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Овај пројекат финансира
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ЗА ТЕБЕ**

Obrazovanje za 21. vek Education for 21st Century



Muzika nade: obrazovanje za 21. vek

U mnogim zemljama postoji zajednički stav da obrazovni sistemi ne „opremaju“ u dovoljnoj meri i na adekvatan način učenike veštinama koje su im potrebne za post-industrijsku globalnu ekonomiju 21. veka, u kojoj se ove veštine smatraju tzv. globalnom valutom. Zbog toga su organizacije, grupe i inicijative koje su se ovom temom bavile, među kojima i Evropska komisija i OECD, nastojale da što preciznije identifikuju koje su to veštine čije je jačanje važno za društvo i ekonomiju modernog doba. Od suštinske važnosti za budući rast i dobrobit društva prepoznate su one veštine koje vode inovacijama - poput kreativnosti, mašte, komunikacije i timskog rada, a razvoju ovih veština doprinosi upravo umetničko, pa samim tim i muzičko, obrazovanje.

Za muziciranje je potrebno više od glasa ili ruku na instrumentu - potrebno je da dete koje uči muziku ovlada brojnim veštinama, jer će ih često koristiti istovremeno. Na primer, da koristi uši i oči, kao i velike i male grupe mišića. Muzičko obrazovanje stimuliše sve vrste učenja, pošto se radi o integrisanoj i stimulativnoj aktivnosti. Pored ovoga, osoba uključena u muziciranje uči kako se pravilno proizvode zvuci, da pročita note i da ih prevede na svoj instrument, uči se ritmu, tempu i strukturi muzike. Muzičke aktivnosti, posebno zajed-

ničko vežbanje i rad u orkestru ili horu, često se smatraju načinom da se razviju socijalne veštine, imajući na umu da svi učesnici, kao članovi grupe, moraju da konstruktivno i efikasno komuniciraju, prenose emocije, a nastupanje u javnosti je prilika da se njihov rad vidi i vrednuje.

Muzika Nade – više od muzike

Vizija Muzike nade je da kroz muziku pozitivno transformiše živote dece, mladih i njihovih porodica, stvarajući buduće lidere društvenih promena. Program posebnu pažnju posvećuje deci iz ugroženih zajednica – posebno onih u socijalno-ekonomski nerazvijenim zajednicama i vodi ih kroz intenzivan program učenja sviranja muzičkog instrumenta i pevanja, sve u kontekstu orkestara i horova. Proces ih transformiše, kako intrinzično (to čini prelepa radosna muzika), tako i ekstrinzično (kognitivno, i u razvijanju veština koncentracije, timskog rada, discipline, samopoštovanja, itd.).

Music of Hope: Education for 21st Century

There is a common opinion in many countries that education systems do not “equip” the students sufficiently and adequately with the skills they need for a post-industrial global economy of the 21st century, in which these skills are

considered the so-called global currency. For this reason, the organizations, groups, and initiatives that have dealt with this topic, including the European Commission and the OECD, have sought to identify more precisely what are the skills which are important for society and economy of modern times. Of vital importance for the future growth and well-being of society are those skills that lead to innovations - such as creativity, imagination, communication and teamwork, and the development of these skills is contributed precisely to the artistic, and therefore musical, education.

Music requires more than a voice or a hand on the instrument - it is necessary for a child who studies music to master many skills, because they will often use them simultaneously. For example, to use their ears and eyes, as well as the larger and smaller groups of muscles. Music education stimulates all types of learning, as it is an integrated and stimulating activity. In addition, the person involved with music learns how to produce sounds properly, read notes and translate them to their instrument, learns the rhythm, the tempo and the structure of music. Music activities, especially common exercises and work in the orchestra or choir, are often considered to be the way to develop social skills, bearing in mind that all participants, as members of the group, have to communicate constructively and effectively, communicate emotions, and the public appearance is an opportunity for their work to be seen and valued.





Music of Hope – More Than Music

The Vision of Music of Hope is to positively transform the lives of children, young people and their families, creating future leaders of social change. Program targets children from disadvantaged communities – particularly those in socio-economically depressed communities and takes them through an intensive program of learning to play a musical instrument and sing, all in the context of orchestras and choirs. The process transforms them, both intrinsically (beautiful joyous music does this), and extrinsically (cognitively, and in developing skills of concentration, teamwork, discipline, self-respect, self-esteem etc.).



Vrednosti na kojima se zasniva Muzika nade su sledeće:

1. Ljudska prava

- Svako ljudsko biće ima pravo na život sa dostojanstvom i doprinosom, ispunjen lepotom;

2. Društvena odgovornost

- Društvo je najfunkcionalnije kada ljudi ulažu napor da pomognu drugima, kako bi njihova ljudska prava bila zaštićena i ostvaren njihov potencijal.

3. Jačanje duha

- Svako dete može da nauči da iskusi i izrazi muziku i umetnost, da primi njihove dobrobiti i napravi važne životne odluke kao rezultat ovog učenja;

- Prevazilaženje siromaštva i nepovoljnih životnih okolnosti se najbolje čini kroz jačanje duha i stvaralaštvo tj. "bogatstvom duha" gde se ulaganje u to bogatstvo smatra važnim činom u nastojanju zajednice da stvori izvrsnost i lepotu u muzici;

4. Vera u mlade

- Efektivno obrazovanje je zasnovano na ljubavi, odobravanju, radosti i uspešnim iskustvima u okviru funkcionalne i podržavajuće zajednice. Svako dete ima bezgraničan potencijal i mogućnost da teži izvrsnosti. "Verovati mladima" je vodilja svih aspekata rada.

The values on which Music of Hope is based are as follows:

1. Human rights

- Every human being has the right to life with dignity and contribution, filled with beauty;

2. Social responsibility

- Society is most functional when people make an effort to help others, so that their human rights are protected, and their potential is realized.

3. Strengthening the spirit

- Every child can learn to experience and express music and art, to receive their benefits and make important life decisions as a result of this education.

- Overcoming poverty and unfavorable living conditions is best done through strengthening spirit and creativity i.e. "wealth of spirit" where investment in that wealth is considered an important

factor in the community's quest to create excellence and beauty in music;

4. Faith in the youth

- Effective education is based on love, approval, joy and successful experiences within a functional and supportive community. Every child has an unlimited potential and the ability to pursue excellence. "Trusting the youth" is the guiding principle for all aspects of work.



Principi na kojima se zasniva program Muzika nade su:

- **Društvena promena** - Muzika nade program deluje sistemom koncertnih krugova kroz promenu ponašanja detata na promenu njegove uže i šire porodice i društva kao celine. Težnja za muzičkom izvrsnošću doprinosi procesu promene što posledično dovodi do društvene transformacije;

- **Pristupačnost** - program Muzike nade su besplatni i nisu selektivni u prijemu, samim tim dostupni i deci sa marginalizovanim društvima, bez roditeljskog staranja, sa invaliditetom;

- **Sistemi orkestara i horova** - Učenje se bazira na grupnom radu u okviru ansambla, gde postoji balans između rezultata koji je postigla cela grupa i pažnje koja se posvećuje pojedincu. Orkestar zapravo predstavlja model društva, gde se konkurencija među pojedincima zamjenjuje zajedničkim nastojama

njem da se postigne rezultat. Po rečima maestra Abreua: orkestar je zapravo samo grupa koja se spaja da bi proizvela zajednički rezultat; Manji ansambli i horovi rade po ovom principu.

- **Učestalost** - ansambli Muzike nade se sastaju od 3 do 5 puta nedeljno u dužem vremenskom periodu kako bi se deci obezbedio ovaj izvanredan muzički trening, sa naglaskom na muzičkom izvođenju i nastupima, kao i sticanju bogatog kulturnog iskustva.

- **Povezivanje** - Svi centri u kojima se implementira program povezani su na lokalnim, regionalnim i nacionalnim nivoima, formirajući povezanu mrežu usluga i mogućnosti za učenike širom zemlje.



Principi na kojima se zasniva program Muzika nade.

Svi principi su međusobno zavisni i povezani. Kroz povezanost, pristupačnost i učestalost grupnog rada u sistemima orkestara i horova učenik prolazi kroz različite nivoe što dovodi do društvene promene.

The principles on which Music of Hope Program is based are:

- **Social Change** - The Music of Hope Program acts as a system of concentric circles through the change of behavior of children to the change of its closer and distant family and society as a whole. The pursuit of musical excellence contributes to the process of change, which consequently leads to social transformation.

- **Accessibility** - Music of Hope Programs are free and non-selective in their reception, and therefore equally accessible to children from the margin of society, without parental care, children with disability;

- **Ensembles** - Learning is based on group work within the ensemble, where there is a balance between the results achieved by the whole group and the attention paid to the individual. The orchestra is actually a model of society, where competition among individuals is replaced by a joint effort to achieve the result. According to Maestro Abreu, "the orchestra is actually the only group that connects to produce a common result". Smaller ensembles and choirs work according to this principle.

- **Frequency** - Music of Hope ensembles meet 3-5 times a week for a longer period of time to provide children with this extraordinary musical training, with the emphasis on musical performance and shows, as well as acquiring a rich cultural experience.

- **Connectivity** - All centers in which the program is implemented are linked at local, regional and national levels, forming a cohesive network of services and opportunities for students across the country.



Basic principles of the Music of Hope Program

All principles are mutually dependent and interconnected. Through the connectivity, accessibility and frequency of group work in the orchestra and choir systems students go through different levels, leading to social change.





Kako Muzika nade deluje:

Muzika nade teži da u program uključi sto veći broj dece, sto mlađeg uzrasta i na što duže vreme, bez obzira iz koje sredine potiču i kakve su im mogućnosti. S obzirom na to da je cilj da svi učesnici postignu što bolji uspeh, Muzika nade takođe omogućava intenzivno vežbanje za najvrednije i najtalentovanije među njima, pripremajući ih za najbolje nacionalne orkestre i za ulogu lidera u okviru svoje zajednice. Na ovaj i druge načine postiže se uključivanje u program i usavršavanje učesnika, sa ciljem da svi postignu najbolje moguće rezultate.

Kako Muzika nade funkcioniše:



Kako Muzika nade deluje:



KO SMO?

Music Art Project (MAP) je organizacija osnovana 2010. godine sa ciljem da kroz kvalitetne i inovativne muzičko-obrazovne programe, u saradnji sa drugim akterima u oblasti umetnosti i u zajednici, doprinese razvoju društva i kulture u Srbiji. Naš cilj je da kvalitetno muzičko obrazovanje učinimo dostupnim svakom detetu, bez obzira na njegov socio-ekonomski status i na taj način svima obezbedimo adekvatne uslove za rast i razvoj.

MAP je akreditovani član globalnog i evropskog El Sistema programa. Ovaj projekat se sprovodi u više od 60 zemalja širom sveta i do danas je obuhvatio preko 4 miliona dece.

WHO ARE WE?

Music Art Project (MAP) is an organization founded in 2010 with the aim of contributing to the development of the society and culture in Serbia through quality and innovative music-educational programs, in collaboration with other actors in the domain of arts and the community. Our goal is to make quality music education available to every child, regardless of its socio-economic status, and thus provide everyone with adequate conditions for growth and development.

MAP is an accredited member of the global and European El Sistema program. This project is implemented in more than 60 countries around the world and included over 4 million children to date.

Music Art Project

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How Music of Hope works:

Music of Hope aims to include as many children as possible in the program, as young as possible and for as long as possible, regardless of their background and abilities. Given that the goal is that all participants achieve as much success as possible, Music of Hope also offers intensive training for the most diligent and talented among them, preparing them for the best national orchestras and for the role of leaders within their community. In this and many other ways, the involvement and training the participants is achieved, with the goal of realizing the best possible results.

How Music of Hope functions:



How Music of Hope works:



Ključ održivog razvoja

Key to Sustainable Development



Kvalitetno obrazovanje kao ključ održivog razvoja

Jedan od strateških ciljeva obrazovanja u Srbiji je stvaranje uslova za obezbjeđivanje kvalitetnog obrazovanja za sve i pod jednakim uslovima (SDG4), odnosno institucionalizacija i adekvatno ostvarivanje principa inkluzivnosti u obrazovanju.

U Srbiji, još od 2009. godine, naš obrazovni sistem biva obogaćen nizom mera koje utiru put sprovođenju inkluzivnog obrazovanja. Na ovaj način je Republika Srbija pokazala da prepoznaje važnost inkluzivnog obrazovanja i učinila ga strateški važnim za unapređenje obrazovnog sistema. U isto vreme, naš obrazovni sistem se ne može pohvaliti visokim akademskim postignućima učenika, o čemu govore rezultati PISA istraživanja, što i ne iznenađuje s obzirom na tranzicioni period i prilagođavanje našeg obrazovanja za potrebe tržišne privrede i informacionog društva, za šta je potrebno vreme.

Formalno obrazovanje uvek teži, ali nikada u potpunosti ne postiže: više učenika, korišćenje kvalitetnijih inovativnih alata za podučavanje, više radosti u učenju. Nastavnici retko dobijaju motivaciju da budu kreativni, nedostaju im veštine za inkluzivniju i fleksibilniju nastavu, ne uspevaju da stimulišu dečje potencijale, da adekvatno pomažu onima koji su u nepovoljnom položaju da održe korak sa školskim programom i svojim vršnjacima. Uz to, roditelji marginalizovane dece najčešće nisu u mogućnosti da im pomognu u učenju, što dovodi do ranog napuštanja školskog sistema dece iz najosetljivijih grupa.

Nastavnicima nedostaje pristup celoživotnom učenju i savremenim trendovima koji bi im pomogli da rade na inkluzivniji, fleksibilniji, kreativniji način i tako motivišu učenike za timski rad, inicijativu i da adekvatno podrže decu sa margina društva. Ipak, nastavnici su u obavezi da se dopunski obrazuju kroz akreditovane obuke u Zavodu za unapređivanje obrazovanja i vaspitanja (ZUOV) i prikupljaju bodove za obnavljanje licence. Iako troškove obuke treba da pokriju lokalne samouprave, zbog nedostatka sredstava nastavnici ili sami plaćaju, ili završavaju kratke obuke da bi zadovoljili formu. Štaviše, teme obuka koje se nude često su irelevantne za inkluzivni rad sa osetljivim grupama.

Ministarstvo prosvete, nauke i tehnološkog razvoja podržava program Muzika nade kao inovativnu metodologiju koja ispunjava ciljeve za uključivanje učenika iz marginalizovanih grupa i doprinosi prevenciji njihovog napuštanja obrazovnog Sistema, kao i unapređenju stručnih kompetencija nastavnika. Povrh toga je dalo preporuku da se, pored kontinuiranog povećanja broja učenika u programu, omogući i podrška nastavnicima muzičke kulture u procesu razvoja van-nastavnih aktivnosti.



Quality Education as a Key to Sustainable Development

One of the strategic goals of education in Serbia is to create conditions for providing quality education for all under equal conditions (SDG4), i.e., institutionalization and adequate realization of the principle of inclusiveness in education.

In Serbia, since 2009, our educational system has been enriched with sets of measures that pave the way for the implementation of inclusive education. The Republic of Serbia has thus demonstrated that it recognizes the importance of inclusive education and made it strategically important for the improvement of the educational system. At the same time, our educational system cannot boast of high academic achievement of students, as recorder by the results of PISA research. This is not surprising, given the transition period and the adaptation of our education to the needs of market economy and IT society, which takes time.

Formal education always strives, but never fully achieves: more students, use of quality innovative teaching tools, more joy in learning. Teachers are rarely motivated to be creative; they lack skills for more inclusive and flexible teaching, they struggle to stimulate children's potentials and to adequately support the disadvantaged pupils to keep up with the school curriculum and their peers. Also, parents of marginalized children are hardly able to support their learning, leading to early drop out of the most vulnerable children.

Teachers lack access to lifelong learning and modern teaching trends that would help them work in a more inclusive, flexible, creative manner and thus motivate students for teamwork, initiative and to adequately support children from the margins of society. However, teachers are obliged to upgrade their skills through trainings accredited at the Institute for the Advancement of Education (IIEU) and collect points for license renewal. Although the costs of training should be covered by local governments, due to lack of funds, teachers either pay for the trainings themselves or complete short trainings to meet the form. Moreover, the training topics offered are often not relevant to inclusive work with vulnerable groups.

The Ministry of Education, Science and Technological Development supports the Music of Hope program as an innovative methodology that meets the goals of including students from marginalized groups and contributes to the prevention of drop-out from the education system, as well as improving teachers' professional competencies. In addition, MoE recommended to increase the number of pupils included in the program and to provide support to music teachers in the process of developing extracurricular activities.



Sutra počinje danas

Kroz ovaj projekat, nastavnici su bili uključeni u besplatne, relevantne seminare, sa predavačima iz EU visokoškolskih ustanova koji su specijalizovani za rad putem inkluzivne El Sistema metodologije. Unapredili su svoja znanja i veštine koja će im pomoći da se aktivno uključe u sprovođenje aktuelne reforme obrazovanja koja uključuje inovativne tehnike prilagođene potrebama i kapacitetima dece iz različitih grupa, u skladu sa Strategijom obrazovanja 2030.

Pored izazova prelaska sa tradicionalnog načina rada u nastavi koji se bazirao na realizaciji sadržaja na savremeni proces učenja koji se odigrava u školi i kroz igru, kao sastavni deo učenja, nastavnici su se usled pandemije Korona virusom, suočili i sa zahtevima ubrzane digitalizacije u radu sa decom. Program je uspešno odgovorio zahtevima prilagođavanja na novi digitalni oblik nastave baš iz razloga što se u reformi obrazovanja procena uspešnosti meri kroz ostvarene ishode koji pokazuju šta dete zna, može i ume da uradi, kao i kroz sticanje ključnih kompetencija za učenje tj. međupredmetnih kompetencija npr. digitalna kompetencija. Ovaj proces prelaska na način obrazovanja dece putem dostizanja ishoda i međupredmetnih kompetencija kao što su: komunikacija, rad sa podacima i informacijama, digitalna kompetencija, kompetencija za celoživotno učenje i rešavanje problema, saradnja, odgovorno učešće u demokratskom društvu, građanska kompetencija, kulturna svest i izražavanje, je doveo do ojačane mreže nastavnika u školama iz projekta. U okviru svoje mreže nastavnici su delili profesionalna iskustva, razmenjivali primere dobre prakse, metodološke pristupe i tehnike rada sa decom u novim uslovima i sa novim zahtevima Strategije obrazovanja 2030.

Ti primeri dobre prakse pokazuju da su nastavnicima podjednako važna muzička dostignuća učenika kao i nji-

hovo društveno blagostanje, da redovno promišljaju o svom podučavanju, po potrebi usvajaju nove strategije učenja, imaju holistički pristup učenja uz podršku i pohvalu đaka kao vid obrazovanja kroz naglašavanje njihovog pozitivnog ponašanja, imaju visoka očekivanja u pogledu ponašanja i muzičkih dostignuća svojih učenika, promovišu i razvijaju đacko učešće u ansamblima i vršnjačkoj saradnji. Projekat je podjednako uključivao u obuke nastavnika i smernice za njihov lični razvoj kao što su ostvarivanje ličnog potencijala, implementacija obrazovnih aktivnosti bez stresa, ohrabrenje tokom procesa promena, samo-izražavanje i samo-ispućenje.

Tomorrow Starts Today

Through this project, teachers participated in free, relevant seminars, with lecturers from EU higher education institutions specialized in working through the inclusive El Sistema methodology. They have improved their knowledge and skills that will help them to actively implement the ongoing education reform that includes innovative techniques tailored to the needs and capacities of children from different groups, in line with the Education Strategy 2030.

Apart from the challenge of transitioning from the traditional teaching which focused on the realization of content to the new model where the learning process that takes place in school and through play, as an integral part of learning, teachers also faced the demand of accelerated digitalization in working with children due to the Covid 19 pandemic.

The program has successfully responded to the demands of adapting to the new digital form of teaching precisely because performance assessment in the education reform is measured through achieved outcomes that show what the child knows and can do, as well as through

the acquisition of key learning competencies, e. g. the digital competence. This process of transition to the way of educating children through achieving outcomes and key competencies such as: - communication, work with data and information, digital competence, competence for lifelong learning and problem solving, collaboration, responsible participation in a democratic society, civic competence, cultural awareness, and expression, has led to a strengthened network of schoolteachers from the project. Within their network, teachers shared professional experiences, exchanged examples of good practice, methodological approaches, and techniques of working with children in new conditions and with the new requirements of the Education Strategy 2030.

These examples of good practice are: that the musical achievements of students and their social well-being are equally important to teachers, that they regularly reflect on their teaching, if necessary adopt new learning strategies, have a holistic approach to learning with support and praise of students by emphasizing their positive behavior, have high expectations regarding the behavior and musical achievements of their students, promote and develop student participation in ensembles and peer collaboration. The project equally included teacher training and guidelines for their personal development such as realizing personal potential, implementing stress-free educational activities, encouragement during the process of change, self-expression and self-fulfillment



Osnovi projektne metodologije

Projekat "Sutra počinje danas" promovisao je višegodišnji kontinualni pristup, jer program Muzika nade pruža „pokretnu traku“ usluga, podržavajući svoje učenike od ranog detinjstva do odraslog doba. Uprkos razlikama u resursima i praksi, svi centri su radili ka jednom zajedničkom programu. Centri u saradnji sa nacionalnim i međunarodnim timovima formirali su liste sekcijskog repertoara, orkestarskih nivoa i pedagoških praksi koje stvaraju posebnu pedagošku grupu aktivnosti za učenje svakog deteta. Iako je svaki centar bio podstaknut da razvije programe koji odgovaraju njegovoj zajednici, zajedničke prakse i jedinstvena vizija su omogućila Muzici nade da svojim učenicima pruži kontinuirano muzičko iskustvo.

Radeći po modelu učenja: građanin/umetnik/nastavnik/učenik, nastavnici su preuzeli mnoge poslove i višestruke uloge u odnosu prema učenicima. Ponašajući se kao građani, umetnici, nastavnici i učenici, ovi odrasli pedagozi podsticali su svoje učenike da se holistički razvijaju: kao aktivni muzičari, korisni edukatori, radoznali učenici i odgovorni građanski saradnici. U Beogradu, Surdulici, Bujanovcu nastavnici su bili u stanju da pruže individualnu pažnju svakom učeniku. Ako primete da je dete propustilo drugi dan u školi centru bez prethodnog obaveštenja, često su odlazili u dom da se raspitaju o odsustvu.

Proces učenja razvija uho kao osnovno sredstvo pre vizuelnog. Početno učenje uključuje pevanje i sviranje na instrumentu, često se fokusirajući na jednu notu unutar grupne pesme. Ovaj pristup pomaže da se razvije osećaj za kvalitetan zvuk. Savladavanje kompletne standardne notacije često traje mnogo godina i organski je uključeno u dečje učenje. Projekat je upoznao studente i sa međunarodno poznatim klasičnim kompozitorima, srpskim kompozitorima i srp-

skom/albanskom/romskom narodnom muzikom. Čitav muzički program počeo je jednostavnim aranžmanima velikih komada sa velikim zvukom. Ova remek dela su se često ponovo uvodila kako deca napreduju kroz sistem.

Ideja je bila da učenici, u procesu učenja, sviraju što je više moguće pred publikom. Ovo inače, smanjuje pritisak formalnog nastupa i omogućava da izvođenje postane prirodan deo njihovog muzičkog života. Učenici često gledaju svoje vršnjake kako nastupaju, omogućavajući im da vide i budu inspirisani njihovim dostignućima. Tako stižu samopouzdanje da se izraze pred drugima u svakodnevnom životu. Iako je pandemija Covid 19 u velikoj meri onemogućila javne nastupe, kreativni pristup simulacije nastupa nije nedostajao. Na primer, đaci su u manjim grupama nastupali pred svojim vršnjacima, ili pred manjim brojem publike sačinjenim od nastavnog osoblja škole, kao i tokom digitalnog rada snimajući svoje naučene delove kompozicija.



Project's Core Methodology

Project "Tomorrow Starts Today" promoted the multi-year continuum approach, since the program Music of Hope provides a "conveyor belt" of services, supporting its students from early childhood into adulthood. Despite variation in resources and practices, all centers worked toward a full program. The centers with national and international teams have formed lists of sequential repertoire, orchestral levels, and pedagogical practices that create a line for every child's learning. Although each center was encouraged to develop programs that suit its community, shared practices and unified vision allow Music of Hope to provide its students with a continuous musical experience.

By working upon the CATS teacher model: Citizen / Artist / Teacher / Scholar, teachers took on many tasks and multiple roles in the relationship with the students. By acting as citizens, artists, teachers, and scholars, these adults encouraged their students to develop holistically: as active musicians, helpful educators, inquisitive learners, and responsible civic contributors. In Belgrade, Surdulica, Bujanovac, teachers were able to provide individual attention to each student. If they noticed a child has missed a second day at the school/center without prior notice, they often went to the home to enquire about the absence.

The learning process develops the ear as the fundamental tool, before the visual. Beginners' instruction includes singing and playing with the student's instrument, often focusing on a single note within a group song; this helps to develop a sense of quality sound. Learning how to use full standard notation often takes many years and is incorporated into their learning organically. The project introduced students to both internationally known classical composers, Serbian composers, and Serbian/Albanian/Roma



folk music. The entire musical curriculum started with simple arrangements of big pieces with big sound. These masterpieces were often reintroduced as the children progressed through the system.

The idea was that students during the learning process play in front of audiences as much as possible. This generally reduces the pressure of formal performance and allows performing to become a natural part of their musical life. This gets translated into self-confidence to stand up and express oneself in front of others in daily life. Students frequently watch their fellow students perform, allowing them to both see and be inspired by the accomplishments of their peers. Although the Covid 19 pandemic largely made public appearances impossible, a creative approach to performance simulation was not lacking. For example, students performed in small groups in front of their peers, or in front of a smaller audiences made up of school teaching staff, as well as during digital work by recording learned parts of compositions.

Fotografije / Photos: **Andrija Vukelić**

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Investiranje u mlade

Muzika nade u okviru projekta “Sutra počinje danas” je imala misiju da kroz grupno muziciranje omogući svakom detetu iskustvo da bude prihvaćeno u svojoj zajednici. Da razvije njegove građanske, a ne samo muzičke kompetencije i tako doprinese njegovom razvoju kao odgovornog i zadovoljnog pripadnika društva koji doprinosi zajednici. Muzika nade je težila uključenju što većeg broja mladih, te se umesto 190 dece programu priključilo 249 dece (116 dečaka, 133 devojčica, 60% društveno marginalizovanih). Učenje ovog programa je osmišljeno tako da se odigrava u bezbednom, zabavnom, prijateljskom i ohrabrujućem okruženju za sve polaznike da bi istražili svoj potencijal, razvili se kao aktivni muzičari, radovali se učenici, korisni vršnjački edukatori, otvoreni za eksperimente i da posledično postanu odgovorni građani. Ovakav pristup, uz etos pozitivnosti, je podsticao učenike da istraže svoj potencijal, njihovu veću otvorenost ka široj zajednici, ka češćem volontiranju i participaciji u okviru zajednice. U centru u kojem je primarni fokus u radu bio da se stvori svakodnevni osećaj sigurnosti, radosti i zabave, gradi samopoštovanje i osećaj vrednosti kod svakog deteta, disciplina je bila opuštena, iako se očekivalo od učenika da je se pridržavaju. Stoga prisustvo dece nije predstavljao problem, jer su deca želela da budu u svojoj školi/ centru, zbog svojih nastavnika i vršnjaka. Iako se osećaj zabave nikada nije zaboravljao, naporan rad i istinska dostignuća su bili postavljeni kao cilj za uspeh programa.

Jedna od osnovnih karakteristika metodologije rada u projektu je bila da transformiše živote mladih iz osetljivih grupa, podstičući njihovu socijalnu integraciju. Tako su se kroz muziku uključili i učenici koji su inače imali male ili nikakve šanse da se ostvare, razviju samopouzdanje, samopoštovanje, osećaj pripadnosti i važnosti. Muzičke aktivnosti su imale ključnu ulogu u postizanju inkluzivnosti i osećanju blagostanja i prihvaćenosti od strane vršnjaka, kao osnovu za uspešnu

socijalnu inkluziju i budući napredak ka društvenoj koheziji. Iako planirane kao van-nastavne aktivnosti u okviru 6 centa- ra, samo se u dva centra (Surdulica- Surdulički kulturni centar i Leskovac – OŠ “Vožd Karađorđe”) nastava odigravala tri puta nedeljno kao van-nastavna aktivnost, dok se na zahtev samih škola tri puta nedeljno u Bujanovcu (OS “Branko Radićević” i muzička škola Bujanovac), Kraljevu (OŠ “Dimitrije Tucović”) i Beogradu (OŠ “Branko Pešić”) nastava muzičkih aktivnosti sprovodila u okviru redovne nastave predmeta muzičko obrazovanje i vaspitanje. Na taj način je program potvrdio svoju relevantnost i kvalitet, te da dostiže ishode zadate Strategijom obrazovanja 2030, jer su časovi deci pomogli da nauče kako da uče, komuniciraju i da steknu interdisciplinarnu i prenosive veštine i kompetencije. Učešće porodice, a naročito kod socijalno ugrožene dece, je suštinska težnja programa Muzika nade.

U školi OŠ “Branko Pešić” i u Surdulici česti su slučajevi da su braća i sestre bili u programu, te su nastavnici motivisali roditelje da pohađaju nastavu sa najmlađim učenicima i podučavali članove porodica o raznim načinima podrške deci u procesu učenja.

Majstorski kursevi su predstavljali praktični deo ekspertskog seminara za nastavnike, na kome su sa decom radili i stručnjaci iz El Sistema programa i sami nastavnici, demonstrirajući predavanja se jedne strane i savladane nove tehnike na seminarima, sa druge strane. Tokom trajanja projekta MAP je razvio model evaluacije koji meri učenička obrazovna i vaspitna postignuća tj. napredak u 7 kategorija zarad razvoja 7 osobina: kreativnost, odgovornost/pouzdanost, samostalnost, inicijativa, timski duh, samoregulacija kao osnov razvoja kritičkog mišljenja.



Investment In Youth

The Music of Hope's mission in the project Tomorrow Starts Today was to enable each child to be accepted in their community through group music-making. To develop its civic, not just musical, competencies and thus contribute to child's development into a responsible and satisfied member of society that contributes to the community. The Music of Hope sought to include as many participants as possible, so instead of 190 children, 249 children (116 boys, 133 girls, 60% socially marginalized) joined the program. The learning process in this program is designed to take place in a safe, fun, friendly and encouraging environment for all participants to explore their potential, develop as active musicians, curious students, useful peer educators, open to experimentation, consequently becoming responsible citizens. This approach, coupled with an ethos of positivity, boosted students' openness to the wider community, to more frequent volunteering and participation within the community. In the centre where the

primary focus of the work was to create a continued sense of security, joy and fun, build self-esteem and a sense of worth in every child, discipline was relaxed, although students were expected to adhere to it. Therefore, children's attendance was not an issue - children were eager to be in their school/centre, with their teachers and peers. Although the feeling of fun was never neglected, hard work and true achievements were set as the goal for the success of the program.

One of the basic features of the project's work methodology was to transform the lives of young people from vulnerable groups, encouraging their social integration. Thus, through music, students who otherwise had little or no chance to thrive, develop self-confidence, self-esteem, a sense of belonging and importance also got included. Music activities played the key role in achieving inclusiveness, a sense of well-being and acceptance by peers, as a basis for successful social inclusion and future progress towards social cohesion. Although initially planned as extracurricular activities within 6 centres, only in two centres (Surdulica - Surdulica Cultural Center and Leskovac - Elementary School "Vožd Karađorđe") classes were held three



times a week as extracurricular activities, while at the request of the schools themselves in Bujanovac (ES "Branko Radičević" and Music School Bujanovac), Kraljevo (ES "Dimitrije Tucović") and Belgrade (ES "Branko Pešić") teaching music activities were conducted during regular classes of music education three times a week. This confirmed the program's quality and relevance in achieving the outcomes set by the Education Strategy 2030, because the classes helped children learn how to learn, communicate and acquire interdisciplinary and transferable skills and competencies. Family participation, especially among socially vulnerable children, is an essential aspiration of the Music of Hope program. In the elementary school "Branko Pešić" and in Surdulica, siblings frequently attended the program together. Teachers motivated parents to attend classes with their youngest child and taught family members about ways to support their children in the learning process.

The masterclasses were a practical part of the expert seminars for teachers, where experts from the El Sistema program and the teachers themselves worked with the children, demonstrating lectures on the one hand and mastering new techniques learned during seminars, on the other hand. During the project MAP developed an evaluation model measuring students' achievements in areas of education and upbringing, i.e. student's progress in 7 categories for the development of 7 characteristics: creativity, responsibility/ reliability, independence, initiative, team spirit, self-regulation as the basis for the development of critical thinking.



Na osnovu ovih iskustava, Music Art Project daje sledeće preporuke koje se odnose na efektivnu primenu već usvojenih strateških dokumenata:

Uspostaviti viši stepen saradnje između škola, školskih uprava, Zavoda za unapređivanje obrazovanja i vaspitanja (ZUOV) u cilju efikasnijeg sprovođenja inovativnih metodologija koje doprinose socijalnom aktiviranju dece i razvijanju njihovih ključnih kompetencija za učenje, kao što su: komunikacija, rad sa podacima i informacijama, digitalna kompetencija, kompetencija za celoživotno učenje i rešavanje problema, saradnja, odgovorno učešće u demokratskom društvu, građanska kompetencija, kulturna svest i izražavanje.

- Intezivirati saradnju sa roditeljima sve dece u cilju ostvarivanja socijalne kohezije, smanjenju diskriminacije i vršnjačkog nasilja, povećanju tolerancije prema raznolikosti.
- Intezivirati saradnju sa roditeljima dece iz marginalizovanih grupa koja su pod visokim rizikom od ranog napuštanja školovanja kako bi bolje razumeli važnost obrazovanja i sticanja ključnih kompetencija.

- Pratiti efekte specijalno oformljenih umetničkih programa kroz saradnju sa nastavnicima iz matičnih osnovnih i srednjih škola, kako bi se učinci takvih programa i njihovo prelivanje na oblasti van umetničkog domena adekvatno zabeležili.
- Kontinuirano i sistemski obogaćivati obuku nastavnika sadržajima vezanim za povećanje socijalne inkluzije koji se odnose na sve oblasti obrazovanja i koji su u skladu sa strateškim prioritetima na nacionalnom nivou.



Based on this experience, Music Art Project gives the following recommendations for effective implementation of adopted strategic documents:

Establish a higher level of collaboration between schools, school administrations, the Institute for the Improvement of Education and Upbringing (IIE) in order to more effectively implement innovative methodologies that contribute to social activation of children and develop their key competencies for learning, such as:

communication, work with data and information, digital competence, competence for lifelong learning and problem solving, collaboration, responsible participation in a democratic society, civic competence, cultural awareness and expression.

- Intensify collaboration with parents of all children in order to achieve social cohesion, reduce discrimination and peer violence, increase tolerance for diversity.
- Intensify collaboration with parents of children from marginalized groups who are at high risk of early school leaving (drop-out), so they better understand the importance of education and the acquisition of key competencies.
- Monitor the effects of specially tailored art programs through cooperation with elementary and secondary school teachers in order to adequately record the effects of such programs and their spillover in areas outside the artistic domain.
- Continuously and systematically enrich teacher training with content related to increasing social inclusion in all areas of education and in line with strategic priorities at the national level.





KREATIVAN učenik:

1. Samostalno eksperimentiše sa sadržajem koji je naučio/la na času.
2. Ume da kreira novu ritmičku vežbu koristeći sadržaj koji je naučio na času
3. Eksperimentiše i koristi se svojim instrumentom / glasom / telom i svakodnevnim predmetima i pomoću njih stvara muziku.
4. Kreira ili improvizuje nove pesme koristeći sadržaj koji je naučio na času.
5. Povezuje priču i/ili ume da definiše emociju kompozicije koju sluša.
6. Redovno snima i/ili zapisuje nove pesme/melodije koje je sam osmislio/la.
7. Ume da modifikuje već postojeću muziku po svom ukusu.

Uloga nastavnika: Stalno podstiče istraživački proces kod učenika. Postavlja potpitanja i vrednuje različita tumačenja, podstiče imaginaciju i lični izraz đaka kroz igru asocijacija i druge umetničke forme, zajedno sa decom kreira i osmišljava rad.

ODGOVORAN - POUZDAN učenik:

1. Redovno pohađa časove muzike.
2. Dolazi na vreme na sve časove, probe, sastanke, koncerte.
3. Svoje školske zadatke radi pažljivo i u skladu sa datim uputstvima.
4. Sa pažnjom se ophodi prema muzičkim instrumentima i drugim stvarima u učionici.
5. Pažljivo prati čas i sa poštovanjem se ophodi prema nastavniku i vršnjacima.

Uloga nastavnika: Prati motivisanost dece za časove, stalno prilagođava i inovira nastavne aktivnosti. Identifikuje prepreke (u školi i van nje - u porodici najčešće) ako je dete neredovno ili nepažljivo i zajedno sa nastavničkim timom nalazi način da se razreši ili ublaži uzrok problema. Ovo je često kamen spoticanja kod marginalizovane dece, gde nastavnik ima ulogu i socijalnog radnika, te uspostavlja poverenički odnos sa roditeljima ili važnim figurama u životu učenika, kao podršku za pohađanje nastave. Ophodi se sa pažnjom, razumevanjem i saosećanjem prema detetu i pruža ruku podrške da zajednički reše probleme, ali i postave ciljeve i demokratska pravila ponašanja za sve u učionici. Uspostavljajući ovako pozitivan



emocionalan odnos, učenici su motivisani da se potrudu, te se konstantno vraćaju se na mesto (učionicu) gde su bili poštovani i vredni truda i pažnje.

ORGANIZOVAN učenik:

1. Planira vreme za vežbanje instrumenta/pevanje i obavljanje drugih muzičkih i školskih aktivnosti.
2. Uspeva da obavi na vreme zadatke koje je sam za sebe isplanirao/la. (efikasno planiranje)
3. Koristi različita pomagala da sebi olakša učenje i organizaciju vremena (aplikacije, beleške, podsetnike, raspored časova, kalendar, itd.)
4. Drži svoj instrument, note, materijale i okruženje za učenje urednim.
5. Razvrstava školske zadatke prema važnosti i zadatim rokovima.

Uloga nastavnika: Demonstrira dobru organizovanost okruženja i vremena tokom časa, pa se deca od početka navikavaju kako da održavaju učionicu i instrumentarium; upoznaje decu sa alatima za planiranje rada (raspored časova, korišćenje štoperice za aktivnosti itd.), demonstrirajući efikasno korišćenje alata za organizaciju, prostora, vremena i materijala; putem igre stimuliše kod dece osećaj da je organizovano korisna i poželjna osobina; na početku časa izlaže plan aktivnosti i obrazlaže ga, a potom zajedno sa decom evaluira da li je plan adekvatno ispunjen i šta su njihovi predlozi da naredni čas bude još efikasniji.

SAMOSTALAN učenik:

1. Svoje školske obaveze i zadatke radi samostalno, bez podsećanja od strane drugih.
2. Redovno obnavlja gradivo sa časova (najmanje jednom nedeljno).
3. Kada propusti čas traži od nastavnika i drugara materijale i informacije kako bi nadoknadio/la propušteno.
4. Samostalno planira svoju radnu rutinu (i materijale) koristeći se uputstvima nastavnika.

Uloga nastavnika: Ova stepenica se organski nadovezuje na prethodnu. Kada dete pokaže veliku zainteresovanost

da napreduje u sviranju instrumenta ili savladavanju kompozicije koju voli i smatra izazovom, nastavnik daje domaće zadatke koji "sadrže i poneku nepoznatu" kako bi učenik počeo samostalno da razmišlja i organizuje proces učenja, pretvarajući ga u istraživački proces. Nastavnik postepeno povišava prag očekivanja i rezultata detetovog samostalnog rada, konstantno pružajući podršku i dodatne informacije, ali i precizne smernice kako da se već naučene vrednosti i ponašanja ustale, a potom i usvoje kao navika. Proces od odgovornog do samostalnog učenika usko je povezan sa procesom pomeranja fokusa kontrole od spoljašnje ka unutrašnjoj motivaciji putem internalizovanja vrednosti i učeničkih ciljeva koje dete postavlja uz pomoć nastavnika.

INICIJATIVU pokazuje učenik koji:

1. Dobrovoljno se javlja na času.
2. Postavlja pitanja kada nešto ne razume.
3. Kada se radi nešto novo na času želi da se oproba u tome.
4. Kada radi nešto prvi put ne plaši se da će pogrešiti.
5. Prvi/va prilazi drugoj deci i započinje priču (komunikacija).

Uloga nastavnika: Neka deca su prirodno stidljiva, ali su zato sva deca prirodno radoznala. Da bi se dete oslobodilo i otvorilo, potrebno je da stekne određenu dozu samopouzdanja, ali i oseti podršku okoline da istupi i da neće biti ismevano ni ako pogreši. Važno je da svako dete ima na času mogućnost da nešto iskaže i da svaki tračak dečje inicijative podržimo i ohrabrimo, posebno kod dece koja su stidljivija ili introvertna. Stidljiva deca često neće biti među prvima, ili uopšte onima koji se dobrovoljno javljaju, ali kroz igru u kojoj im se daje vodeća uloga ili neformalni razgovor možemo ih uključiti u proces razmene mišljenja. Važno je da svi imaju jednake mogućnosti da se iskažu ili probaju nešto novo, jer često od dece koja su prodornija oni manje prodorni, kao što je slučaj kod marginalizovane dece, ne uspevaju da dođu do izražaja. Uključenost i vera u sebe su preteče osobine "inicijativa". Iako je kod nekih učenika inicijativu teško stimulisati, na nama je da im obezbedimo sve uslove za



to, jednake šanse da se izraze, napreduju i steknu veći nivo samopouzdanja.

TIMSKI DUH poseduje učenik koji:

1. Kada radi u timu oseća se prihvaćeno od strane drugih učenika u grupi.
2. Spreman/na je da pažljivo saslušati i uvažiti mišljenje različito od svog.
3. Spreman/na je da podrži mišljenja i ponašanja članova grupe koja smatra ispravnim.
4. Kada pogreši u odnosu sa drugima, nema problem da prizna grešku.
5. Trudi se da pomogne drugarima iz grupe kada imaju neki problem ili poteškoće u učenju.
6. Ume da prepozna osećanja i potrebe drugih i da uskladi svoje ponašanje prema njima (empatična regulacija ponašanja, odmerenost).
7. Obavlja svoj deo posla kako bi grupa postigla zajednički cilj.

Uloga nastavnika: Ovde je u fokusu ferplej kao lajtmotiv svakog časa, gde nastavnici kroje i posebne aktivnosti da stimulišu željeno ponašanje kod učenika. Učenici često rade aktivnosti u grupi ili paru gde je neophodno da se slušaju

i sarađuju, i gde se ne nadmeću (na pr. zajedničko sviranje, preuzimanje melodije, započinjanje priče ili melodijske linije i dodavanje drugačijeg melodijskog odgovora (muzički dijalog). Demokratski se glasa pri odabiru nove kompozicije za sviranje i demokratski se svi smenjuju/oprobavaju u različitim timskim ulogama. Posebnu pažnju daje konstruktivnoj komunikaciji, punoj poštovanja u učionici i van nje. Često koristimo reči i izraze kao što su: izvini, molim te, razumem te, samo napred, pokušaj - nije tako teško, i meni je to bilo teško pre nego što sam uspeo, ne odustaj, možeš ti to, da li trebaš pomoć, itd.

Osećaj za SAMOREGULACIJU ima učenik koji:

1. Postavlja lične ciljeve učenja i prati svoj napredak kako bih postigao/la taj cilj.
2. Ume da prepozna šta mu je potrebno i koji načini rada će ga dovesti do željenog cilja.
3. Kada vidi da način na koji rešava zadatak nije dobar trudi se da pronađe drugi način rešavanja koji vodi ka cilju.
4. Pozitivno prihvata povratne informacije svojih nastavnika.



5. Poboljšava se prateći konstruktivne komentare dobijene od nastavnika.
6. Kada je uznemiren/a ume sam/a da se smiri i ohrabri.

Uloga nastavnika: Ova osobina se javlja na izuzetno visokom razvojnem stupnju i predstavlja simbiozu svih do sada navedenih. Za razvoj samoregulacije potrebno je dugogodišnje mentorstvo i kvalitetno partnerstvo sa učenikom, a često i roditeljem. Ova osobina je praktično ideal mladog budućeg lidera. Segment na koji nastavnik može direktno uticati je razvoj emocionalne pismenosti i inteligencije, tako što kroz svoju podršku, pomoć, a pre svega ljudsku bliskost sa učenikom on postaje oslonac koji pomaže učeniku da na putu ka uspehu pozitivno tumači i uspone i padove, prihvata ih i iz njih uči. Ovde je nastavnička stručna podrška moguća ukoliko je poduprta sa jakim psihološkom podlogom i suštinskim razumevanjem psiholoških procesa, ličnim tumačenjima i emocionalnim kapacitetima učenika.



CREATIVE student:

1. Experiments independently with the content s/he learned in class.
2. Knows how to create a new rhythmic exercise using the content s/he learned in class
3. Experiments and uses own instrument /voice /body and everyday objects and to create music.
4. Creates or improvises new melodies using the content s/he learned in class.
5. Links the elements and / or is able to define the emotion of the composition s/he is listening to.
6. Regularly records and / or writes down new songs / melodies that s/he has designed himself.
7. Can modify existing music to own liking.

Teacher's role: Continually encourages the exploring process in students by asking questions and values different interpretations, encourages the imagination and personal expression of students through the game of associations and other art forms, creates and designs learning units together with children.

RESPONSIBLE - RELIABLE student:

1. Regularly attends music classes.
2. Arrives on time for all classes, rehearsals, meetings, concerts.
3. Works on school assignments with attention and according to instructions.
4. Handles musical instruments and other objects in the classroom with care.
5. Follows the class attentively and treats the teacher and his peers with respect.

Teacher's role: Monitors children's motivation for classes, continuously adapts and innovates teaching activities. Identifies obstacles (at and outside school - most often in the family) if the child is irregular or distracted in class, and together with the teaching team finds a way to solve or alleviate the root of the problem. This is often a stumbling block for marginalized children, where the teacher also acts as the social worker, establishing a trusting relationship with parents or im-



portant figures in the student's life, as support for attending classes. He treats the child with attention, understanding and compassion and gives a helping hand to solve problems together, but also sets goals and democratic rules of conduct for everyone in the classroom. By establishing such a positive emotional relationship, students are motivated to make an effort, and constantly return to the place (classroom) where they were respected and worthy of effort and attention.

ORGANIZED student:

1. Plans time for practicing instruments / singing and performing other musical and school activities.
2. Manages to complete on time the tasks s/he has planned for himself. (efficient planning)
3. Uses various tools to make learning and time management easier (applications, notes, reminders, class schedule, calendar, etc.)
4. Keeps the instrument, notes, materials and learning environment tidy.
5. Prioritizes school assignments and sets deadlines.

Teacher's role: Demonstrates good organization of the environment and time during the class, so the children get used from the beginning how to maintain the classroom and instrumentarium; introduces children to tools for work planning (schedule of classes, use of stopwatch for activities, etc.), demonstrating the effective use of tools for organization, space, time and materials; stimulates in children, through play, the feeling that being organized is a useful and desirable trait; presents and explains the plan of activities at the beginning of the class, and later evaluates, together with the children, if the plan was adequately met and seeks their suggestions to improve efficiency of the next class.

INDEPENDENT student:

1. Fulfills school obligations and tasks independently, without being reminded.
2. Regularly repeats the content learned at class (at least once a week).

3. In case of absence, asks the teacher and classmates for materials and information in order to make up for what s/he missed.
4. Independently plans own work routine (and materials), applying the teacher's instructions.

Teacher's role: This step comes as an organic follow up of the previous one. When the child shows great interest to advance in playing an instrument or mastering a composition s/he likes and considers challenging, the teacher gives homework that contains a new/unknown element, so that the student can start thinking and organizing the learning process, turning it into an explorative process. The teacher gradually raises the threshold of expectations and results of the child's independent work, continuo-



usly providing support and additional information, as well as precise guidelines on how to retain the already learned values and behaviors, and then adopt them as a habit. The process from responsible to independent student is closely related to the process of shifting the focus of control from external to internal motivation, by internalizing the values and learning goals that the child sets with the help of the teacher.

Student with INITIATIVE:

1. Volunteers in class.
2. Asks questions when s/he doesn't understand.
3. Wants to try new things done during class.
4. Is not afraid of making mistakes when doing something for the first time.
5. Is the first one to approach other children and to initiate communication.

Teacher's role: Some children are naturally shy, but all children are naturally curious. For a child to be relaxed and open it's necessary to gain a dose of self-confidence, but also to feel the support of the environment to step forward and know that s/he will not be ridiculed, even if s/he makes a mistake. It is important that

every child has the opportunity to express oneself in class and that we support and encourage every trace of children's initiative, especially with children who are more shy or introverted. Shy children will often not be among the first, or among those who volunteer at all, but we can include them in the process of exchanging opinions through an informal conversation or a game in which they are given a leading role. It is important that everyone has equal opportunities



to express themselves or try something new, because often less pervasive children, as is the case with marginalized ones, fail to express themselves. Involvement and self-confidence are the forerunners of "initiative". Although it is difficult to stimulate the initiative of some students, it is up to us to provide them with all the conditions for that, equal chances to express themselves, progress and gain a higher level of self-confidence.

Student with TEAM SPIRIT:

1. Feels accepted by other students in the group, when working in a team.
2. Is ready to listen carefully and respect opinions different from his own.
3. Is ready to support the opinions and behaviors of the group members s/he considers correct.
4. Has no problem admitting a mistake, when s/he makes a mistake in relation to others.
5. Tries to help group mates when they have a problem or learning difficulties.
6. Is able to recognize the feelings and needs of others and to adjust own behavior towards them (empathic regulation of behavior, moderation).
7. Completes his/ her part of task to help the group achieve a common goal.

Teacher's role: The focus here is fair play as the leitmotif of each lesson, where teachers also tailor special activities to sti-

mulate the desired behavior in students. Students often do activities in a group or pair which requires listening and collaboration, and where they do not compete (e.g. playing together, downloading a melody, initiating a story or melody line and adding different melodic responses (musical dialogue). They democratically choose a new composition to play, everyone takes turn in different team roles. Special attention is paid to constructive, respectful communication in the classroom and beyond, often using words and expressions such as: sorry, please, I understand you, just for it, give it a try - it's not that hard, it was hard for me too before I succeeded, don't give up, you can do it, do you need help, etc.

Student with SELF-REGULATION:

1. Sets personal learning goals and monitors own progress in order to achieve the goal.
2. Is able to recognize own needs and identify ways leading to the desired goal.
3. Realizing that the way s/he solves the task is not appropriate, s/he tries to find another way leading to the goal.
4. Positively accepts the teachers' feedback.
5. Improves by following the constructive comments received from the teacher.
6. Can calm down when upset and encourage her/himself.

Teacher's role: This characteristic emerges at an extremely high level of development and is a symbiosis of all mentioned so far. The development of self-regulation requires long-term mentoring and quality partnership with the student, and often the parent. This trait is practically the ideal of a young future leader. The segment that the teacher can directly influence is the development of emotional literacy and intelligence, so that through his support, help and, above all, human closeness with the student, teacher becomes a pillar that helps the student to positively interpret and accept ups and downs on the path to success and learn from them. Here, teacher's professional support is possible when backed up with a strong psychological knowledge and an essential understanding of psychological processes, personal interpretations and emotional capacities of students.



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Inkluzivna zajednica

Važan čini­lac razvoja učeničkog kapaciteta za celoživotno učenje je učešće članova porodice-braće, sestra i roditelja u njegovim aktivnostima, kako kroz podršku redovnog rada tako i kroz prisustvo na javnim nastupima.

Javni nastupi su imali višeslojnu svrhu, jer su metod prevazilaženja stida, straha od eksponiranja i izražavanja u javnosti, podizanja samopouzdanja, održavanja visokog nivoa motivacije za dalje učenje i timski rad. Sve ove je posebno koristilo marginalizovanoj deci u visokom riziku osipanja van obrazovnog sistema. U ovom programu koncerti postaju mesta susreta različitih zajednica gde se učesnici i publika povezuju, dele i zajedno proslavljaju svoja dostignuća. Roditelji i šira javnost postaju ponosni na potencijal dece, svesni prednosti kulturne raznolikosti i motivisani da ih dalje podržavaju. Takođe, služeći kao multiplikatorski događaji, koncerti uvećavaju postignuto i naučeno, prikazuju vrednosti i rezultate dece i nastavnika, i potvrđuju uverenje da svako ljudsko biće ima pravo na život sa dostojanstvom i doprinosom, ispunjen lepotom.

Roditelji su pratili učenički razvoj i redovnost na času i postali željna i entuzijastična publika na mnogim koncertima. Posebno interesovanje su pokazali roditelji koji su sa svojom decom formirali muzičke ansamble u selima iz okoline Surdulice - Zagužanje i Binovce, dok su roditelji iz Zemuna, Bujanovca, Leskovca i Kraljeva bili verna publika na koncertu na Kolarcu 25. Jula. Ovo je jedan od načina na koji je program aktivno radio na uključivanju zajednice u procese razvoja svoje dece, gradeći kontinuiranu razmenu vrednosti između "unutrašnjeg" tj. centra/škole u kojem se dešava učenje i "spoljašnjeg" tj. zajednice koja podržava i taj proces prihvata kao relevantan.

inclusive community

An important factor in the development of student capacity for lifelong learning is the participation of family members, siblings and parents in his/hers activities, both through support for regular work and through attendance at public appearances.

Public appearances served multiple purposes, as a method of overcoming shame, fear of exposure and expression in public, raising self-confidence, maintaining a high level of motivation for further learning and teamwork. All this was of particular benefit to marginalized children at high risk of dropping out of the education system. In this program, concerts become meeting places of diverse communities where participants and audiences connect, share and celebrate their achievements together. Parents and the general public become proud of their children's potential, aware of the benefits of cultural diversity and motivated to continue to support them. Also, serving as multiplier events, the concerts increase what has been achieved and learned, showcase the values and results of children and teachers, confirming the belief that every human being has the right to a dignified and contributing life, filled with beauty.

Parents followed the students' development and regularity in class and became eager and enthusiastic audience at many concerts. Parents who formed musical ensembles with their children in the villages around Surdulica - Zagužanje and Binovce, showed particular interest, while parents from Zemun, Bujanovac, Leskovac and Kraljevo were a loyal audience at the concert in Kolarac hall on 25 July. This is one of the ways how the program actively worked towards involving the community in the development processes of its children, building a continuous exchange of values between the "internal", i.e. centre/ school where learning takes place and the "external" i.e. community that supports and accepts this process as relevant.

Odgovornost prema zajednici

Od samog početka projekta, od momenta formiranja ansambala učenici su razvijali osećaj odgovornosti da poduče vršnjake naučenim muzičkim veštinama, i to ne samo u svojoj školi/centru, već i drugim školama, kao što je bio slučaj tokom letnjeg kampa. Ova svest o važnosti da svi budu aktivno uključeni u lepotu muziciranja i njihova spremnost da poduče druge potiče od načina učenja tokom časova koji su razvijali učeničku samostalnost i podržavali spremnost da svoje znanje i iskustvo prenesu drugoj deci koja bi se kasnije priključila programu ili iz privatnih razloga izostajala sa nastave.

Kultura liderstva

Jedan od najjačih utisaka ponetih iz iskustva rada u školama/centru kao i na muzičkom kampu je kultura liderstva. Tokom celog trajanja kampa, administratori, eksperti, nastavnici, učenici i porodice imali su veru i posvećenost misiji, dok je u svakoj odluci dat prioritet učenicima, što je pojačalo njihovu samosvest, odgovornost prema drugima i veštine da motivišu grupu da bi se postigao dobar rezultat.

Responsibility towards the community

From the very beginning of the project, from the moment the ensembles were formed, students developed a sense of responsibility to teach peers the musical skills they learned, and not only in their school/ centre, but also in other schools, as was the case during the summer camp. This awareness of the importance of everyone being actively involved in the beauty of making music and their willingness to teach other students stems from their own way of learning during classes that developed student independence and support the willingness to pass on their knowledge and experience to other children who joined the project later or missed some classes due to individual reasons.

Leadership culture

One of the strongest impressions from the experience of working in schools/ centres as well as at the music camp is the culture of leadership. Throughout the camp, administrators, experts, teachers, students, and families had faith and dedication in the mission, while prioritizing the students in every decision, boosting their self-awareness, accountability to others and skills to motivate group members to do great work.



Poseban pozitivni efekat je proizveo 8-dnevni muzički kamp za 160 dece iz 6 centara. Kamp je, kao i sam program, uključio maksimum dece koliko je bilo moguće, mlađeg uzrasta, bez obzira na njihovo poreklo ili sposobnosti. Atmosfera koju su stvorili svi profesori, osoblje, studenti i volonteri, je intenzivirala posvećenost, doslednost i empatiju mladih prema drugima. Po svedočenjima učenika, kamp je probudio osećaj zajedništva, pripadnosti i deljenja svojstven svima nama, posebno mladima, kreirao i olakšao procese učeničke kohezije. Stoga je ostvario idealnu ravnotežu između inkluzivnosti i izvrsnosti, na kojoj program insistira. Tu ravnotežu je kamp održao u produktivnoj i dinamičnoj atmosferi koja je uvećala obe težnje - uspeh cele grupe i najveća dostignuća za neke članove grupe (soliste), te je pokazao da je zdrava međusobna povezanost moguća. Učenje se odigravalo kroz iskustvo i vežbanje u okviru manjih i većih grupa - ansambala (hor/perkusije/duvačka/gudačka sekcija), uz česte vršnjačke nastupe, individualne vršnjačke i profesorsko-mentorske diskusije. Orkestar je funkcionisao kao uspešni model društva u kome ne vlada atmosfera takmičenja između pojedinaca, već zajednička težnja i ulaganje u najbolji rezultat. Tako da se primarna muzička identifikacija učenika sa "violetiniste" izmestila na "člana ansambla", svesnog važnosti svoje uloge u postavljanju, a potom i dostizanju zajedničkog cilja. Zajedničko provođenje više od 8 sati dnevno u diskusijama, druženjima i aktivnostima povezivanja dece iz kulturnih sredina koje se do tad nisu često susretale, muzičkim probama visokog intenziteta koje su zahtevale posvećenost, ličnu odgovornost i jaku radnu etiku je dovelo do težnje svakog pojedinca da stvori najveću moguću lepotu, uz neizgovoreni međusobni dogovor da to zajedno postignu.

Bilo je inspirativno svedočiti učeničkom pristupu izazovima sa takvom bezgraničnom energijom i nesputanom radošću, uživajući u procesu kao i proizvodu svojih napora. Izlazeći van zone udobnosti i dajući sebi prostor da prošire svoje granice, bili su u stanju da konstantno inoviraju i transformišu sebe i svoje muziciranje. Eksperti i nastavnici koji su prošli dvogodišnje obuke su podsticali novu paradigmu da se ne teži savršenstvu, već da jednostavno daju sve od sebe. Pedagoški, srpski nastavnici su se odrekli tradicionalne rigidnosti svojih nastavnih planova i programa i sekcijaskog rada samo na veštinama

učenika, dajući učenicima slobodu da sviraju izazovan repertoar iako još nisu savladali svu preduslovnu tehniku, podstičući ih da slobodnije nastupaju i podjednako se fokusiraju na emociju muzike koliko i na neophodne tehničke preduslove.



A special positive effect was produced by the 8-day music camp for 160 children from 6 centres. The camp, as the program itself, included as many young children as possible, regardless of their background or ability. The atmosphere created by all professors, staff, students and volunteers intensified the commitment, consistency and empathy of young people towards each other. According to the students, the camp awakened a sense of togetherness, belonging and sharing inherent to all of us and especially to youth, created and facilitated the processes of student cohesion through making music. The camp has therefore achieved the ideal balance between inclusiveness and excellence, as the overarching goal of the program. The camp maintained this balance in a productive and dynamic atmosphere that increased both aspirations - the success of the whole group and the greatest achievements for some members of the group (soloists), and showed that healthy interlinking is possible. Learning took place through experience and rehearsals within smaller and larger groups - ensembles (choir/

wind/ string/ percussion sections), with frequent peer performances, individual peer and professor-mentor discussions. The orchestra functioned as a model of a prosperous society, where the atmosphere of competition between individuals was replaced by a common aspiration and investment to achieve the best result. Spending more than 8 hours every day in discussions, socializing and bonding activities of children from cultural backgrounds that had not met often before, high-intensity music rehearsals requiring dedication, personal responsibility and a strong work ethic led to the aspiration of every individual to create the greatest possible beauty, with an unspoken mutual agreement to achieve it together.

It was inspiring to witness the students' approach to the challenges with such boundless energy and unbridled joy, enjoying the process as well as the product of their efforts. Going beyond their comfort zone and giving themselves space to expand their boundaries, they were able to constantly innovate and transform themselves and their music making. Experts and teachers who have undergone two years of training have encouraged a new paradigm not to strive for perfection, but to simply do their best. In pedagogic terms, Serbian teachers have abandoned the traditional rigidities of the curricula and sectional work only on students' skills, giving students the freedom to play a challenging repertoire even though they have not yet mastered all the prerequisites, encouraging them to perform more freely and focus equally on music emotion and the necessary technical prerequisites.





Završni veliki koncert u Beogradu je predstavio sva dostignuća učenika uključenih u muzički kamp. Repertoar i muzički aranžmani su oslikavali raznolikost kultura odakle su učenici poticali i ne samo prezentovali različite muzičke žanrove, već i svoj kulturni kontekst. Živeći tokom osam dana kampa i 20 meseci programa u izuzetnoj kulturnoj raznolikosti učenici su zajedno učili i izvodili muziku iz nasleđa jedni drugih, naučili da iskuse i izraze muziku i umetnost, da prime njihove dobrobiti i naprave važne životne odluke kao rezultat ovog učenja. Prevazilaženje siromaštva i nepovoljnih životnih okolnosti se najbolje dostiže kroz jačanje duha i stvaralaštva. Efektivno obrazovanje je zasnovano na ljubavi, odobravanju, radosti i uspešnim iskustvima u okviru funkcionalne i podržavajuće zajednice, koja razume da svako dete ima bezgraničan potencijal i mogućnost da teži ka izvrsnosti. Stoga su javni nastupi potvrde uverenja "Verovati mladima" koje je bilo vodilja svih aspekata rada programa.

The big closing concert in Belgrade presented all the achievements of the students participating in the camp. The repertoire and musical arrangements reflected the diversity of cultures that the students came from and not only presented different musical genres, but also their cultural context. Living the cultural diversity during the eight days of the camp and 20 months of the program, the students learned and performed music from each other's heritage, learned to experience and express music and art, receive its benefits and make important life decisions as a result of this

learning. Overcoming poverty and unfavorable life circumstances is best achieved through strengthening the spirit and creativity. Effective education is based on love, approval, joy and successful experiences within a functional and supportive community, which understands that every child has unlimited potential and the opportunity to strive for excellence. Therefore, the public appearances confirm the belief "Trust the Youth", which was the guiding principle of all aspects of the program.



Kultura igra važnu ulogu u izgradnji rezilijentnosti u gradovima, ruralnim područjima i zajednicama, kao što se pokazalo tokom pandemije COVID-19. Kultura takođe spaja zajednice. Stoga je preporuka Music Art Project-a da se podstaknu jedinice lokalne samouprave da podrže programe koji kulturu/umetnost koriste za razvoj društva zasnovanog na demokratskim vrednostima i usredsređenog na građane. I to na način da uključe u svoje lokalne akcione planove (LAP) interesektorsko planiranje i alokaciju neophodnih finansijskih resursa za finansiranje programa koji doprinose integrativnom pristupu rešavanja problema diskriminacije, siromaštva i isključenosti, razvoju rodne ravnopravnosti, kvalitetnog obrazovanja i interkulturalizma.

Culture plays an important role in building resilience in cities, rural areas and communities, as demonstrated during the COVID-19 pandemic. Culture also unites communities. Therefore, the recommendation of the Music Art Project is to encourage local self-governments to pursue programs that use culture/ art to develop a society based on democratic values and is people-centred, by including in the local action plans (LAP) intersectoral planning and allocation of necessary financial resources for funding of programs with an integrative approach in addressing discrimination, poverty and exclusion, aiming for gender equality, quality education and interculturalism.



Kulturnu politiku treba posmatrati kao međusektorski okvir na lokalnom i nacionalnom nivou, umesto tradicionalnog načina da se umetnost ponekad posmatra iz uže perspektive visoke umetnosti i kulture za elitu.

Cultural policy is to be seen as a cross-sectoral framework at a local and national level, instead of the traditional way of sometimes viewing the arts from the narrow perspective of high art and culture for the elite.





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