity of people in a given context.

Within such perspective we devised some activities to elicit children co construction of their own social historical and cultural identity;

1st PROJECT

We worked with young children of the jewish infant school in Rome . We first told them the stories of the Bible and then we asked them to draw and retell them in their own ways. This was conceived as a mean of appropriation of their cultural collective background as well as a possibility to express their own individual feelings and ideas.

2nd PROJECT

We worked with children of elementary schools in Siena and we devised an exercise to elicit self awareness by putting the children in pair and asking them to draw one another. At the back each drawing we asked to write the characteristics of their friend. In this way we facilitated close social relationships activating a mirroring function in a dyadic relationship.

3rd PROJECT

We worked with children of secondary schools in Siena.

We asked them to draw all diverse people in school, in the family and in society.

At the back of their sheet they had to provide their verbal explanations.

In all cases we adopted a modular didactic sequence to integrate children's fine manual activity, their abstract symbols and verbal language.

TRANSPARENCES