Education as an impulse for social inclusion

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About the editors

Ewa Murawska

Professor of Flute and the Head of the Woodwind Instruments Department at The I.J. Paderewski Academy of Music in Poznań, where she graduated in 2003 with distinction (class of prof. A. Łęgowski). In 2005 she completed her post-graduate studies in Paris, winning a "Premier Prix" under the patronage of Patrick Gallois. Ewa Murawska is prizewinner of several flute and chamber music competitions (Paris, Uelzen, Brescia). She has received international scholarships, including the artistic and science grants from the government of Italy (2003), France (2005), Danmark (2008), G.F.P.S (Gemeintschaft für studentischen Austausch in Mittel-, und Osteuropa), Polish Ministry of Culture, Polish Ministry of Science and Higher Education (two times) and Scholarship and Training Fund. She regularly leads masterclasses and serves as a jury member in competitions in Poland, Iceland, Norway, Germany and France (in a cooperation with Deutsche Gesellschaft für Flöte). Her concert's activity includes recitals in Poland, Germany, Norway, Denmark, Belgium, France, Iceland, Bulgaria and Italy. She had recorded 15 CD's, with artists, like P.Y. Artaud (France), A. Haraldsdóttir (Iceland) and

the European Flute Ensemble. She is an author and co-editor of fifteen books, like *Cadenzas and Ornamentation*, *The Flute in Iceland, Schooldchildren in Central and North Europe: about the Need for Transcultural Education. Social, Ethical, Musical and Medical Aspects* and *Playing the Flute with Chopin, Grieg and Sveinsson*. In 2016 she opened the Polish-Norwegian Culture Center and Gallois Flute Studio in Poznań, where international cultural events are regularly organized. She is also the President of Event Culture Fundation (Poland). More information: www.ewamurawska.pl

Mikołaj Rykowski

He graduated from The I.J. Paderewski Academy of Music in Poznań (clarinet, 2000) and also from the Adam Mickiewicz University in Poznań (musicology, 2003). Rykowski's research interests encompass issues related to 18th- and 19th-century music, as evidenced by his two books: *Harmoniemusik – utwory na zespoły instrumentów dętych w zwierciadle epoki klasycyzmu* (*Harmoniemusik – works for wind instruments in the mirror of the classical era*) and *Polifonia życia. Biografia Franza Xavera Scharwenki* (*Polyphony of Life: A Biography of Franz Xaver Scharwenka*). As a result of collaboration with Prof. David Hebert from the Western Norway University of Applied Sciences, Rykowski developed the concept of musical glocalization and co-authored the book *Music Glocalization: Tradition and Innovation in the Digital Age*. Currently, Rykowski serves as Vice-Rector for Research Projects, Promotion, and Evaluation as well as Head of the Music Theory Department at the Poznań Academy of Music, where he has been working since 2011. He is also involved in popularizing music, for example, by giving concerts and co-authoring educational concert scripts for *Speaking Concerts*.

Ewa Baum

A habilitated doctor and associate professor of health sciences is the head of the Department of Social Sciences and Humanities at the Poznań University of Medical Sciences. The research fields which are of interest to her include

the consequences, and the socio-cultural, ethical and legislative contexts of the advancement of biomedicine, in particular in transplantology, regenerative medicine, reproductive medicine, genetics and genetic counselling, as well as renal replacement therapy and the quality of life of chronically ill patients and their subjective expectations regarding medical, psychological and social assistance. Ewa Baum has authored several books, including *Komórki macierzyste jako bioetyczny problem współczesnej medycyny* (*Stem Cells as a Bioethical Problem of Contemporary Medicine*) and *Jakość życia chorych poddawanych terapii nerkozastępczej* (*The Quality of Life of Renal Replacement Therapy Patients*), as well as over a hundred papers published in Polish and International periodicals. She has also edited numerous publications. She has received numerous research accolades, including for the best abstract on haemodialysis from the *International Society for Haemodialysis* (USA, 2015), in addition to teaching awards, e.g. Lecturer of the Year at Poznań University of Medical Sciences (2018). Ewa Baum teaches subjects concerning ethics, bioethics, multiculturality and modern medical didactics in both, Polish and English. She has completed the *Master of Didactics in Excellent Teaching programme at Aarhus University, Denmark* (2020). She is a member of international research teams and associations, including the *European Society for Philosophy of Medicine and Health Care*. She co-initiated a letter of intent for working with patients from different cultural backgrounds and has been an instructor in training courses for the prevention of social exclusion.

Jørn Eivind Schau

Professor of Flute at the University of Agder (UiA), Norway. He was trained at the Royal Academy of Music in London and the Norwegian Music Academy in Oslo, and has served with the major Norwegian symphony orchestras and professional wind bands. During the years prior to entering his UiA position, he worked with the Southern Norwegian Wind Orchestra, and was affiliated to the Kristiansand Symphony Orchestra. He has toured for Concerts Norway, worked for theatres in musical productions

and participated in classical and commercial recordings, as well as broadcasting productions (NRK, YLE, SV2, DR).

Schau is a frequent guest at International festivals and flute conventions. As a concert flautist and University master-clinician he has visited Sweden, Denmark, Finland, England, Poland, Germany, Hungary, France, Portugal, Turkey, Albania, Russia and the US. He regularly gives courses for the Flute Studio (Poland) and Deutsche Gesellschaft für Flöte (Germany) and has published articles, book-chapters and forewords to publications at Edition Svitzer (Denmark), The I. J. Paderewski Academy of Music in Poznań (Poland) and Musikkforlaget (Norway). Schau initiated the Norwegian Flute Society in 2009 and became the society's first Chair. He was the Artistic Director of the Norwegian Flute Festival 2011–2015, and is currently Co-Chair of the European Flute Council. Jørn Schau received the University of Agder Education Award for 2014.

Robin André Rolfhamre

PhD; a professor of Music Pedagogy at the University of Agder, Department of Classical Music and Music Education. His research is rooted in Music Pedagogy, Early Music Performance Studies, and Organology. As a performer, he has released several full albums and performed concerts worldwide. More information: www.rolfhamre.com

Ewa Murawska, Mikołaj Rykowski, Ewa Baum, Jørn Eivind Schau, Robin André Rolfhamre

On the need for social inclusion: a few words from the editors

This monograph attempts to present to a wide audience various aspects and actions that consciously and complementarily contribute to the construction of the social inclusion phenomenon. Its opposite is social exclusion. It has nothing to do with exclusivity understood as luxury and elegance. Rather, it is a form of social exclusion, often resulting from xenophobia…

Socio-cultural factors condition exclusion. One can indicate different causes behind this phenomenon, namely poverty, single parenthood, experiencing violence (domestic, at school, or in the workplace), disability, age, religious and ethnic differences, non-heteronormativity, limited access to education, unusual way of dressing or behaving. The functioning of societies, small groups, and individuals is regulated by the norms applicable within cultures, or rather different cultures to be more exact, the coexistence of which is associated with the need to accept differences and dissimilarities which have their roots in the distant past or are a result of migration processes. Functioning in a multicultural environment means that individuals are constantly confronted with the "different" and, in certain circumstances, may experience a culture shock due to coming into contact with an alien environment which represents a different system of values and

different ways of communicating. In this context, it seems important to promote models that break down barriers and create an interdisciplinary gold standard of equal opportunities from a social perspective. This is the goal set by the authors of the present monograph.

Icelandic, Norwegian, and Polish impressions, which you will find in individual chapters, deal with "taming" difficult emotions because social exclusion is most often accompanied by fear, shame, uncertainty, a tendency to withdraw, passivity, or a sense of hopelessness. In the publication, we describe good practices that integrate society by promoting an approach, which is focused on finding solutions, shaping the ability to constructively deal with difficult situations or conflict, teaching correct communication patterns, and building interpersonal relationships.

It is worth emphasizing that we do not inherit culture in the genetic sense, but we assimilate it in the process of enculturation, i.e. acquiring cultural competence and learning culture. This process begins at birth and continues throughout a person's life. The basis of any culture is a system of values internalized in early childhood and which determine what is perceived as good, right, moral, and thus accepted by the community in a given culture. Certain values are also at the heart of the legal system of a given community. In this context, culture – and the social models developed within its boundaries – should be seen not only as instruments which explain the differences in the functioning of social groups (both large and small) but also as tools necessary for solving many problems in social life. We are talking, among other things, about building relations with ethnic minorities and dealing with problems caused by the rapid influx of immigrants including, for example, the organization and provision of various forms of care by introducing innovative activities in the field of access to education (remote education, medical simulation centres, digitization) and medical care (telemedicine) in order to effectively counteract the phenomenon of exclusion. Taking cultural differences into account is essential when constructing educational processes as well as when providing professional support to older people.

Language is the basic factor that differentiates the cultural space around the world and in individual countries. Language constitutes the basis of culture and they are frequently an essential element of

national identity. Linguistic distinctiveness cannot, however, be a reason behind the disadvantages of certain social groups. Language is a set of symbols that allows people to communicate and simultaneously create images of physical and social reality in their minds. Symbols are ubiquitous in human life, and the ability to create symbols and give them meaning is one of the foundations of social relations.

Raising awareness that people are culturally different and that these differences significantly affect their attitudes, reactions, and behaviours in everyday life is a prerequisite, which is necessary to initiate and influence the process of social inclusion.

The contents presented in the monograph make the social processes that build inclusion more familiar. The authors of the texts indicate solutions aimed at counteracting the stigmatization, exclusion, and discrimination of individuals by referring to their own knowledge and experience in various fields such as art, psychology, sociology, cultural anthropology, and history. As a result, readers can examine interdisciplinary efforts, which aim to create a valuable and wanted social relationship based on respect for differences and on strengthening the integrative social order.

Social inclusion begins in the mind of each of us. It involves recognizing and eliminating barriers (architectural, semantic, and psychological) in a metaphorical and in a literal sense.

The present publication is one of the permanent results of the "Edu-Action 2022–2023: building an educational strategy conducive to social inclusion and the development of distance education. Polish, Norwegian, and Icelandic context" project. Its major aim is to reduce social and economic disparities in the European Economic Area (EEA) and strengthen tripartite relations between partners in the education sector through joint activities. These activities include conferences, seminars, and forums as well as the preparation of a publication in Braille entitled *Sources of inspiration in Polish and Norwegian music of the 19th and 20th centuries*, which contains a short presentation of the main objectives of the project as well as examples of Polish and Norwegian music (among them are musical compositions by Ewa Fabiańska-Jelińska, Katarzyna Stroińska-Sierant, Edward Grieg, Halfdan Kjerulf, Johan Henrik Freithoff, and Konrad Mikal Øhrn) in the context of defining the sources of creative inspiration. The second

permanent result of the project is the present publication, which is intended for people working with children, adolescents, and adults.

Project activities include the following: the preparation of another monograph devoted to the issue of social inclusion, the preparation of a formal publication in Braille, the promotion of e-education through the preparation of a series of online music workshops as well as the development of human potential. It is to be achieved by strengthening students' soft skills. The results of the project are connected with the possibility of a positive social influence through art and education.

The project's partner group consists of six institutions from Poland, Norway, and Iceland: The Ignacy Jan Paderewski Academy of Music in Poznań, Poznań University of Medical Sciences, The University of Agder (Norway), Skien kulturskole (Norway), The Iceland University of the Arts (Iceland), Menntaskóli í tónlist (Iceland).

The I.J. Paderewski Academy of Music implements the project in the frame of the grant won in the second edition of Education programme (2021). The international project is managed by Prof. Ewa Murawska and Prof. Jørn Eivind Schau.

The EEA funds represent the contribution of Iceland, Liechtenstein, and Norway to a green, competitive, and socially inclusive Europe. There are two general objectives: reducing economic and social inequality in Europe as well as strengthening the bilateral relations between the donor countries and the 15 EU countries from Central and Southern Europe as well as from the Baltic Sea region. The three Donor States work closely with the EU within the scope of the Agreement on the European Economic Area. The I.J. Paderewski Academy of Music in Poznań benefits from the funding equal to EUR 143 575.20 received from Iceland, Liechtenstein, and Norway through the EEA Funds[1].

The mentioned xenophobia has its roots in the Greek word *ksenós* (*ξένος*), which actually means a foreigner (or stranger). However, it is worth noting that the second meaning of the word *ksenós* is… a guest. Instead of referring to a stranger then, let's talk about a guest. Therefore, let us talk about social inclusion. We invite you to read and reflect.

1 www.education.org.pl and www.eeagrants.com.

Part I
Education—Medicine—Health

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Selected social, cultural and health-related aspects of inclusion

The aim of this article is to identify the presence and importance of selected actions leading to inclusion which are undertaken in the social, cultural and health spheres. For a proper understanding of their significance in the contemporary world, selected examples will be used to present exclusion-based societies, which prevailed in the past and, as shown in the text below, still continue to exist today. This will provide an appropriate perspective for assessing the significance of inclusion (as well as anti-exclusion) measures which promote the prospects of a good life for only a select few. While systems based on social inclusion still face issues related to poverty and exclusion, they are undoubtedly less prevalent compared to situations where inclusion remains merely conceptual or superficial, while exclusionary practices dominate social reality.

Inclusionary trends

Past and present societies, which have existed within the framework of national borders, have always been internally pluralised, also in terms of culture. Specific social groups differ in terms of the language they use in everyday life. They profess different religions and belong

to different religious associations, each with their own value systems which have an impact on family relations, relations between members of the opposite sex or non-heteronormative minorities. These differences include different customs and habits, including dietary ones. Another key criterion of social divisions is material status, which most often determines the ability to use or access such goods as education, healthcare, housing and, in extreme cases, food. In fact, economic differences between people play a crucial role in society and is considered one of the most serious threats to Europe and the US (as shown by a 2014 study). What is more, it fosters inequality of opportunity for future generations who will face unfair competition[1]. Opportunities to participate in society are also affected by the degree of disability, which is increasingly linked to age criteria[2]. In Europe's ageing populations, there is a growing number of demographically old people with reduced fitness and multimorbidity.

The above-mentioned factors can promote or casue a variety of limitations as well as social exclusion. This was the case in the past and is often so today. Thus, based on various rationales, many countries are taking real measures, or only formal ones (to satisfy to international opinion), to promote processes that favour social inclusion. The basis for these processes are measures which aim primarily to promote equal opportunities in access to material and non-material resources for individuals and social groups. Everyone, regardless of how they differ from others, especially in terms of material status, should have access to education, healthcare, housing, employment protection and, if necessary, social assistance. The differences that divide members of a community should not limit their rights to associate themselves with and to participate in economic, political and social life, especially in the decision-making process that affects the lives of individuals and the social groups to which they belong[3].

1 Atkinson A. B.: Nierówności. Co da się zrobić? Warszawa, 2017, 13, 26–27.

2 Kluzowa K.: Demograficzne drogowskazy dla gerontologicznej pracy socjalnej. [In:] Starzenie się. Problemat społeczno-socjalny i praktyka działań. Nóżka M., Smagacz-Poziemska M. (eds.). Kraków, 2014, 39–52.

3 What is Social Inclusion, IGI Global Publisher of Timely Knowledge. https://tiny.pl/wffkb (access: 30.06.2022).

Social systems based on exclusion: slavery

One of the oldest and still extant forms of social exclusion is slavery. The phenomenon was widespread in the ancient world, including Greece and Rome, whose cultural achievements lay at the foundation of modern inclusive European civilisation and, more generally, Western culture. The Romans had a precise definition of the status of a slave.

> In Roman law, the slave was seen as an individual who was subject to the total authority of another man, with the basis of that authority being ownership rather than, for example, dependence within a family[4].

According to Maria Jaczynowska, the 3rd and 2nd centuries BC was when "the most inhumane form of classical slavery developed"[5]. Slaves were acquired *en masse* during wars or purchased at slave fairs. Treated as "talking tools," they were employed in production, in homes or in government service[6]. Nonetheless, ancient Greek and Roman societies, despite the relative importance of slave labour, developed certain institutional forms that encouraged certain phenomena of social inclusion. One such phenomenon was the practice of formally liberating slaves, especially in Rome, where liberation by a Roman citizen gave the freed person the status of a citizen of the Empire[7].

The concept of citizenship meant a great deal in both ancient civilisations. In Athens, the status did not depend on material standing but was granted to all free males whose ancestors had been citizens of the polis. As citizens, they participated in the decision-making processes that concerned the functioning of the polis[8]. In the Roman Empire, the status of a citizen was gradually extended and, by an edict

4 Bieżuńska-Małowist I., Małowist M.: Niewolnictwo. Warszawa, 1987, 7.
5 Jaczynowska M.: Dzieje Imperium Romanum. Warszawa, 1995, 83.
6 Ibidem; Bieżuńska-Małowist I., Małowist M.: op. cit., 428; Jaczynowska M.: op. cit.
7 Bieżuńska-Małowis I., Małowist M.: op. cit., 194.
8 Hansen M.H.: Polis. Wprowadzenie do dziejów greckiego miasta-państwa w starożytności. Warszawa, 2011, 229–231; Finley M.I.: Grecy. Warszawa, 1965, 66–73.

of Emperor Caracalla, in 212, was granted to the entire free population of the Empire. This was the culmination of the integration process of the free people in the realm. According to Mary Beard, Caracalla's act was one of the largest, if not the largest, single acts of extending citizenship in history[9]. One should note that the Romans surpassed all later empires in their readiness and ability to absorb others, who, in return, were expected to be willing "to learn Latin and to dress and act like a Roman"[10]. Athens, on the other hand, had an institution which allowed for temporary ten-year-long exclusion (banishment) of citizens perceived as a threat to the polis. The identification of the suspect and his conviction was decided by vote by *demos*, the Athenians[11].

Another example of a social system based on slavery was the society that developed in the states of the American South. It was based on the clear racial distinction of those who were socially excluded. Its decline was hastened by the Civil War. Slavery was abolished in 1862 by Abraham Lincoln, and later in the 19th century in other regions of the Americas[12]. However, the struggle against social and legal exclusion of African-Americans (e.g., segregation in schools or on public transport) continued in the US for another century[13].

It may seem surprising that various forms of slavery have persisted to this day. Unlawful enslavement occurs also in Europe: in 2003 alone, around 400 thousand people from Eastern Europe were bought to work in the sex industry, agriculture and food processing[14].

A society based on slavery has survived in Mauritania, which "has the largest proportion of its population in slavery," whilst officially,

9 Beard M.: SPQR. Historia Starożytnego Rzymu. Poznań, 2016, 481; Cary M., Scullard H.H.: Dzieje Rzymu, tom II. Warszawa, 1992, 312–314.

10 Goldsworthy A.: Pax Romana. Wojna, pokój i podboje w świecie rzymskim. Poznań, 2018, 341.

11 Sacks D.: Encyklopedia świata starożytnych Greków. Warszawa, 2001, 288–289.

12 Bieżuńska-Małowis I., Małowist M.: op. cit., 405–409.

13 Garrow D.J.: Walka o równouprawnienie Murzynów. [In:] Historia Stanów Zjednoczonych Ameryki, vol. 5, 1945–1990. Critchlow D.T. (ed.). Warszawa, 1995, 213–236.

14 Ariza L.M.: Kajdaniarski biznes. Niewolnicy w XXI wieku. Raport. "El Pais", 2.11.2007. See: "Forum", no. 2, 7.01–13.01.2008.

"it has no slaves at all"[15]. This is so, because the Mauritanian government has formally abolished slavery on several occasions, most recently in 1980. However, these apparent laws were addressed to international organisations and their representatives. Those actually concerned have not been informed of their changed legal status. Their lives have not changed, and mostly there is nowhere they can escape. Kevin Bales, who is considered the world's foremost expert on slavery[16], writes: "Slavery, which has been a significant part of Mauritanian culture for centuries, survives here in a primitive, tribal form," since the country lives in isolation and is not part of the modern world[17]. The same author points out that slavery "is so deeply ingrained in the minds of both slave and master that little violence is needed to keep it going"[18]. This way of thinking is also supported by religion. Both masters and slaves are devout Muslims, and the latter are often convinced that their fate is determined by the will of God. Fugitive slaves have no chance of finding employment or even a place to hide because of their different skin colour, attire and the way they speak[19].

Today, the largest number of slaves live and work in India; precisely how many they are is unknown but they are estimated to be somewhere between 10 to 12 millions. Here, the status of a slave is acquired by people who have fallen into debt and, in many cases, the status can run down several generations[20].

Social systems based on exclusion: castes

Exclusionary social systems can also include those based on castes. One example is the social system in India, which, ironically, is now the world's largest democracy and the electoral process involves people who experience various forms of social exclusion in their

15 Bales K.: Jednorazowi ludzie. Nowe niewolnictwo w gospodarce światowej. Gdańsk, 2019, 134.
16 Ariza L. M.: Kajdaniarski biznes, op. cit.
17 Bales K.: op. cit., 137.
18 Ibidem, 137–138.
19 Ibidem, 140–142.
20 Ibidem, 267.

everyday lives. Castes were formally abolished in the constitution of 1949, following the independence, but, in practice, the system is still in place. A question about caste affiliation in the 2011 census caused much controversy since it had not been asked for many years. The census findings revealed that the Scheduled Castes, *Dalits* (a category which also includes Scheduled Tribes) account for nearly 25 percent of the population of modern India[21].

Dalits are not a homogeneous social group. They may differ in occupational and linguistic affiliation, as well as financial status. What they have in common, though, is that they are perceived by members of the higher castes as defiled, or unclean, and are thus at the bottom of the social hierarchy. According to Kim Knott, most Dalits live "in India's villages as landless agricultural labourers, with many bonded to those of higher castes"[22]. They are found, informally at least, outside the local communities and are subject to many restrictions on using public space. Moreover, they are often victims of violence. In cities, Dalits can count on the support and cooperation of members of other castes in their occupational relations, but this is neither reflected on social grounds, nor through the acceptance of Dalits as eligible spousal candidates[23].

Casteism can also be found in Japanese society, where the counterpart of the Indian Dalits is a social category known as the *burakumin*. The burakumin have suffered discrimination from their fellow citizens for centuries. They are considered impure in connection with their professions. Will Ferguson notes that Japanese society is caste-based and the burakumin are at the bottom of the hierarchy. The Buddhist population, who now eats meat, rejects them as descendants of butchers and tanners. The stigma runs from one generation to the next and is very deep-rooted[24]. The burakumin are informally exposed to

21 Kłodkowski P.: Imperium boga Hanumana. Indie w trzech odsłonach. Kraków, 2018, 140.

22 Knott K.: Hinduizm. Warszawa, 2000, 108; Johnson G.: Wielkie kultury świata: Indie. Warszawa, 1998, 51.

23 Kłodkowski P.: op. cit., 137.

24 Fergusson W.: W drodze na Hokkaido. Autostopem przez kraj kwitnącej wiśni. Wrocław, 2003, 214; Akira Kobayakawa Japan's Modernization

various forms of exclusion in relation to, for instance, their eligibility for employment or marriage.

Social exclusion in colonial and postcolonial systems

Colonial and post-colonial systems were a "by-product" of European civilisation. Europe, or more precisely some European states, taking advantage of a series of organisational and technological advancements, embarked on expansion overseas. The effect, from the second half of the 15th century onwards, was a series of colonial conquests which gave the European powers temporary control over the Americas, Africa and much of Asia and Australia. Governance in these countries was in the hands of white officials and settlers who supressed the local populations. They restricted the native peoples' rights to varying degrees by limiting their access to education and healthcare and essentially limiting or excluding them altogether from participation in government. Simultaneously, they organised a lucrative slave trade exporting people from Africa to the Americas. Local communities in Africa were arbitrarily amalgamated or divided within colonial administrative units, thus, creating a hotbed for subsequent conflict. After independence, exclusionary socio-political systems emerged in the newly established countries based on tribal or racial criteria. An extreme example of a system based on racial exclusion was the apartheid in South Africa[25]. Recognised in 1966 as a crime against humanity, apartheid was not abolished until 1991 under the pressure of the international boycott of South Africa.

Europe before 1945: prevalence of social exclusion

The widespread feudal system in medieval Europe was weakened in the western parts of the continent by the Black Death, the 1347 epidemic of the bubonic plague, which caused the death of roughly from

and Discrimination: What are Buraku and Burakumin? "Critical Sociology". https://tiny.pl/wfflq (access: 25.06.2022).

25 Seton-Watson H.: Między wojną a pokojem. Walka o władzę w powojennym świecie. Londyn, 1963, 30–381.

one third to half of the total European population[26]. This strengthened the bargaining position of agricultural workers towards landowners. Consequently, foundations were laid in most Western European countries for creating institutions that supported the development of future inclusive societies. This was also promoted by the subsequent growth of social groups that were entitled to contribute to the formation of the ruling elites by participating in elections. Meanwhile, the effects of the great plague in Central and Eastern Europe were less acute. As the nobility grew in strength, it subjected the peasant population to a system of secondary serfdom, whilst the state (the monarch) renounced its right to mediate in disputes between the peasants and nobles. This meant that around 80 percent of the population was kept under a system of exclusion (the most abhorrent forms of this phenomenon occurred under Tsarist Russia). These and other circumstances contributed to the formation of oligarchic societies, which blocked social and economic progress. Moreover, they supported the persistence of systems that preserved exclusion or far-reaching restrictions on access to basic goods for the majority of the population[27].

In the second half of the nineteenth and the early twentieth centuries, the inclusiveness of social systems advanced in Western Europe. This resulted from social and political reforms, which broadened the participation of different social groups in decision-making (participation in elections) and their access to resources (e.g., by introducing and increasing participation in the social security system). Unfortunately, the Great Economic Crisis of 1929, followed by World War II, reintroduced mass exclusion in various spheres of individual and social life. It was not until the post-war period that the rationale was established for building the thus far sustainable inclusive institutions in Europe.

26 Zientara B.: Historia powszechna średniowiecza. Warszawa, 1968, 390; Naphy W., Spicer A.: Czarna śmierć. Warszawa, 2004, 115.

27 Piątkowski M.: Europejski lider wzrostu. Polska droga od ekonomicznych peryferii do gospodarki sukcesu. Warszawa, 2019, 89 and further; Krieżencew B.: Zniewolona Rosja. Historia poddaństwa. Poznań, 2021, 11.

Nationalism and racism: foundations of social exclusion

With the rise of modern nationalism, the dominant nations of the 19th century multinational European empires began to regard the state as an instrument for assimilating national minorities. When the Third International Statistical Congress of 1873 determined language as the criterion of nationality[28], state-provided education came to be seen as an instrument for denationalisation[29]. In Poland, for example, Polish society was threatened by the prospect of Russification or Germanisation and the same problem concerned other national minorities in this part of Europe. Moreover, minority rights to political participation and association were also restricted, which effectively meant the exclusion of these groups from the civic community.

Nationalism inspired the efforts to nationally homogenise the existing states, in other words, to create mononational states using measures which led to the exclusion of minority groups. This comprised denationalisation, displacement and even extermination. All three instruments of excluding the "foreigners" have been used in Europe on a massive scale since the second half of the 19th century. The practices began with the flight and/or exile of nearly two million Muslims from the Balkan states after they were liberated by Russians from Turkish rule between 1876 and 1878[30]. Over the course of nearly one and a half century, the process has involved tens of millions of people and continues to this day in war-torn Ukraine occupied by Russian invaders. Until 1946, the superpowers accepted and even encouraged displacement as an instrument for resolving local conflicts. Later, in the era of the wars that followed the break-up of Yugoslavia, they came to oppose such solutions.[31] The extreme alternative to expulsions and ethnic cleansing was extermination, such

28 Ther Ph.: Ciemna strona państw narodowych. Czystki etniczne w nowoczesnej Europie. Poznań, 2012, 82.

29 Altermatt U.: Sarajewo przestrzega. Etnonacjonalizm w Europie. Kraków, 1998, 53.

30 Borodziej W.: Przedmowa do wydania polskiego. [In:] Ther Ph.: op. cit., 31.

31 Ibidem.

as the genocide suffered by Armenians at the hands of the Turks[32] during World War I; and by Jews, Poles, Ukrainians, Belarusians, Russians and the people of Yugoslavia at the hands of the Nazis during World War II.

Europe: an area of Jewish exclusion

According to biblical tradition, Jews were persecuted in Egypt and later in the Middle East by Persian rulers[33]. Later still, as subjects of the Roman Empire, Jews dispersed throughout the region following defeats suffered at the hands of the Romans[34]. Over time, two diasporas emerged: the Sephardic diaspora centred in Spain; and the Ashkenazi diaspora, mainly in Germany[35], but later also in the Polish-Lithuanian Commonwealth. Occasionally, European rulers would exile Jews, most infamously in 1492 following a decree of Queen Isabella of Castile who demanded they convert to Christianity[36]. Pogroms of Jewish communities also occurred, for example along the routes of the Crusades[37].

In Europe, Jews were forcibly segregated from the Christian environments in ghettos which, in some cases, were cut off by walls. The Jewry had a separate legal and political status, differing from the main population in terms of economy and, above all, culture and religion[38]. The emancipation of Jews was initiated by the French Revolution of 1789, whilst one of the social inclusion mechanisms

32 Ternon Y.: Ormianie. Historia zapomnianego ludobójstwa. Kraków, 2005, 20–262; Lewis B.: Narodziny nowoczesnej Turcji. Warszawa, 1972, 417.

33 Baslez M.-F.: Prześladowania w starożytności. Ofiary—Bohaterowie—Męczennicy. Kraków, 2009, 124–135, 150–154.

34 Lange N. de: Wielkie kultury świata. Świat żydowski. Warszawa, 1996, 26.

35 Ibidem, 46–47, 50–51.

36 Schama S.: Historia Żydów od 1000 r. p.n.e. do 1492 r. n.e. Fafiński M. (transl.). Poznań, 2016, 496–500.

37 Runciman S.: Dzieje wypraw krzyżowych, vol. I, Pierwsza krucjata i założenie Królestwa Jerozolimskiego. Warszawa, 1998, 130–134; Preece J.J.: Prawa mniejszości. Warszawa, 2007, 41.

38 Lange N. de: op. cit., 4.

of emancipation was the long-practised conversion to Christianity, usually forced before emancipation and later voluntary.

The situation of Jews in Europe took a turn for the worse after the assassination of the reformer-Tsar Alexander II in 1881. The event triggered a series of exclusionary measures against Jews in Russia and, later, in other countries. This included legislation which restricted the access of Jews to certain professions or education through the introduction of the *numerus clausus* principle[39]. In Russia, and later in Poland, Ukraine and other Eastern European countries, the Jewish populations suffered from pogroms[40]. Anti-Semitism was also rife in the Soviet Union under Joseph Stalin, providing an ideological basis for the exclusion of Jews from European public life. This was also accompanied by terror and purges.

The situation changed after World War I when, according to Bernard Wasserstein, "for the first time in their history [Jews] were recognised as citizens in every country in which they lived"[41] and their communities flourished. Unfortunately, the situation soon took on a different course and the process of exclusion began once more, including disenfranchisement, deportation and confinement in camps[42].

The exclusion of Jews reached its climax under Adolf Hitler. Based on the Nuremberg Laws of 1935, the Nazi government of the Third Reich continued the process of excluding Jews from the national and civic community[43]. After their European conquests, the Nazis set about the final solution of the Jewish question. Initially, they did this by crowding and confining the Jewish population in ghettos in the occupied territories, especially in the General Government where, at first, they were treated as a threat to public health[44]. Soon,

39 Götz A.: Europa przeciwko Żydom 1880–1945. Warszawa, 2021, 253.

40 Ibidem, 98–136.

41 Wasserstein B.: W przededniu. Żydzi w Europie przed drugą wojną światową. Warszawa, 2012, XV.

42 Ibidem, XVII.

43 Cesarani D.: Ostateczne rozwiązanie. Losy Żydów w latach 1933–1949. Warszawa, 2019, 176–189.

44 Ibidem, 621.

however, mass extermination began, first by shooting and later in mass extermination camps. The large-scale genocide also affected Poles and many other nations of Central and Eastern Europe, whom the Nazis aimed at reducing and depriving of their elites.

In total, between 1939 and 1945, the Nazi and the Soviet regimes murdered some four million people on an area stretching from central Poland through Belarus, Ukraine and the Baltic states to the western part of Russia. Timothy Snyder refers to this territory as "the Bloodlands"[45].

Social inclusion in Europe: ideological and legal foundations

World War II caused unimaginable damage to urban infrastructure, transport networks and rolling stock, as well as the looting and devastation of rural areas in Europe. This happened in territories where hundreds of millions of people had led their lives and had the misfortune of finding themselves in the theatre of war or under occupation regimes[46]. The regimes were, by their very nature, exclusionary of the local populations, whom they subjected to numerous restrictions and famine, simply treating them as "game."

The war brought about widespread crime and distress. Processes were put in place with the aim of mass extermination and/or social exclusion of millions, and which were to completely destroy or weaken the populations under the occupants' control[47]. Those who managed to survive were often condemned to exile as a result of forced displacement and ethnic cleansing. Liberated but wrecked and partly enslaved again by the Soviet "liberators", Europe had to rise from the ruins and rebuild social life. It was also a matter of preventing future wars and ensuring cooperation between European states and societies. Measures were taken to counter the threat of

45 Snyder T.: Skrwawione ziemie. Europa między Hitlerem a Stalinem. Pietrzyk P. (transl.). Warszawa, 2011, 7–10.

46 Winstone M.: Generalne Gubernatorstwo. Mroczne serce Europy Hitlera. Fiedorek T. (transl.). Poznań, 2015, 157–205.

47 Taylor F.: Wypędzanie ducha Hitlera. Okupacja i denazyfikacja Niemiec. Pustuła-Lewicka M. (transl). Wołowiec, 2016, 181–184.

revolution amid the prevailing chaos of lawlessness and, in many areas, famine[48]. As Keith Lowe writes, "That Europe managed to pull itself out of this mire and then go on to become a prosperous, tolerant continent seems nothing short of a miracle"[49].

Part of this miracle was the human capital that had been culturally conditioned and developed over the centuries in the West. It embraced a variety of skills and talents which made a direct impact on the economic outcomes. Indeed, it was human capital that, according to Thomas Sowell, produced physical capital in Western Europe before the war, and made it possible to recover it afterwards[50].

One of the foundations of the new post-war order was the creation of the United Nations, as well as the affiliated Food and Agriculture Organisation and the World Health Organisation. The memory of the crimes committed by the Nazis made the main perpetrators stand trial at Nuremberg. The memory was also the basic premise for the adoption of the *Convention on the Prevention and Punishment of the Crime of Genocide* by the UN General Assembly on 10 December, 1948. This aimed to protect collective rights, and the most important among these: the right of groups to preserve their distinct identity[51]. Simultaneously, the *Universal Declaration of Human Rights* focused on the protection and became the cornerstone of individual rights. This marked the beginning of efforts to prevent the exclusion of anyone based on "distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status"[52].

48 Lowe K.: Dziki kontynent. Europa po II wojnie światowej. Jabłoński M.P. (transl.). Poznań, 2013, 13.

49 Ibidem, 14.

50 Sowell Th.: Bieda. Bogactwo i polityka w ujęciu globalnym. Zuber K., Zuber J. (transl.). Warszawa, 2016, 68.

51 Convention on the Prevention and Punishment of the Crime of Genocide, New York, 9 December 1948, Journal of Laws 1952, No. 9, item 9 and No. 31, item 213. Shaw M.N.: Prawo Międzynarodowe. Warszawa, 2000, 174; Lang B., Nazistowskie ludobójstwo. Akt i idea. Lublin, 2006, 32.

52 Universal Declaration of Human Rights. https://tiny.pl/9h6zm (access: 28.06.2022).

Two years later, in 1950, the *European Convention for the Protection of Human Rights and Fundamental Freedoms* was adopted by 12 member states of the Council of Europe, which entered into force in 1953 and by 2015 was ratified by 47 countries[53]. Subsequent regional anti-exclusion norms were legislated within the European Communities, which, in 1993, became the European Union. Among the most relevant is the *Charter of Fundamental Rights of the European Union*. The preamble to the Charter states:

> Conscious of its spiritual and moral heritage, the Union is founded on the indivisible, universal values of human dignity, freedom, equality and solidarity; it is based on the principles of democracy and the rule of law. It places the individual at the heart of its activities, by establishing the citizenship of the Union and creating an area of freedom, security and justice[54].

In the context of laying down the foundations for social inclusion, of particular importance is the development of social law in the European area, under the auspices of the Council of Europe. Key in this respect is the *European Social Charter* of 1961, revised in 1996, which covers two sorts of issues: employment and social cohesion[55]. The latter concerns, among other things, the right to healthcare, the right to social security, the right to social and medical assistance and the right to social services[56]. As stressed by Andrzej M. Świątkowski,

> the *European Social Rights Charters* are unique international documents… The charters are treaties that synthetically and comprehensively regulate fundamental human rights in matters relating to the normal functioning of the individual in society[57].

53 European Convention for the Protection of Human Rights and Fundamental Freedoms. https://tiny.pl/tz8tl (access: 28.06.2022).

54 Charter of Fundamental Rights of the European Union. https://tiny.pl/wffll (access: 28.06.2022).

55 Świątkowski A. M.: Prawo socjalne Rady Europy. Kraków, 2006, 12–24.

56 European Social Charter. https://tiny.pl/wffls (access: 28.06.2022).

57 Świątkowski A. M.: op. cit., 25.

The welfare state in Europe: an inclusive system

The origins of the welfare state can be traced back as far as ancient Rome, where the state practised periodic distribution of food to the population. Mary Beard notes that the grain allowance certainly demonstrated the state's responsibility for the basic sustenance of its citizens, however it was not a safety net for all those in need[58].

The origins of the modern welfare state are linked to the reforms of Chancellor Otto von Bismarck in the 1880s in Germany. However, as an institution promoting social inclusion, this form of state did not fully flourish until after World War II, encompassing the social strata whose members were subject to massive social exclusion in the interwar period, for example, as a result of unemployment in the 1930s.

The concept of a welfare state, which was pursued by social democratic and Christian democratic governments, was to promote economic and social wellbeing of its citizens. The ideological fundamentals included the principles of equal opportunities, equitable distribution of wealth and public responsibility for those citizens who were unable to provide for their own subsistence. An important element of these efforts was providing universal access to social security and pensions to as many citizens as possible[59].

Ultimately, four welfare state models emerged in Europe: the democratic Nordic model (in Denmark, Finland, Norway, Sweden[60] and the Netherlands); the Christian democratic continental model (in Austria, Belgium, the Czech Republic, France, Germany, Hungary, Luxembourg, Poland and Slovenia); the liberal Anglo-Saxon model (in Ireland and the United Kingdom); and the Mediterranean model (in Greece, Italy, Portugal and Spain)[61]. All the welfare states

58 Beard M.: SPQR. Historia Starożytnego Rzymu. Radomski N. (transl.). Poznań, 2016, 408.

59 Welfare state (from Wikipedia, the free encycplopedia). https://en.wikipedia.org/wiki/Welfare_state (access: 26.06.2022).

60 Nordycki model demokracji i państwa dobrobytu. Edwardsen T. S. i Hagtvet B. (eds.). Warszawa, 1994, 65–106.

61 European social model (from Wikipedia, the free encyclopedia). https://tinyurl.com/ykdxrbbn (access: 26.06.2022).

in Europe share the following aspects: political responsibility for employment conditions; social protection of all citizens; and social inclusion and democracy. The institutions of these states include free access to healthcare; free access to higher education; strong labour protection measures; generous social programmes encompassing unemployment insurance; and general access to pension schemes and public housing[62].

The growth of social benefits within the European welfare states has neither completely reduced inequality, nor eliminated poverty. A reliable measure of inequality is the Gini coefficient, which compares most favourably in the Nordic countries in relation to, for example, the Anglo-Saxon countries. At the dawn of the 21st century, overcoming poverty became a priority for many European countries, such as Ireland and the United Kingdom. Nevertheless, between 2008 and 2012, the number of people living in poverty or social exclusion in the 28 EU countries increased by 6.7 million, reaching 124.2 million in a population of around 500 million people[63]. Income levels are influenced by gender, location and ethnicity[64], albeit Anthony B. Atkinson also points out that "inequality of money income is of a less concern where the state provides services such as education and healthcare free to all, and where housing and transportation are subsidised"[65].

Inclusion processes: significance of European integration

The building of social inclusion systems in Europe was also fostered by the integration processes initiated after World War II, culminating in the creation of the European Union in 1993 under the Maastricht Treaty[66]. Some of the most significant benefits of social inclusion are the efforts undertaken to reduce economic and social inequalities within the EU; to promote sustainable development; to increase social

62 Ibidem.
63 Atkinson A.B.: op. cit., 49.
64 Ibidem, 72.
65 Ibidem, 87.
66 European Union Law with an introduction. 14th edition. Warszawa, 2010, VIII.

and economic cohesion; and to invest in human capital. At present, this also includes mitigating the social and economic impact of the energy transition and the COVID-19 pandemic.

These activities have been implemented from the European Funds, which are disbursed from the EU budget[67]. The size of the contributions to the budget (which cover approximately 70 percent of the EU revenues), as well as the disbursements, depend on the GDP and population of the individual member states. Hence, some of the Union's wealthier member states are net contributors to the EU, while others are net beneficiaries[68]. The balance of financial flows between Poland and the European Union between 2004 and 2021 (as in November, 2021) is positive for Poland and amounts to almost 141.8 billion euros[69].

An unquestionable effect of the integration processes is the creation of a safety buffer and a zone for peaceful existence, which have gradually involved an increasing number of countries. These are countries like Spain and Portugal, which became democratic after the fall of their respective dictatorships, as well as countries that were previously under the Soviet Union's sphere of influence, for example Poland. The safety effect is further strengthened by most of these countries' NATO membership.

Communism in Central and Eastern Europe: between social exclusion and inclusion

World War II contributed to a widespread fall in income inequality, a process that was observed both in the victorious and the defeated countries. Anthony B. Atkinson notes:

> In some cases, this was a product of the "chaos" of war and occupation, or of the structural breaks imposed by

67 European Funds Portal. https://tiny.pl/9gnqv (access: 27.06.2022).

68 Official website of the European Union, National contributions. https://tiny.pl/wffk7 (access: 27.06.2022).

69 The website of the Smart Growth Operation Programme, Poland has gained 141.8 billion euros in settlements with the European Union budget since the beginning of EU membership, 20.01.2022. https://tiny.pl/wffk5 (access: 27.06.2022).

> the post-war settlement. But even in countries where there was continuity of government, major changes took place as a result of new social attitudes and a greater sense of social solidarity[70].

One of the key consequences of World War II for Central and Eastern European countries was the imposition of Soviet domination on the peoples living in this part of Europe, as well as the fundamental conversion of the socioeconomic and political system under Moscow's dictates. At the beginning of this period, a system of terror and repression was unleashed against the opponents of the new order. This led to the exclusion of some citizens from public (and often economic) life. Moreover, the repressions included long-term imprisonment, torture, death sentences and deportation to the Soviet Union. Political pluralism was abolished and replaced by the dictatorship of one party, the Communist Party. The societies of the Central and European countries were locked, en masse, into a system over which they had no real control.

The Polish "Solidarity" movement played a huge part in the ultimate, principally peaceful collapse of the communist system. The changes initiated in all the former communist countries led to social, economic and political reforms which contributed to building inclusive societies and participation in European integration processes, first in the Council of Europe, followed by the European Union and NATO.

Poland has become a country that, in less than a quarter of a century, has risen to the forefront of economic growth and the development of inclusive societies within the region. According to Marcin Piątkowski, the author of a well-received book about these changes, the grounds for this success appeared under communist rule. One of them was the agrarian reform, which, by expropriating the landed gentry[71], led to the collapse of the oligarchic system. In Piątkowski's opinion, the system blocked the development of Poland's socio-economic

70 Atkinson A.B.: op. cit., 104–105.

71 Kersten K.: Narodziny systemu władzy. Polska 1943–1948. Warszawa, 2018, 204.

growth over the past centuries and in many respects resembled the relations prevailing in some Latin American countries[72]. Under communist rule, for the first time in history, Polish society had access to mass education and higher education opportunities stood before those who had limited chances of studying during the interwar period, primarily various groups of the rural population[73]. Consequently, a very well-educated society, new elites and economic and technical professionals emerged and evolved into valuable human capital[74], capable of taking responsibility for the country's fate and setting it on the road towards rapid development[75].

Cultural aspects of inclusion

Apart from its continental extent, Europe is also a cultural phenomenon. It forms a combined geographical mass with Asia, whilst as a political category it is usually associated with the European Union, although in terms of territory, they are not one and the same. With a few exceptions, European populations are feminised. Fewer and fewer children are born into the aging European societies[76], which puts them at a risk of depopulation. Immigrants and their descendants make up a significant proportion of the particular populations, which include a large share of Muslims from different parts of the world[77]. Their numbers increased considerably during the migration crisis of 2015 and another refugee crisis is linked to Russia's aggression against Ukraine. Since the beginning of the war, between 24 February and 3 July, 2022, 4.5 million refugees arrived in Poland and 2.6 million Ukrainian residents left in the opposite

72 Piątkowski M.: op.cit., 143–144.

73 Ibidem, 132–135.

74 Frank R.H., Cook Ph.J.: Społeczeństwo, w którym zwycięzca bierze wszystko. Toruń, 2017, 129–130.

75 Piątkowski M.: op. cit., 146.

76 Okólski M., Fihel A.: Demografia. Współczesne zjawiska i teorie. Warszawa, 2012, 143–147, 227–233.

77 Göle N.: Muzułmanie w Europie. Dzisiejsze kontrowersje wokół islamu. Kraków, 2016, 15.

direction[78]. These demographic processes are one of the important reasons for changes, including cultural transformation, in Europe. Consequently, the governments of individual countries are faced with the challenge of integrating immigrants into local social life and preventing their exclusion.

Europe has always been an ethnically, linguistically and religiously diverse continent. In the past, monarchs often strove to ensure the religious homogeneity of their subjects, using restrictions to exclude or partially exclude those who did not belong to the dominant religious groups (pagan people were excluded by definition). Under this policy, Jews were repeatedly forced to leave their country of residence, as in the infamous year 1492, when they were expelled from Spain. In 1609, the Moriscos (Muslims), who had been forced to convert to Christianity after 1492, were also driven from this country[79]. Exceptions in the approach to other denominations included the tolerance-based religious relations in the Holy Roman Empire, the Polish-Lithuanian Commonwealth and the Ottoman Empire[80], especially as the latter two were ethnically complex, whilst all three realms were multiconfessional.

Nowadays, freedom of religion and religious practice in Europe is guaranteed both by the *Declaration of Human Rights* and on a regional level. Even today, however, there are situations within the European Union that can be interpreted as a violation of these rights. In Greece, for example, there is no separation of the Church from the state (Greek Constitution, section 3)[81]. Orthodox religious education is compulsory

78 How many refugees from Ukraine are in Poland? [update] compiled by Zespół 300Gospodarki 3 July 2022. https://tiny.pl/9swd1 (access: 3.07.2022).

79 Vincent M., Stradling R.A.: Wielkie kultury świata. Hiszpania i Portugalia. Warszawa, 1997, 93.

80 Bérenger J.: Tolerancja religijna w Europie w czasach nowożytnych (XV-XVIII wiek). Poznań, 2002, 23–78; Shaw S.J.: Historia Imperium Osmańskiego i Republiki Tureckiej, t. 1 1280–1808. Warszawa, 2012, 242–245.

81 CONSTITUTION OF GREECE (as of July 1, 2005). https://tiny.pl/wffnh (access: 9.0.2022); Pawlicki J.: Grecki tron rozchodzi się z ołtarzem. "Gazeta Wyborcza", 4.10.2006.

in public schools[82] and, until recently, the Greeks' identity documents included information about their faith.

One of the religions that has existed in Europe alongside Christianity since Roman times is Judaism. On the eve of World War II, the number of the followers of Judaism, that is, the Jews, was estimated at 10 million[83]. During the war, 5.8 million European Jews were exterminated[84]. After 1945, Jewish communities were rebuilt, but whereas before the war nearly 3.5 million Jews lived in the Second Polish Republic, today, according to the 2011 census, their population in Poland counts 7.4 thousand[85].

The post-war migration processes in Europe have contributed to the development of religious pluralism, especially the renewed growth in the number of followers of Islam. Islam has been present in Europe since the Middle Ages and its spread in Southeast Europe was linked to the expansion of the Ottoman Empire. After World War II, successive waves of Muslim immigrants from culturally diverse backgrounds arrived in Western European cities. Many immigrants have been settling in Europe close to their compatriots, creating ethnic ghettos that encourage the isolation of newcomers and making it difficult to integrate them into the host societies. The absence of inclusion which leads to the emergence of "parallel" societies is often fostered by customs, including family life models based on the dominance of men, who, for example, sometimes have more than one wife. While this usually conforms to their native culture, it infringes the laws of the host countries and raises many controversies. This stems from the fact that immigrants usually come from collectivist societies that place the welfare of the social group above the rights of the individual, whereas in European countries it is exactly the opposite. With the steady influx of immigrants, many politicians

82 Preece J.J.: Prawa mniejszości. Warszawa, 2007, 71–72.
83 Wasserstein B.: W przededniu. Żydzi w Europie przed drugą wojną światową. Warszawa, 2012, 1.
84 Szostkiewicz A.: Zagłada. [In:] Historia Żydów. Trzy tysiące lat samotności. Polityka. Wydanie specjalne. 2008, 1, 72–77.
85 National minorities. Jews. The Republic of Poland Internet Service. https://tiny.pl/wffkg (access: 14.07.2022).

have begun to carefully "stress what [is] expected of immigrants, in particular to be able to speak the language of the country they [are] in and to live by its laws"[86].

In an effort to integrate immigrants, the host countries are pursuing a policy of providing them with social welfare, healthcare and education benefits. Despite these measures, in many parts of Europe there are concentrations of immigrants living under the rules of their native countries. There have even been suggestions that some issues, such as family life, should come under such regulations[87]. Still, along with immigrants, negative cultural practices are appearing in Europe that violate human rights. For example, the "honour"-killing of women, who, according to their communities of origin, violated their own honour and, thus, also the honour of the family. Another example is the forced marriage of girls or female circumcision leading to mutilation of women's external genital organs. These actions are by no means acceptable in countries who are members of the Council of Europe[88].

In the second half of the 19th century, language became both an exclusionary and an inclusionary criterion. This was a consequence of discrimination through language education, targeting languages spoken by national and ethnic minorities. After World War II, in the era when the concept of human rights was institutionalised, both at the universal and regional levels, the languages of national and ethnic minorities came under legal protection (both local and international, especially in the European Union). It is all the more important that, according to the *Ethnologue*, out of the 7151 living languages in the world[89], *only* or *as many as* 234[90] are spoken in Europe. This means that Europe is characterised by a profuse diversity of the languages, cultures and histories of its peoples, which, as A. Kaletsky

86 Murray D.: Przedziwna śmierć Europy. Imigracja. Tożsamość. Islam. Poznań, 2017, 132.
87 Ibidem. 131–132.
88 Ibidem. 136.
89 Simons G: Welcome to the 25th edition. Ethnologue Languages of the World (February 21, 2022). https://www.ethnologue.com (access: 1.07.2022).
90 Anderson S.: Języki, Łódź, 2017, 26.

notes, will never melt into a single melting pot[91]. Indeed, the inclusive nature of the conventions adopted by the Council of Europe, the EU and national governments have ensured that minority languages in Europe, even those spoken by relatively small communities, for example the Sámi people (of Lapland), are taught in schools[92] or used in local media; if only because "Languages spoken by small and historically isolated groups may preserve knowledge about the natural world that can be of immense value"[93]. This applies, for instance, to the names of plants, which are used for medicinal purposes and, in many cases, have previously been unknown to modern science[94].

In particular, the *European Charter of Regional or Minority Languages* that protects "historical regional or minority languages of Europe, some of which are in danger of extinction, contributes to the maintenance and development of Europe's cultural wealth and tradition"[95]. The pool of languages spoken in Europe is also enriched by immigrants from various, often distant parts of the world although, as mentioned above, they are expected to learn the language of the host country.

Health-related aspects of inclusion

In its 1948 constitution, the World Health Organisation (WHO) defined health as "a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity"[96]. In recent

91 Kaletsky A.: Bezcenny skarb Europy. "The Times", 5.08.2001. See: "Forum", no. 32 (1879), 3.08.2001.

92 Preece J.J.: op. cit., 159–160. Pawlicki J.: Reniferowa dyskryminacja szwedzkich Sami. "Gazeta Wyborcza", 1–2.12.2007.

93 Anderson S.: op. cit., 60.

94 Redlińska I.: Ostatnie słowo ginącej mowy. Kultura. Nauka. Styl życia. "Rzeczpospolita", 21.09.2007.

95 European Charter for Regional or Minority Languages of November 5, 1992, gov.pl. Republic of Poland Internet Service. https://tiny.pl/wffn1 (access: 30.06.2022).

96 The WHO constitution states, https://tiny.pl/wffk1 (access: 1.06.2022). World Health Organization, https://tinyurl.com/5e9jyc2d (access: 1.07.2022).

years, this definition has also been expanded to include the ability to lead a productive social and economic life, as well as a spiritual dimension. The importance attached to health by modern societies is supported by the fact that life expectancy in good health is one of the six basic criteria of happiness specified in the *World Happiness Report*. According to the 2022 ranking, the best countries to live in (in descending order) are: Finland, Denmark, Iceland, Switzerland, the Netherlands, Luxembourg, Sweden, Norway, Israel and New Zealand[97]. Thus, all the Nordic countries where healthcare is a priority are in the top ten.

In Europe, the concern for a healthy body dates back to ancient times. Nevertheless, even then, as well as in later centuries, certain diseases, such as leprosy, stigmatised the sick and excluded them from their communities because illness was regarded to be a consequence of sin[98]. Even in modern times, illness has also been perceived as a reason for exclusion. This followed the outbreak of the HIV/AIDS epidemic, when fear of infection led to campaigns that aimed to exclude AIDS patients and HIV-positive people from society. Hospital staff often refused to treat patients with HIV and in Switzerland, there was even a proposal to tattoo those having been infected[99]. “Seropositive” children were removed from schools and people from high-risk groups, who were not necessarily sick, were stigmatised, discriminated and perceived as potential carriers of the plague, just like Jews in the Middle Ages[100]. Jacques Ruffié and Jean Charles Sournia have observed that these attitudes are an expression of the most primal human reaction to an unknown danger,

97 Łysiak M.: Znamy wyniki World Happiness Report 2022. Do najszczęśliwszego kraju dolecimy z Polski w niecałe 2 godziny. 18.03.2022, National Geografic Polska, https://tiny.pl/wffng (access: 1.07.2022); Finlandia najszczęśliwszym krajem na świecie. Polska na 48. miejscu. https://tiny.pl/wffkh (access: 1.07.2022).

98 Carmichael A.G.: Trąd: wielkie oczy strachu. [In:] Wielkie epidemie w dziejach ludzkości. Kiple K.F. (Ed.). Poznań, 2002, 74–76.

99 Ruffié J., Sournia J.Ch.: Historia epidemii. Od dżumy do AIDS, Warszawa, 1966, 198–199.

100 Naphy W., Spicer A.: Czarna śmierć, Warszawa, 2004, 138.

which usually leads to panic[101]. Recently, such responses re-emerged after the outbreak of the COVID-19 pandemic.

One of the most significant health, and even life-threatening, factors is hunger and malnutrition, which have accompanied humankind since the beginning of time and exist also in the modern world, mainly in Sub-Saharan African countries. European societies experienced famine during and immediately after the First and Second World Wars. During World War I, an estimated 800 thousand people died from malnutrition and related diseases in Germany alone[102]. During World War II, Germans did not suffer real famine. Instead, millions suffered in occupied European countries because the Nazis used hunger as a means of extermination. Moreover, their priority was to supply the Wehrmacht and the German society. In the course of the war, approximately 250 thousand people died of starvation in Greece, and between 16 and 20 thousand in the Netherlands, whilst in the winter of 1941 the Nazis starved to death between 1.3 and 1.6 million Soviet prisoners of war[103]. The number of people who died of starvation in the occupied territories within the borders of pre-war Poland during and immediately after the war is unknown[104].

In 1946, about 100 million Europeans were undernourished as they consumed only about 1,500 kilocalories per day[105] while, in Ukraine, the famine of 1947 took on the proportions of a natural disaster and claimed between 1.0 and 1.5 million lives[106].

Hunger and malnutrition are grave danger. As Martín Caparrós, author of the famous *Hunger*, notes: “Chronic malnutrition—they say—doesn’t kill you in one fell swoop, but it also doesn’t allow you to live as you should: reduced bodies, deficient minds”[107]. Elsewhere the same author recalls the words of a doctor from Médecins Sans

101 Ruffié J., Sournia J.Ch.: op. cit., 199.
102 Taylor F.: op. cit., 184.
103 Lowe K.: op. cit., 61–66.
104 Zaremba M.: Wielka trwoga. Polska 1944–1947. Kraków, 2012, 525.
105 Caparrós M.: Głód. Szafrańska Brandt M. (transl.). Kraków, 2016, 253.
106 Zaremba M.: op. cit., 533.
107 Caparrós M.: op. cit., 142.

Frontières[108], who tells a woman in Bangladesh that if her children do not eat for a longer time, problems will arise later, because they will not grow or be able to learn[109]. This is an example of a situation that leads directly to permanent social exclusion.

In Europe, the threat of hunger was eradicated relatively early, unlike in other parts of the world. Today, it is falling steadily in Asia and Latin America, but is still present in many countries in Sub-Saharan Africa[110].

Integration processes have played a key role in addressing the importance of health matters in the European public sphere. Initially, the extent of such topics was quite limited in the founding treaties. Aiming to promote cooperation on the field of healthcare, they concerned working conditions or the right to health and medical care. The issues became more pronounced in the Single European Act and the Treaty on European Union. At that time, the intention was to support the Member States' actions in the field of public health. Of crucial importance was the provision which called for commitment to providing a high standard of healthcare by assuring that healthcare requirements would constitute an inherent part of the Community's policies[111].

The EU's efforts in public health focus mainly on legislation and taking action to "complement and support Member States in improving the health of Europeans, reducing health inequalities and moving towards a more social Europe"[112]. The EU is active in shaping an inclusive society. Actions taken, among others, by the European Parliament aim to achieve the fullest possible social inclusion of people with disabilities and the rapidly growing number of elderly people in EU

108 Medecins Sans Frontiers. https://www.msf.org/ (access: 2.07.2022).

109 Ibidem, 295. Deaton A.: Wielka ucieczka. Zdrowie, bogactwo i źródła nierówności. Warszawa, 2016, 110.

110 Kłosowicz R.: Konteksty dysfunkcyjności państw Afryki Subsaharyjskiej. Kraków, 2017, 223.

111 Consolidated version of the Treaty on the Functioning of the European Union – PART THREE: INTERNAL POLICIES AND ACTIONS OF THE UNION – TITLE XIV: PUBLIC HEALTH – Article 168 (ex Article 152 TEC). https://tiny.pl/wffkk (access: 2.07.2022).

112 European Parliament. News, Improving public health: what is the EU DOing about it? 12-07-2019. https://tiny.pl/wl64k (access: 2.07.2022).

countries. The Parliament's approval of the Directive on the Accessibility requirements for products and services (the European Accessibility Act, EAA) serves to achieve this goal[113]. Its provisions aim to ensure that products of everyday use and essential services (such as smartphones, computers, e-books, ticket machines, self-service check-outs, cash dispensers, etc.) are accessible to people with disabilities and older people throughout the EU[114].

In accordance with the principle of subsidiarity, EU action is complementary to national health policies which have the competence to decide on the organisation and financing of healthcare. Concern for safeguarding citizens' healthcare is included in the European concept of the welfare state[115]. In pursuit of the principle of an inclusive society, the European Health Insurance Card (EHIC) was introduced across the EU. Its possession ensures that every EU citizen is entitled to medically justified healthcare during a temporary stay in another EU country, at a level available to the citizens of that country. The EHIC also covers countries such as Iceland, Liechtenstein, Norway and Switzerland[116].

European countries have given priority to improving the functioning of publicly funded care systems to help them meet the needs of people with disabilities to the greatest possible extent. The state and its institutions are seen as the main instrument for removing the various barriers that limit the functioning of disabled people, especially the poorest, in public space. In addition, the state provides a legal framework for measures that are both inclusionary and anti-discriminatory[117].

Inclusionary measures concerning disabled people and their needs are also addressed at supranational European level. In 1996,

113 European Accessibility Act, European Funds Portal, 11.06.2019. https://tiny.pl/wff8m (access: 9.0.2022).

114 European Parliament. News, Improving public health: what is the EU doing about it? 12-07-2019. https://tiny.pl/wcwxx (access: 2.0.2022).

115 Welfare state (from Wikipedia, the free encyclopedia), op. cit.

116 European Parliament. News, Improving public health: what is the EU doing about it? 12-07-2019, op. cit. (access: 2.0.2022).

117 Barnes C., Mercer G.: Niepełnosprawność. Warszawa, 2008, 139–140.

at the initiative of the European Commission, a directive was adopted to ensure equal opportunities for people with disabilities and, a year later, a similar clause on anti-discrimination of different population groups was added to the amended Treaty on European Union. Another EU directive obliged Member States to adopt anti-discrimination legislation, while the European Commission designated 2003 the Year of People with Disabilities[118].

At this point, it should be emphasised that observation of public spaces in European cities has demonstrated that over the past decades many traditional barriers have been eliminated, which prevented people with disabilities from access to offices, schools, shopping facilities, cultural and entertainment venues and public transport. Many of these projects were implemented with the support of EU funds.

Over the course of the past century, there has been great progress in healthcare, reflected in higher life expectancy and lower infant mortality. However, this progress has also caused higher inequality, as wealthier and better educated people have been able to use knowledge of individual health risks more quickly and effectively. Angus Deaton notes that "health progress creates gaps in health just as material progress creates gaps in living standards. These 'health inequalities' are one of the great injustices of the world today"[119].

Conclusion

Various forms of exclusion have existed since the dawn of civilisation. Some of these, for example slavery, have survived to this day. Some authors see the Black Death in the mid-14th century as a trigger for the rise of inclusionary institutions, due to the demographic changes it initiated in Western Europe. As late as the second half of the 19th and the first half of the 20th centuries, many institutions and actions of exclusionary nature were still observed in Europe. They were driven by anti-Semitism or militant nationalism, among other things, culminating during World War II. At this time, exclusion became an

118 Ibidem, 145.

119 Deaton A.: Wielka ucieczka. Zdrowie, bogactwo i źródła nierówności. Warszawa, 2016, 25.

instrument of power based on actions such as mass displacement, starvation and the extermination of millions of people simply because they were “different,” less worthful and therefore condemned. After World War II (which helped reduce economic disparities) the physical capital it destroyed was rebuilt based on human capital. On a large scale, institutions that promoted inclusion were also rebuilt or established. This included the welfare state, which provided social security to the wider society in Western Europe and, after the collapse of communism, also in Central and Eastern Europe.

Inclusionary trends have been reinforced by European integration. The idea of protecting human rights underpinned not only the protection of these rights, but also the protection of the cultural heritage wherein the languages spoken in Europe play an important role. The importance of good health as a factor that promotes inclusion and counteracts exclusion has also been acknowledged, since even today illness, especially new, unfamiliar or contagious, can be a potential cause of exclusion. It is also particularly important to integrate people with disabilities into society, in light of their growing numbers in Europe in concurrence with the ageing of the European populations.

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Lectures on social aspects of suicide as an impulse for social inclusion of people at risk of suicide. Experience from Poznań University of Medical Sciences

Introduction

When, in 2019, the total number of suicides in Poland reached 5,255, it seemed that the upcoming news about an unknown disease ravaging China and heading towards other countries around the world could cause anxiety and fear, which would translate into the future dynamics of suicides. It turned out, however, that mechanisms similar to those occurring during the war also worked here. In the years 2020–2021, when the Covid-19 pandemic not only entered the minds of Poles for good, but also began to take its toll in the form of thousands of deaths, the number of suicides stabilized. According to the data collected by the National Police Headquarters, there were 5,165 suicides in Poland in 2020 and 5,201 suicides in 2021.

The Covid-19 pandemic hit the economic foundations and lifestyle of the middle classes the hardest[1]. What deserves attention here is the research report entitled "Determinants of depression and generalized anxiety symptoms in adult Poles during the Covid-19 pandemic-report on the first wave of longitudinal study" (my translation). The research was conducted from 4 to 8 May 2020 on a nationwide

1 Mucha M.: Psychosocial Effects of the COVID-19 Pandemic in Polish Society, "Social Context", 2021, 2, 9, 128–132.

random-quota sample of 1,179 adults living in Poland. The conclusions of this report highlight the exacerbation of symptoms of depression and generalized anxiety disorder among young people, people with lower socioeconomic status, people in quarantine or people who have been infected with the coronavirus, have lost their jobs and/or continuity of pay. Therefore, it can be concluded that these social groups require special care and help from psychologists and psychiatrists[2].

Macrosocial phenomena, such as the Covid-19 pandemic and the ongoing war in Ukraine, effectively distract society from the issue of suicide and suicide attempts. In these circumstances, it is worth reflecting on the drama of people contemplating committing suicide[3]. These people are subject to strong escapist instincts and require immediate inclusive interaction.

The aim of all activities within the scope of suicide prevention is to have people after suicide attempts abandon such activities in the future and, consequently, to make them capable of altruistic behavior. Before that happens, however, the social inclusion of people at risk of suicide must be fulfilled.

The aim of this paper is to present the assumptions and actions taken as part of the elective lecture series entitled "Social aspects of suicides" held at Poznań University of Medical Sciences in 2005–2021.

Lecture "Social aspects of suicides" as an element of adult education with regard to promoting social inclusion of people at risk of suicide

Effective suicide prophylaxis imposes the necessity of widespread adult education in this area[4]. Adult education with regard to occurrence

2 Gambin M., Sękowski M., Woźniak-Prus M., Cudo A., Hansen K., Gorgol J., Hufejt-Łukasik M., Kmita G., Kubicka K., Łyś A.E., Maison D., Oleksy T., Wnuk A.: Uwarunkowania objawów depresji i lęku uogólnionego u dorosłych Polaków w trakcie pandemii COVID-19 – raport z pierwszej fali badania podłużnego. Warszawa, 2021. https://tiny.pl/9f7md (access: 12.08.2022).

3 Durkheim É.: Samobójstwo. Wakar K. (transl.). Warszawa, 2006.

4 Boczukowa B.: Jak kształcić dorosłych: refleksje andragoga. Toruń, 2010; Uczący się dorosły w zmieniającym się świecie. Fabiś A.,

of suicidal behavior should be conducted primarily among representatives of medical professions. In their professional activity, doctors, paramedics, nurses, physiotherapists, etc., have many situations when they encounter this problem. Starting from this premise, an initiative was introduced to launch an optional lecture at the Department of Social Sciences of Poznań University of Medical Sciences, in order to increase this knowledge. One of the main goals was to make students aware that by following their professional vocation they can not only save human lives, but also reintegrate into society those who intended to take their own lives.

Throughout the seventeen years that the "Social aspects of suicides" lecture have been conducted, they were attended by a great many of students (N=1560) enrolled in programs such as: Public Health, Obstetrics, Nursing, Physiotherapy, Electroradiology, Paramedicine, Occupational Therapy.

It is worth taking a closer look at the topics proposed to students at the Department of Health Sciences at Poznań University of Medical Sciences as part of an optional lecture on the problem of suicide.

The elective lecture entitled "Social aspects of suicide" is held as a series of 15 classes (15 × 45 minutes). This amount of time is insufficient, though it does allow at least to signal important aspects of suicidal behavior. The lecture ends with the students writing a paper on the specific issues raised. Students receive 1 ECTS point for completing the classes.

The program of this elective (by the author of this article) covers the following specific issues:

1. The issues of defining suicide (Durkheim, Stengel, Weisman, Lansberg, WHO definition), including borderline behaviors which are difficult to define unequivocally. Numerous

Stępniak-Pająk A. (eds.). Bielsko-Biała, 2010; Suchy S.: Edukacja dorosłych pracowników i bezrobotnych. Warszawa, 2010; Maliszewski T.: Pomiędzy tradycjami a przyszłością edukacji dorosłych, „Edukacja Dorosłych" 2012, 2, 43–57; Kławsiuć-Zduńczyk A.: Poradnictwo całożyciowe jako element wsparcia w edukacji dorosłych. Toruń, 2014; Stochmiałek J.: Kryzysy życiowe osób dorosłych: refleksje andragogiczne i edukacyjne. Warszawa, 2015.

examples are analyzed here, for which it is not easy to say whether they are suicides, accidents or homicides (1 × 45 minutes).

2. The prevalence of suicides in the world. The extent and characteristics of suicidal behaviors in Poland, in individual European countries, as well as in China, Japan, Iran, Afghanistan, the United States, Mexico and Australia are presented here (1 × 45 minutes).
3. Great religions' attitude towards suicide (Christianity—Catholics, Protestants, Orthodox, Judaism, Islam; Buddhism, Hinduism). Various traditions, fractions, as well as situations where the official doctrine was liberalized, for example during the war, are shown here (1 × 45 minutes).
4. Suicides in sects (the Donatist sect, the Cathars called Albigensians, the Temple of the People sect, the Branch of David sect, the Great White Brotherhood of Yusmalos, the Order of the Temple of the Sun, the Higher Source, Satanic sects). The psycho-manipulative mechanisms used in sects and affecting especially young, lost people are analyzed here. During the lecture, examples of suicides in sects in Poland are also discussed (1 × 45 minutes).
5. Selected sociological theories of suicide—a critical analysis (classic theory by E. Durkheim, M. Halbwachs' theory, A. Henry and J. Short's theory, the ecological theory of suicide by P. Sainsbury, D. Lester's and A. Leenaars' theory etc.) (1 × 45 minutes).
6. War suicides—characteristics of the phenomenon (1 × 45 minutes).
7. The phenomenon of altruistic suicide (suicides by conspirators, spontaneous suicides on the battlefield, suicide as a political protest, suicide terrorist attacks—motivations, organization, mechanisms and course of incidents) (2 × 45 minutes).
8. The issue of mourning after a suicidal death. Here the emphasis is placed on getting to know the elements that constitute the syndrome of experiencing mourning after the suicide of a loved one. Specific detailed situations are analyzed,

enriched with a talk on the possibility of providing help to such people and families (2 × 45 minutes).

9. "Contagious" suicides and suicide pacts. Information about the mechanisms governing series of suicides provides students with knowledge about some suicides' power of impact and inspiring subsequent victims (2 × 45 minutes).
10. The issues of presuicidal and postsuicidal prophylaxis (3 × 45 minutes).

Lectures are conducted in an interactive way, that is, the lecturer encourages students to ask questions and express their personal opinions. During the classes, the teacher emphasizes the need to provide medical help to the desperate, but also develops the conviction that these people must return to society. People from the vicinity of the would-be suicide play a significant role in this process of returning to society. Representatives of medical professions are naturally included in the circle of these people and can evoke in them this very need to engage in the process of social inclusion of people in a suicide crisis. Practice shows that students often ask detailed questions and ask for other aspects of suicidal behavior, not included in the lectures, to be expanded as well. It happens that after the formal end of the lecture, there is still a discussion and detailed questions are asked by students. Sometimes these questions pertain to what else can be done for the desperate after medical procedures are completed.

Students who attend this elective (out of over 130 others) speak positively of the scope of the specific topics discussed and the form of the class. From the very beginning, the lectures on the social aspects of suicide have attracted considerable interest. For students taking this elective lecture attendance is obligatory, and at the end they write an essay on a detailed topic proposed by the lecturer on the issues presented in the lecture. The students' active participation in discussions that sometimes ensue is also welcome.

Medical students find the classes interesting not only because of the unique issues discussed there, but also because of practical information on the application of selected forms of suicide prophylaxis[5].

5 Młodożeniec A.: Ocena klinicznych czynników ryzyka samobójstwa, "Suicydologia", 2008, IV, 20–28; Hołyst B.: Profilaktyczne funkcje

Students of the Public Health program constitute the most numerous group of lecture participants (N=475). Those are usually students of the first or second year of undergraduate studies. The second largest group are Physiotherapy students (N=408), predominantly first year undergraduate students or first year graduate (Master's degree) students. A large number of attendees is Nursing students (N=324), mostly second year graduate (Master's degree) students. The lecture was also attended by 163 students of Paramedicine program (mostly from the first and second year of undergraduate studies) and 81 students of Obstetrics. Among the students who completed the course there were also 46 Electroradiology and 63 Occupational Therapy students, mainly from the first and second year of undergraduate studies.

The analysis of the profile of students choosing this subject shows that these are mainly students of the first two years of undergraduate studies. It can therefore be assumed that young people who recently passed through the late stages of adolescence are still interested in the issues that usually concern adolescents experiencing suicide and suicide attempts of their peers. They feel a need to deepen their knowledge relating to issues in suicidology.

Students often admit that the choice of these classes was prompted by their personal experiences related to suicide or a suicide attempt of a close person (family member, friend, classmate, etc.). Many of these young people are eager to explore the motivations behind suicide behavior. It is very important for them to understand the uniqueness of social chains of circumstances that lead to suicidal behavior, especially of their peers. They wonder how the process of the gradual shift of an individual to the margins of social life is proceeding. They ask questions about the reasons why some people escape from society into death. Students attending the optional lecture "Social aspects of suicide", including those studying Paramedicine,

suicydologii, "Suicydologia" 2009–2010, V–VI, 152–173; 12. Hołyst B.: Suicydologia. Warszawa, 2012; Ryzyko samobójstwa u młodzieży. Gmitrowicz A., Makara-Studzińska M., Młodożeniec A. (eds.). Warszawa, 2015; Czabański A., Rosa K. (eds.): Zapobieganie samobójstwom. Poznań, 2016.

Table: Number of students enrolled in elective lecture "Social aspects of suicide" broken down into years and programs

Year	Public Health	Nursing	Physio-therapy	Obstetrics	Para-medicine	Electro-radiology	Occu-pational Therapy	Total
2005/2006	146	21	-	1	-	-	-	168
2006/2007	19	28	-	15	40	-	-	102
2007/2008	82	49	64	19	19	-	-	233
2008/2009	48	27	46	-	-	-	-	121
2009/2010	33	14	75	-	13	-	-	135
2010/2011	26	-	51	9	-	2	-	88
2011/2012	30	18	17	12	-	6	-	83
2012/2013	-	-	-	-	18	22	-	40
2013/2014	-	37	-	-	-	-	2	39
2014/2015	2	12	44	-	9	-	12	79
2015/2016	35	1	1	-	7	-	8	52
2016/2017	24	16	24	-	7	-	4	75
2017/2018	13	16	13	2	10	10	13	77
2018/2019	3	18	8	1	17	6	16	69
2019/2020	9	10	9	4	5	-	7	44
2020/2021	5	57	56	18	18	-	1	155
Total	475	324	408	81	163	46	63	1560

Source: own calculation

realize that saving a person's life by maintaining their vital functions is only the first step. The most important goal of suicide prevention is the social rehabilitation of these people, leading to their social inclusion.

Conversations with students and consultations as part of the elective lecture "Social aspects of suicide"

Conversations with individual participants during recess or after the formal end of the lecture are a particularly important part of the elective "Social aspects of suicide". Some young people share their personal suicidal experiences during these conversations. They talk about their experiences related to the suicide of a loved one. These interactions then turn into a form of primary therapy, during which a person who underwent suicidal experiences has a chance to finally open up and talk about their dilemmas and sufferings. In this sense, it cannot be ruled out that some students participating in the lectures in question receive a significant impulse to continue their own inclusion into society.

Students feel free to comment on their ignorance about the problem of suicide and their inability to perceive the signs of a suicide threat. The following statements of first-year students of Physiotherapy are an example: "But something was going on… It always is, but we don't notice it! Naive blind people!"; "I was very touched by the fact that a seemingly happy guy experienced such tragedies in his life that forced him to take such drastic steps, and we were quite nearby, yet far away!"; and

> A few days ago I came across her online diary. If only I had known it earlier! Who knows, maybe this tragedy wouldn't have happened. When I read her entries, tears spring into my eyes. (…) I've never imagined how terrible the pain of existence could be. (…) Ada would be turning 20 now. We were planning to celebrate her birthday together, as always…

A first-year Occupational Therapy student asks herself interesting questions with regard to detecting signs of a suicide threat in another person:

> (…) is human, as a social being, able to notice and become interested in the problems of people close to him, or is it an exception to the rule which states that human is not selfish by nature, but is interested in others. On the other hand, it can also be argued that perhaps he is selectively interested in other people's problems or, due to perceptual limitations, he or she is not able to immediately notice psychological changes in another person?

The opportunity to share information with someone who listens carefully is the first step in "working through" the problem. Such conversations are of invaluable therapeutic value for students themselves. In addition, they provide students with a wide range of knowledge on how to cope with difficult situations and provide effective help to people in a suicide crisis.

During conversations, which sometimes arise spontaneously during the course of the lecture, students ask a lot of questions that can be divided into several thematic groups:

- What the symptoms of suicide risk are
- How to help people orphaned by a suicide victim (case studies)
- Characteristics of suicidal behaviors in Poland (socio-demographic features of suicide victims and would-be suicides, methods of self-destruction etc.)

Questions most often concern the dilemma of whether a suicidal person can be helped at all.

During the course, students prepare short essays, covering topics that fall within the broadly understood subject of social aspects of suicide. These essays are not only about describing cases of suicidal behavior, but also about their evaluation, reflection on the possibility of undertaking behaviors other than suicidal. Some students write about their experience of suicide death either in the family or peer environment, analyzing the unique chains of circumstances that trigger suicidal tendencies and suicides. Here, too, young people often share their personal thoughts, which have a specific anti-suicidal value. Here are examples of such statements:

Woman, aged 19, first-year student of Public Health program:

> Every death affects the whole family and relatives of the deceased, and particularly death by suicide. (…) Such a family needs external support, because they are rarely able to cope with such a difficult situation, which often falls on them unexpectedly. (…) You cannot leave such people on their own, because this would only confirm their anxiety that they are guilty of what happened and that those around them think the same. (…) It is family members, friends, acquaintances and neighbors who are an important source of support, and it is their willingness to provide even the simplest help concerning daily duties that can prove invaluable. The most crucial element of therapy is the presence of another person, ready to listen even in silence and, above all, not to judge.

Woman, aged 21, second-year student of Nursing program:

> If only human indifference would give way to warmer feelings; if people began to notice others, not only when they need something from them, but especially when those others count on our help, then suicides would not be a compulsion or a choice. Human life is the most beautiful gift of God, which we are to multiply, not lose. Obstacles are placed on the paths of life, so that they can be bravely overcome, not avoided.

Woman, aged 20, first-year student of Paramedicine program:

> The very fact that my parents tried so hard to conceal what happened even from the immediate family is terrifying to me. The point is not to spread the word to everyone about the problem, but you also cannot pretend it isn’t there. Running away will not help you at all, it only causes more running away and living a lie. The conspiracy of silence can become unbearable over time. (…) Fear of talking to your own child, constantly searching their room, reading notes instead of talking—that is unacceptable to me.

Woman, aged 20, student of Public Health program:

> To this day, the topic of death by suicide still causes so much fear in people that they do not know how to approach the family of a suicide victim. At the same time, the feelings of stigma and shame that often accompany suicide situations make family members isolate themselves. As a result, the needs of the suicidee's family go unnoticed.

Then the respondent refers to the impact of suicide on one's immediate surroundings:

> When someone takes his or her own life—the "blow to the stomache" that death is—it acts like a shockwave, glaring around everyone who has known and been in contact with that person. (…) The closest people are particularly hit and hit the hardest; and the news of the death of a family member usually falls completely unexpectedly. (…) In the case of a suicide, there is forever the painfully hurtful awareness of family members that they have lost a loved one as a result of his or her own decision to leave the world. Grief after suicide is different!

Man, aged 21, student of Physiotherapy program:

> Sometimes a traumatic experience makes us feel like we are in some kind of nightmare, we have the impression that everything that happened is a stupid movie and we reject all thoughts on that given topic. (…) The parents came to their senses and started talking to their own child. Over time, they realized that the best doctors would not give a child the most valuable support, the kind that only parents can give. (…) I believe that without parental support and honest talk, a young man will not cope well with what is oppressing him. Even if there are a lot of outstanding specialists around him, but there is no parental support, he will feel rejected.

> Moreover, I think that the relationship at home also determines whether someone decides to attempt suicide.

A 19-year-old Physiotherapy student noticed that today, many families have deficiencies in communication and, what is more, a lack of mutual trust. She relates these problems to people attempting suicide:

> However, in all this, what puzzles and frightens me is how much people cannot live in the truth. How they are afraid to trust their loved ones, seek help from them. (…) Often, asking for help is not a sign of weakness only, but also of maturity and humility.

The optional lecture "Social aspects of suicide" offers a significant share of knowledge but it also has a practical dimension. Students show interest in all the detailed issues presented in the lectures; however, they become clearly active and emotionally involved when topics related to the broadly understood prevention of suicides and the possibility of engaging in the social inclusion of people at risk of suicide are taken up.

It seems to reflect well on the students of the Department of Health Sciences of Poznań University of Medical Sciences, who, apart from the general knowledge about people's suicidal behaviors, want to acquire practical knowledge that may contribute to curbing this social phenomenon.

Conclusions

The elective lecture "Social aspects of suicide" can be perceived as a relevant factor of suicide prevention. This can be considered in two aspects:

a) Help in understanding the pitfalls of engaging in suicidal behavior;
b) Providing information on the entire range of activities that are part of the broadly understood pre-suicidal and post-suicidal prophylaxis.

After the lectures, students acquire specific knowledge and skills that can be used by them in taking anti-suicidal activities and become an impulse for social inclusion of people at risk of suicide. So far, 1560 students of the Department of Health Sciences of Poznań University of Medical Sciences gained this knowledge and skills.

Students ask a lot of questions about specific suicidal situations, which may mean that there is a huge demand among these young people for knowledge focusing on taking practical anti-suicidal actions. This raises the question of the validity of developing an optional lecture focusing on transferring the information about existing methods of counteracting suicide in the area of both pre-suicidal and post-suicidal prophylaxis.

Among the topics that should be presented to students in the extended version, I would include:

- Rules for handling a family mourning the suicide of a loved one. Here, attention should be drawn to the experiences of these people and specific reactions of the social environment.
- Signs indicating suicide risk (with case-by-case analysis).
- Post-suicidal prophylaxis for adolescents experiencing suicide of a peer. This issue should also be reinforced with examples.
- Rules for handling people after suicide attempts. Here, it would be necessary to show the specificity of suicidal behavior in various age groups, with an emphasis on young people in the late stages of adolescence and on seniors.
- Rules for handling families and relatives of people after suicide attempts.[6]

During such classes, students could freely discuss possible strategies of action in individual cases concerning anonymous but specific persons. Therefore, it would be important to develop among students the ability to participate in discussions on this topic, and to develop their empathy skills.

It seems that the most important thing is to instill a belief in students that suicide is antisocial behavior, targeting the social structure

6 Czabański A.: Profilaktyka postsuicydalna dla młodzieży i jej rodzin. Poznań, 2009.

from the microstructural level (family) to the global society level (e.g., economic indicators). Therefore, it seems to be a legitimate view that medical school students should not accept the possibility to provide help in committing suicide. The goal of the elective lecture “Social aspects of suicide” or other optional lectures focusing solely on suicide prevention should be to demonstrate the adverse character of actions taken by some clinics in Switzerland and other countries which offer assistance in suicide to aged, ailing patients. Such actions are contrary to the basic ethical principles of the professional functioning of doctors and representatives of other medical professions.

Activities aimed at developing adult education in the field of suicidological knowledge include similar lectures conducted by professors and PhDs from the Polish Suicidological Society at such universities as: University of Warsaw, Coll. Medicum of the Jagiellonian University in Krakow, University of Warmia and Mazury in Olsztyn, University of Gdansk, University of Lodz and Jacob of Paradies University in Gorzow Wielkopolski. Starting from 2021, experts from the Polish Suicidological Society opened Poland’s first Postgraduate Studies in Suicidology at Warsaw Management University. The studies are oriented towards educators, psychologists and psychiatrists, but among the participants of subsequent editions there have also been social workers, employees of crisis assistance centers, probation officers and priests. Numerous webinars and trainings are held for representatives of professions dealing with the issue of suicidal behavior. A group of experts preparing the Suicidal Behavior Prevention Program under the National Health Program for 2021–2025 in coordination with the Suicidal Behavior Prevention Office at the Institute of Psychiatry and Neurology in Warsaw, designs webinars and trainings for journalists on how to inform the public about the phenomenon of suicides and about persons engaging in suicidal behavior. The planned educational activities for journalists will emphasize the issues of counteracting the marginalization of people after suicide attempts and involving representatives of the journalistic profession in activities aimed at stimulating social inclusion of people at risk of suicide. Activities undertaken as part of adult education on the issue of suicidal behavior should contribute to reducing the number of suicides in Poland and strongly encouraging the social inclusion of people at risk of suicide.

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Simulation in medical education: teaching patient communication in a simulated setting

Introduction

The social changes we have seen in recent years are inspiring a different way of looking at medical education. What worked a dozen or several decades ago is no longer successful today. Teaching the medical profession requires direct contact with the patient, which, for various reasons—an increase in the number of students, modifications to patient care, limited access to certain "types" of patients, etc.—is increasingly difficult. Consequently, medical education is looking for more effective didactic methods for teaching skills and shaping attitudes among students of various medical faculties, such as medicine, nursing, midwifery or emergency medicine[1]. The changes in education are primarily aimed at patient safety, but also at increasing the quality of medical services. Comprehensive preparation encompasses not only the area of factual knowledge, but also the training of social

1 Horodeńska M, Silverman J.: Pacjenci symulowani w edukacji medycznej – aspekty praktyczne. [In:] Symulacja w edukacji medycznej. Torres K., Kański A. (eds.). Lublin 2018, 139–161.

competences, which were not given much importance in the past. The patriarchal model of the medical-patient relationship, which has been in place for years, is no longer the most desirable one, so that the previous classical approach to student education has become insufficient. The new challenge in medical education, requiring the creation of an interactive learning environment in which the student is involved in various activities, has inspired the development of medical simulation as a valuable method in both under- and postgraduate education[2].

Medical simulation offers a very wide range of possibilities in student education. The fact that mistakes can be made, analysed and conclusions drawn without negative consequences is an invaluable advantage. It should be emphasised that the greatest educational value is in the discussion, the so-called debriefing, which is a key element of any activity using both low-fidelity, intermediate and high-fidelity simulation, and by conducting the discussion according to specific rules, the effectiveness of eliminating errors during subsequent activities increases significantly. Making mistakes is a natural part of the learning process, but it is important to constructively analyse the difficulties encountered, as only this way of training prepares students to work with patients, reducing the risk of adverse events. Medical errors are the cause of many deaths worldwide—no doubt one of the reasons for their occurrence is a flawed educational system[3]. In favour of education using medical simulation is also the fact that, thanks to the simulated conditions, the teacher can plan the implementation of specific clinical situations, so that students will be confronted with the most valuable cases at their stage of education, rather than with the patients present and available during classes in the ward or outpatient clinic.

2 Seweryn B.: Wprowadzenie do symulacji medycznej (istota oraz cele). [In:] Wprowadzenie do symulacji medycznej. Mirecka J., Dębska G. (eds.). Kraków, 2020, 18–22.

3 Jones F. et al.: Simulation in Medical Education: Brief History and Methodology, “Principles and Practice of clinical research”, 2015, 1 (2), 56–63.

It is worth emphasising that the process of teaching clinical competences is well illustrated by the so-called Miller's pyramid, according to which an effective combination of knowledge and skills can be realised, among other things, through the use of various medical simulation tools through the didactic process[4], which brings specific benefits to the fore in that they:

- influence the quality of the educational process,
- ensure the acquisition and/or improvement of skills,
- create an environment that is safe for the educational process atmosphere,
- improve the safety of real patients.

Teaching interpersonal skills

In addition to the technical skills involved in performing medical procedures of varying complexity, medical simulation also allows for the teaching of appropriate attitudes towards the patient, their family and members of the medical team. For this reason, it makes sense to include the teaching of the aforementioned interpersonal skills (sometimes referred to as non-technical skills) in the didactic process, as this will not only facilitate appropriate patient care in the near future, but will also bring satisfaction to both the patient and the health system representative, reducing the risk of professional burnout.

Due to organisational difficulties and the impact on patients' sense of safety, it is difficult to conduct standardised teaching of interpersonal skills during clinical classes. In this situation, the didactic process is supported by the participation of *simulated patients* (SP), through which, under controlled and reproducible conditions, students can improve their skills in correctly establishing contact with patients, which will be helpful in building a therapeutic relationship in their professional work. The concept of including "fake" patients in the educational process was proposed by Barrows as early as

4 Miller G.E.: The Assessment of Clinical Skills/Competence/Performance. "Academic Medicine", 1990, 65, Suppl., 63–67.

1964[5], and has since gained acceptance from the medical and patient safety communities.

It is important to note that it is not only the task of the Simulated Patients to reproduce a pre-defined role, but also to share their feelings and observations with the student afterwards. Therefore, the *feedback* provided by the Simulated Patient shows the patient's perspective, further reinforcing the benefits of the *whole-patient care* concept. In addition to teaching communication skills, Simulated Patient activities also allow for the improvement of the physical examination and learning the correct way to perform certain non-invasive medical procedures.

The validity of including Simulated Patients in the didactic process is confirmed, among other things, by a compilation of different methods for assessing clinical knowledge and skills created by Newble[6]. Analysis of the compilation reveals a wide range of skills that can be verified during classes; from the need for factual knowledge, through its application in practice (e.g. during differential diagnosis), to the ability to explain the situation to the patient in an atmosphere of trust and medical professionalism in the broadest sense. This, therefore, confirms the value of the Simulated Patient as a valuable and effective "didactic tool", indicating that no other method of training brings as many varied educational benefits.

Classes with Simulated Patients are, as such, a beneficial and valuable experience for students of all faculties, regardless of the stage of education, but it is crucial to adapt the difficulty of the student-Simulated Patient relationship to the student's knowledge and skills[7].

5 Barrows H.S., Abrahamson S.: The Programmed Patients: a Technique for Appraising Student Performance in Clinical Neurology. "Journal of Medical Education", 1964; 39: 802–805.

6 Newble D.: Assessing Clinical Competence at Undergraduated Level. "Medical Education", 1992, 26, 504–511.

7 Bokken L., Rethans J.J., Scherpbier A.J., van der Vleuten C.P.: Strengths and Weaknesses of Simulated and Real Patients in the Teaching of Skills to Medical Students: a Review. "Simulation in Healthcare: The Journal of Simulation in Healthcare" 2008, 3 (3), 161–9. DOI: 10.1097/SIH.0b013e318182fc56.

It should be emphasised that it is the responsibility of the SP teacher to ensure the safety of the students and to provide an environment suitable for them to gain confidence in patient management[8].

Simulated patient

A simulated patient is a person who is prepared to play a predetermined role in a specific setting, such as a simulation centre or an actual patient site.

Although this person does not need to be a trained actor, they should have the ability to play the set role repeatedly with attention to repetition. The ability to provide structured feedback on the student's behaviour is also crucial. Depending on the nature of the activity, there are two categories of such patients:

- simulated patient: this is a general term for a person who reproduces a real patient under simulated conditions; light modifications in how the role is played in subsequent sessions are allowed,
- standardised patient: the basic premise is similar, but special care is required in the repetition of the role play.

The choice of and/or need for standardisation arise from the nature of the classes in which the Simulated Patient participates. Therefore, during most teaching activities, it is sufficient to follow the general concept of the Simulated Patient. Minor modifications in how the scenario is played out do not have a significant impact on the content assumptions and for teaching purposes the authenticity of the role-play is more important than standardisation, repetition and regularity[9]. On the other hand, standardisation of the role-play and the resulting reproducibility are crucial to ensure objective assessment of student conduct during credits and examinations.

8 May W., Park J.H., Lee J.P.: A 10-Year Review of the Literature in the Use of SPs in Teaching and Learning: 1995–2005. "Medical Teacher" 2009, 31, 487–492.

9 Adamo G.: Simulated and Standardized Patients in OSCEs: Achievements and Challenges 1992–2003. "Medical Teacher", 2003, 25, 262–270.

In the scientific literature, these terms are sometimes used interchangeably, using the abbreviation SP, whereby, if standardisation is of particular importance, the term "standardised simulated patient" should be used. Knowledge of these differences is important for the teacher designer and the trainer. It is worth remembering that a standardised patient is always a simulated patient, whereas a simulated patient is not necessarily a standardised patient[10].

Including the simulated patient in the teaching process allows the following competences to be taught and improved:

a) principles of correct communication: giving the opportunity to adjust the degree of difficulty of the relationship with the patient,
b) principles of physical examination: through the presence of actual or simulated symptoms and/or the use of appropriate characterization,
c) principles of performing selected non-invasive medical procedures: using specific trainers (so-called hybrid simulation).

Depending on the type of activity and the main objectives, the Simulated Patient may play the role of a patient, the patient's family or a member of the therapeutic team.

It is worth emphasising that, especially when adopting this formula of teaching, the safety of the students must be taken into account. This is secured by the teacher-in-charge's mandate to interrupt and stop at any point of the scenario being conducted, should it benefit the participating students[11]. Furthermore, due to the ability of repetitive role-playing, the participation of the Simulated Patient (then called the Standardised Patient) is a key element of objective examinations such as the OSCE (*Objective Structured Clinical Examination*), where standardisation supports the objective assessment process.

10 Cleland J., Abe K., Rethans J.J.: The Use of Simulated Patients in Medical Education: AMEE Guide No. 42, "Medical Teacher", 2009, 31, 477–486.

11 Horodeńska M., Silverman J.: Pacjenci symulowani w edukacji medycznej – aspekty praktyczne. [In:] Symulacja w edukacji medycznej, Torres K., Kański A. (eds.). Lublin, 2018, 139–161.

Benefits and difficulties of collaboration with the Simulated Patient

It is worth emphasising that a proper selection of individuals to portray patients presented in the scenarios seems crucial for the educational institutions and/or services coordinating the collaboration with Simulated Patients as well as for the educators conducting the simulated sessions. The selection process starts from the moment of the interview for the Simulated Patient position. It is essential that candidates for the job express a desire to support the education process of various healthcare professionals rather than see it as an opportunity to seek revenge for their previous experiences as "real" patients. What is more, it is important that the job applicants are able to strictly comply with the instructions of the teacher conducting the simulation class without taking control over the session and provide a valuable feedback afterwards presenting their own perspective, feelings and emotions as they were experienced during the encounter with the students. The details concerning the financial aspects of the coordination with Simulated Patients are also worth noticing. The pay for doing this job will not be substantial. It will, however, cover some of the expenses during the involvement with the simulation classes. Moreover, a long-lasting voluntary participation in simulated sessions as patients is not recommended as it may eventually lead to occupational burn-out.

Although collaboration with the Simulated Patient offers a wide range of possibilities and brings many advantages to the didactic process, it is not without its difficulties. It requires a high level of commitment from the teaching staff at the various stages of preparing and/or conducting classes.

One of the main advantages is the possibility to implement the content of pre-planned learning outcomes more thoroughly. In addition, repetition and working with a person who consciously and actively wants to be involved in the students' learning process are advantages. This type of teaching also enables difficult content to be realised (so-called *"breaking bad news"*), to see the patient's perspective and to receive feedback.

Some of the most common difficulties in teaching with SPs include the need to modify the way selected topics are taught, the additional teacher training and the subjectivity of the feedback given by the SP.

Training in preparation for classes with the Simulated Patient

It is advisable for the Simulated Patient to receive training in the principles of *feedback* and basic acting training before taking part in teaching activities. For this reason, it is advisable to include a psychologist in the team working with Simulated Patients and to consider working with a director/actor. These trainings/workshops should be repeated periodically so that Simulated Patients become proficient, especially in giving structured and valuable feedback.

Due to the specific nature of the Simulated Patient activities, it is advisable to have prior training to prepare teachers for working with SPs. This should include the principles of scenario development, the principles of discussion with students or the technical operation of the equipment used (e.g., camera, microphone, etc.).

Preparation of classes with the Simulated Patient

To ensure the proper conduct of the Simulated Patient class, it is important to prepare it in advance. This can be divided into four stages:

- defining the learning objectives,
- preparation of a script for those involved in the activity,
- meeting with the simulated patient before the session,
- a debriefing meeting with the simulated patient after the session.

The script of the scenario is an essential element of the classes held with the Simulated Patient. For this reason, in the form of appropriately modified instructions, it should be presented to all persons involved in the implementation of such classes and include:

- an instruction for the Simulated Patient: a tool for the Simulated Patient to create a full-scale “character” and act it out accordingly,
- instructions for the teacher: support during the activity, including discussion of the activity (e.g., implementation of the main objectives),

- instructions for the student: basic information on the tasks during the scenario,
- manual for the technician: preparation of the venue, additional equipment, characterisation of the Referee, etc.[12]

Discussing the activities with the Simulated Patient

As mentioned earlier, an important element of classes using various forms of medical simulation is the discussion of the completed activity/scenario. It should be remembered that such a discussion also involves the Simulated Patient and the whole meeting should be conducted in a respectful atmosphere, with the teacher acting as a moderator of the discussion carried out by the other participants involved in the teaching activity. In such a discussion, it is particularly important that the Simulated Patient gives feedback on their feelings and emotions during the contact with the student, that the teacher in charge of the class discusses the content aspects and that the course of the class is possibly evaluated by means of a questionnaire (e.g., a check-list).

Summary

Since the 1960s, there have been debates about the benefits and limitations of education involving simulated patients. The use of SP has been juxtaposeḍ with teaching based on interaction with real patients and role-playing by students. The inclusion of SP in both pre- and post-graduate medical profession education reinforces the validity and effectiveness of education based on the use of medical simulation. Such a modification of the didactic process allows for better preparation of medical staff and emphasises the legitimacy of creating a therapeutic relationship based on trust and understanding, which translates into the achieved effectiveness of treatment, but also the satisfaction of the patient and the health care worker. It is worth

12 Marciniak-Stępak P.: Symulowany pacjent. [In:] Wprowadzenie do symulacji medycznej. Mirecka J., Dębska G. (eds.). Kraków, 2020, 18–22.

emphasising that the presence of Simulated Patients in the training process is one of the stronger motivating factors for a holistic approach to patient care. An additional value is the satisfaction felt by those acting as Simulated Patients who want to actively participate in the process of improving healthcare[13].

In conclusion, the inclusion of Simulated Patients in the educational process at various stages is legitimate and needed, as it can facilitate the implementation of a model of care that recognises the patient's perspective, which will significantly affect the quality and effectiveness of interventions in the healthcare system.

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13 Nestel D, Burn C.L., Pritchard S.A., Glastonbury R., Tabak D.: The Use of Simulated Patients in Medical Education: Guide supplement 42.1 – Viewpoint. "Medical Teacher" 2011, 33 (12), 1027–9.

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Between Words. Social Inclusion of Children and Adolescents at Risk of Exclusion

Introduction

Social exclusion is a multidimensional issue. It is an economic, sociological, cultural and political phenomenon[1]. Separation and long-term social isolation may cause significant damage to the development of a human being who is a social creature by nature. Social belonging and a sense of belonging are basic human needs, because people are born completely dependent and their well-being depends on others, such as their families—the fundamental social group. "Co-creation or acceptance into a group is the basis for the feeling of real belonging"[2]. It is, therefore, extremely important to diagnose and, subsequently, to prevent or inhibit social exclusion, especially in groups at risk of marginalization.

The key to alleviating and finally to eliminating the phenomenon of marginalization of individuals and social groups is education[3]. In this

1 Nowak A.: Pojęcie, istota, przyczyny, mechanizmy marginalizacji i wykluczenia społecznego. "Chowanna", 2012, 38 (1), 17–32.
2 Szarfenberg R.: Ubóstwo, marginalność i wykluczenie społeczne. https://tiny.pl/wcsbk (access: 21.04.2022).
3 Kowalak T.: Marginalność i marginalizacja społeczna. Warszawa, 1998.

chapter, I will focus particularly on the social group that is the most susceptible to didactic and educational influences: children and youth. I will present the situation of young people at risk of exclusion and socially excluded in Europe and discuss selected forms and methods of counteracting this process. I will refer to selected problems affecting social exclusion of children and youth, including foreigners, whose risk of exclusion most frequently results from the lack of language competence and cultural differences in relation to the host society.

The Concept of Social Exclusion

While attempting to define the concept of social exclusion one needs to begin with the notion of "exclusion" itself, whose context may further take different forms. The analyzed word is a noun form of the verb "to exclude", which means "to prevent (someone) from doing something or being a part of a group"[4]. If we were to take up the genesis of exclusion solely based on the above definition, what would come to the fore is the lack of agency in the process of exclusion and complete dependence on the intentions of the other person. Following this line of thought, we would need to assume that the excluded individual would like to, but cannot, participate in activities undertaken by other members of a community. The individual's isolation may result from the limited access to means and resources, which are generally organized into a system of

> customs, laws, opportunities, composed of values, norms, institutions as well as rules that are usually followed by members of the society, that is within the social context. The system in place determines the positions taken by individuals, which means that some benefit from the many advantages provided or made available to them, while others are systemically denied access to them[5].

4 Entry: To exclude. https://tiny.pl/wcsb8 (access: 1.05.2022).

5 Szopa B., Szopa A.: Wykluczenie finansowe a wykluczenie społeczne. Zeszyty Naukowe, 2011, 11, 13–27.

> Members of excluded groups are denied access to power and decision-making opportunities. They have fewer rights and more responsibilities, fewer choices, more constraints, fewer economic opportunities and lower socio-economic status, fewer educational and vocational opportunities, and are more vulnerable to the effects of social crises and pressures, legal discrimination and social stigma[6].

This view of exclusion suggests that it is not necessarily that an individual was deliberately prevented from taking part in an activity, but that their resources and limitations prevented them from participating. However, what resources would be sufficient to avoid exclusion is determined by the system adopted by the majority of the community. And, as such, the circle closes.

Małgorzata Orłowska i Bożena Zawadzka state that "until recently there was no precise definition of the notions of social exclusion and marginalization, especially in social pedagogy"[7]. As the authors further emphasize, both terms are relatively new names for old phenomena[8]. The notion of social exclusion was first used in 1970's France to describe a new type of poverty. The term was associated with conventional social policy aimed to "fight against social exclusion and its eradication"[9]. Over the years, the definition of the concept has changed, and it was related to the socio-economic and political conditions of a given country. Not so long ago, in the 1990's, social exclusion was defined by referring to people affected by it as an insignificant social class comprised of individuals leading a parasitic lifestyle, deranged, violating the law and norms of social coexistence[10].

6 Wilczyńska A.: Uwarunkowania radzenia sobie młodzieży w sytuacjach zagrożenia wykluczeniem społecznym. Katowice, 2014.

7 Orłowska M., Zawadzka B.: Między obywatelskością a upośledzeniem społecznym. [In:] Sociální pedagogika v kontextu životních etap člověka. Bargel M. jr., Janigová E., Jarosz E., Jůzl M. (eds.). Brno, 2013, 877–885.

8 Ibidem.

9 Wilczyńska A.: op. cit., 13.

10 Szarfenberg R.: Marginalizacja i wykluczenie społeczne. Wykłady. Warszawa, 2006.

Such an understanding of the concept indicates its decidedly pejorative character, and the social group affected by it appears as to be deprived of norms and morality, disrespectful of the law and devoid of prosocial behavior.

According to approaches developed in recent years, "the concept of social exclusion is used to describe contemporary forms of social disadvantage"[11] understood as a situation in which "an individual cannot, for various reasons, fully participate in social life, and the limitations may be a result of a lack or scarcity of resources or a lack of opportunities to take action"[12]. In both cases we are talking about the phenomenon of poverty, which does not come down only to the economic dimension[13]. Elżbieta Tarkowska notes that

> poverty is not only low income but also deficiencies, shortages, impairment in satisfying various needs: in the area of health, education, participation in culture and in social and political life. In addition to low income, it takes into account difficulties in access to health care, barriers related to education, impairment in access to communication, culture, information, limitations and weaknesses of social life (weakening of social ties, disintegration), inability to exercise political rights, human rights, etc.[14]

As it can be seen, the definition of social exclusion can be associated with its cause as well as its effects. Hence, social exclusion is often not understood as a state but as a process. The publication of the results of the evaluation of the European Union's program Poverty 3 states that

> social exclusion is a dynamic process with different stages and phases: 1. is often caused by a lack of resources; 2. leads to

11 Wilczyńska A.: op. cit., 13.

12 Kazimierczak T.: Praca socjalna. Między upośledzeniem społecznym a obywatelskością. Katowice, 2006.

13 Tarkowska E.: Kategoria wykluczenia społecznego a polskie realia. [In:] Skazani na wykluczenie. Orłowska M. (ed.). Warszawa, 2005, 16–30.

14 Ibidem, 19.

> a situation of multidimensional deprivation of varying degrees of intensity; 3. is multidimensional; 4. has aspects reflected by monetary indicators, but also aspects that these indicators do not capture; 5. is characterized by deficits in participation (of varying degrees of intensity) in mainstream society and in access to essential social systems (labor market, social security, education, medical care); 6. can imply a severance of ties with the family and with society; 7. can cause a loss of a sense of identity and purpose in life; 8. involves the deprivation or non-fulfilment of social entitlements; 9. contains perpetuating factors and vicious circles that make it dominant in the life cycle and can be transmitted between generations[15].

This perspective on the problem of social exclusion raises the idea that when an individual may be at risk of social exclusion, it is important to quickly diagnose such a condition so that it can be avoided, stopped, slowed down or mitigated.

Exclusion of children and youth

> In recent decades much has been done in scientific reflection and social practice to reduce the extent of social exclusion of many groups and social classes: women, ethnic minorities, people with disabilities, areas of poverty or, for instance, people with experience of prison isolation[16].

In both theoretical (research) and practical (social work) terms, there are many positive changes in the social inclusion of excluded groups or groups at risk of exclusion. However, Ewa Jarosz notes that in terms of the social exclusion of children, this concept, especially in Polish literature, is often neglected or only treated superficially[17]. There are probably many reasons for this, but it is assumed that, despite many

15 Ibidem.

16 Jarosz E.: "Uczestnictwo dzieci" – idea i jej znaczenie w przełamywaniu wykluczenia społecznego dzieci. "Chowanna", 2012, 38 (1), 179–191.

17 Ibidem.

changes in upbringing and education that have been taking place in recent years, Polish families are still dominated by "traditional ideologies of upbringing, conservative attitudes towards the position of the child and his or her rights"[18]. And, although the current international discourse on the protection of children and how to support their development emphasize the promotion and implementation of childrens' social participation[19]—"children and youth are[, obviously,] the future of the world"—it is easily forgotten that in their present being, their "now" so-to-say, they are often deprived of the rights to be heard and supported. This, furthermore, constitutes a foundation for their adult lives.

Eurostat data from 2015 show that children and adolescents up to 17 years of age are the most at risk of poverty or social exclusion in the European Union countries[20]. According to Eurostat, more than half of the children in 2015 were at risk of poverty or social exclusion in six member states: Romania (46,8%), Bulgaria (43.7%), Greece (37.8%), Hungary (36.1%), Spain (34,4%), and Italy (33.5%)[21]. Poland, along with Cyprus, Malta, Portugal, and Slovakia, was, in the analyzed period, among the countries in which the share of children at risk of both poverty and social exclusion was defined as medium (24,9–29,6%). In 2015, 26.6% of Polish children and adolescents aged 0–17 were at risk of poverty and marginalization, of which the largest proportion of children and adolescents within the same group are residents of the Warmińsko-Mazurskie, Podlaskie, Lubelskie, Lubuskie, Podkarpackie, Świętokrzyskie, and Pomorskie voivodeships[22].

18 Ibidem.

19 Ibidem.

20 "Education, Employment, Both or Neither? What Are Young People Doing in the EU? Eurostat. News Release. The Statistical Office of the European Union." https://tinyurl.com/3r8c4rf5 (access: 8.04.2022).

21 The lowest number of children and young people at risk of poverty or social exclusion in 2015 was recorded in Sweden (14.0%), Finland (14.9%), and Denmark (15.7%)—Eurostat data.

22 Sikora-Wiśniewska E.: Młodzież w obliczu ekskluzji społecznej – analiza wybranych obszarów wykluczenia społecznego w Polsce i Unii Europejskiej. [In:] Klimczak W., Kubiński G., Sikora-Wiśniewska E.:

The social exclusion of children and adolescents causes deterioration of their health and mental well-being, changes in their living environment and may increase their criminal behavior[23]. The situation in which they find themselves makes them more susceptible to social stigmatization, probable to suffer the consequences of crises, and subject to social difficulties. Thus, following the line of thought of Alfred Adler, who emphasized that

> honest psychologists cannot turn a blind eye to social conditions, which prevent a child from becoming a part of society and having his or her own place in the world, and to growing up with the feeling that he or she is living in a hostile community,

it seems extremely important to quickly notice and prevent marginalization of children and youth[24]. For this purpose, it is valuable to try to diagnose the problem and identify the causes of social exclusion of minors.

The task force for social re-integration operating within the Social Inclusion Strategy (NSIS) in Poland has distinguished groups susceptible to exclusion and groups at significant risk of social exclusion. The first group includes mostly children and adolescents from neglected environments, children growing up outside the family, victims' social pathologies, and people living in very difficult conditions[25]. The category of groups at significant risk of exclusion, first of all, includes children and adolescents described as "'dropping out' of

Wykluczenie społeczne w Polsce. Wybrane zagadnienia.. Wrocław, 2017, 7–39.

23 Levitas R., Pantazis C., Fahmy E., Gordon D., Lloyd E., Patsios D.: The Multi-Dimensional Analysis of Social Exclusion. Department of Sociology and School for Public Policy, Bristol, 2007.

24 Wilczyńska A.: op. cit., 14.

25 Krzyszkowski J.: Dla kogo inkluzja, dla kogo ekskluzja. Instytucja pomocy społecznej wobec problemu wykluczenia społecznego. [In:] Wykluczenie społeczne. Frąckiewicz L. (ed.). Katowice, 2005, 43–58.

the school system"[26]. Research results show that children and youth at risk of social exclusion "are usually individuals with emotional and adaptive problems"[27]. These problems are often the consequence of such factors as low social position of the family, bad family relations, inadequate relations at school, bad didactic and educational experiences, school failures, disorders of functioning in a social group, occurrence of psychosocial stress, sense of rejection[28]. Young people at risk of exclusion are often outsiders, unaccepted and disregarded individuals, who find themselves on the margins of social life from early childhood[29].

The risk of social exclusion increases when young people at a given stage of development neither gain sufficient support from, nor positive relations with their family, school environment, as well as with their peers[30]. The environment in which children are raised and the role models they have in their close relations not only affect the reproduction of behaviors later in life, but also their social positioning and the labeling (tagging) associated with social stigmatization they receive. This becomes a kind of a "vicious circle". No matter how much they try to "break" with the pattern found within their family, society will still "label" them as being on the outside of the social norm.

Communication and cultural determinants of risk of social exclusion of foreigners

When talking about social exclusion, one often indicates specific groups that are at risk of exclusion. The awareness of the risk of

26 Wilczyńska A.: op. cit., 16.
27 Ibidem, 24.
28 Ibidem.
29 Budziałowska K.: Poradnictwo zawodowe młodzieży zagrożonej wykluczeniem społecznym z powodu zachowań przestępczych w świetle teorii dewiacji społecznej. [In:] Poradnictwo zawodowe dla osób z grupy szczególnego ryzyka. Kukla D., Bednarczyk Ł. (eds.). Warszawa, 2010, 232–246.
30 Urban B.: Geneza i psychospołeczne mechanizmy marginalizacji współczesnej młodzieży polskiej. [In:] Zagadnienia marginalizacji i patologizacji życia społecznego. Kozaczuk F. (ed.). Rzeszów, 2005, 15–24.

marginalization of selected social groups allows for preventive actions on the part of organizations dealing with social assistance or educational institutions. Knowledge about the diversity of causes of the risk of exclusion allows us to focus attention on certain social categories. Hilary Silver undertook a meta-analysis of research results, based on which she presented a list of 23 categories that were considered at risk of social exclusion[31]. These include the long-term unemployed; people with no qualifications; the homeless; people with disabilities; people with criminal records; single parents; children and young people from problem-families; racial-, religious- and language minorities; foreigners; refugees; and immigrants. Considering the current changes taking place in Poland (e.g., sudden influx of foreigners from Eastern European countries caused by the war and the search for better living conditions), it seems important to consider the problem of social inclusion of foreigners, including children and adolescents who often do not speak Polish[32].

"Upon their arrival in Poland, immigrants, including foreign children, need to find themselves in an unfamiliar environment"[33]. Communication problems as well as cultural differences between Poles and foreigners may arouse intolerance to otherness. It manifests itself in "discrimination and unjustified rejection of individuals and social groups that are different, unknown, and therefore often

31 Silver H.: Reconceptualizing Social Disadvantage: Three Paradigms of Social Exclusion. [In:] Social Exclusion: Rhetoric Reality Responses. Rogers G., Gore Ch., Figueiredo J. B. (eds.). Geneva, 1995, 57–80.

32 The ideal situation is when parents and children, making a conscious decision to leave their home country, begin intensive language study even before departure. This was the case of a 14-year-old student at the School and Kindergarten Complex No. 5 in Poznań. Daniel Avakiani, who comes from Georgia, learned Polish on a communicative level in 10 days before coming to Poznań. New technology tools proved to be helpful in this process. For applications and programs as well as the YouTube platform, see: https://tinyurl.com/tcw3fnup (access: 20.04.2022).

33 Baranowska A.S.: Bariery integracji uczniów cudzoziemskich ze środowiskiem szkolnym. "Studia Edukacyjne", 2020, 59, 215–236.

incomprehensible"[34]. The inability of two individuals to communicate successfully, or at all, by not having the competence to use the same language, causes frustration on both sides, reluctance in further attempts to establish contact, and inhibits accommodation (here, understood as a change or creation of new cognitive structures to better adapt to the environment)[35]. Considering that a person living in their home country is surrounded by compatriots and, as such, has no problems communicating with others, it is the "newcomer" that is particularly affected by the inability to communicate. This may result in a gradual exclusion from a social group to which they are newcomers, leading to an increase of fear, anxiety and dread for intolerance and lack of acceptance.

Second to the lack of language skills of foreigners are cultural differences between visitors and locals. Also on this level, greater or lesser differences may become the reason for intolerance towards foreigners, which may result from strong attachment to tradition, religion or stereotypes of a given culture. Habits, customs, patterns, and traditions that are associated with a particular community build its culture. Large differences and a lack of openness to understand each other's needs and cultural conditions may increase resentment and discrimination, and make the assimilation process more difficult for immigrants themselves. An example is the problem of marginalization and social exclusion of the Roma minority, which has been taking place in Poland for years. Deeply rooted stereotypes, associated primarily with the origins of the Roma, their culture, incomprehensible way of being and lifestyle, way of thinking, behavior patterns, relationships with others as well as the problem of unemployment among Roma and the abandonment of general education of Roma children and youth, often result in the complete social exclusion of this minority.

It is worth mentioning that the problem of failure to assimilate or integrate concerns not only minorities living in Poland, but also Poles living abroad. It mainly concerns people living in the so-called

34 Snarska I.: Wykluczenie społeczne w świetle własnych badań empirycznych. "Zagadnienia Społeczne", 2015, 2 (4), 145–177.

35 Ibidem, 148.

ethnic enclaves, which for the newcomers become an asylum that strengthens cultural closeness despite the distance from the homeland. Enclaves, whose communities often consist of multi-generational families, eliminate the fear of the unknown and exclusion, "but they are not characterized by mobility understood as a certain life attitude, meaning the ease of adaptation to change and new conditions"[36]. On the one hand, common religion, language and practiced traditions strengthen the internal integration and sense of belonging in enclaves created by immigrants, on the other hand, "lack of sufficient cultural competence, not only linguistic, in the host country limits access to the culture of the host country"[37]. Remaining in a space that is comfortable—known, understood, experienced for years—can be both an element of support in experiencing life outside the homeland, as well as a threat of alienation and exclusion caused by a lack of willingness and/or ability to integrate into the host society.

Forms and methods supporting social inclusion of children and youth

"Social exclusion is recognized as a result of deprivation of one of the most fundamental human needs - the need for a sense of belonging"[38]. The lack of a sense of belonging to a community can negatively affect many spheres of a person's life - professional, family, and personal. It is therefore important to take action to prevent and reverse the process of social exclusion, especially among groups at risk of marginalization. Depending on the social category of people with whom preventive or therapeutic activities are undertaken, activities should be picked using appropriately selected (according to needs, age and situation) forms and methods of work that will "take into

36 Suchocka R.: Dwa oblicza życia imigrantów w enklawie etnicznej. "Ruch Prawniczy, Ekonomiczny i Socjologiczny", 2014, 1, 241–254.

37 Ibidem, 248.

38 Zieja Z.: System profilaktyki nad dziećmi i młodzieżą. [In:] Poradnik dla wychowawców. Zieja Z. (ed.). Kolegium Karkonoskie, Jelenia Góra, 2003, 8–18.

account the acquisition of necessary competences and social skills"[39]. In this part of the paper, I will focus on the category of children and youth at risk of social exclusion. I will refer to working with students with social difficulties, including foreigners.

The basic activities in the work with children and youth at risk of social exclusion include care and educational activities such as organizing cultural and educational as well as recreational and sports events, trips, camps, meetings. This category also includes individual conversations and group talks, help with homework and learning (including corrective and compensatory classes) and organizing extra-curricular activities. Also valuable in the process of social inclusion are sociotherapeutic activities and group classes with elements of sociotherapy (e.g., drama, psychodrama, sociodrama, music therapy, communication training, interpersonal training, aggression replacement, art therapy, etc.), pedagogical therapy, speech therapy, community meetings and preventive activities as well as corrective activities other than therapy[40].

When working with children and adolescents at risk of social marginalization, it is worth remembering the possibly low level of trust towards the tutor and the rest of the group, which may be expressed through withdrawal and an unwillingness to carry out proposed activities. Such an attitude can make the student reluctant to speak on a given topic and cause them to avoid expressing their thoughts and emotions in verbaly, especially when they have to do it individually. Lack of expression, however, is not always due to reluctance. When working with foreigners, there is a problem of lack of communication resulting from not having the ability to speak the language of the host country. The initial lack of understanding of the words spoken by the tutor (e.g. when a student leaves their home country suddenly, without having a chance to master the basics of

39 Tempczyk-Nagórka Ż.: Przeciwdziałanie wykluczeniu społecznemu dzieci i młodzieży w placówkach wsparcia dziennego. "Seminare. Poszukiwania naukowe", 2017, 38 (3), 53–66.

40 Zieja Z.: System profilaktyki nad dziećmi i młodzieżą. [In:] Poradnik dla wychowawców. Zieja Z. (ed.). Kolegium Karkonoskie, Jelenia Góra, 2003, 8–18.

the language) quite quickly transforms into the competence of conscious listening. The student spends many hours in an environment where a given language is the leading one, which allows them develop an ear for the language phrases of the interlocutors. However, language comprehension does not necessarily translate into the ability to consciously express oneself in the same language. It takes a long time (especially for older students) to acquire it, and embarrassment and fear of rejection inhibit its expression. In such situations, useful methods and techniques are those that do not require fluent language use, but allow the learner to "speak" without using words.

Among the methods of work where it is not necessary to be fluent in a particular language, or where the learner is reluctant to speak about a topic in a conventional form, *social skills training* (SST) techniques are of interest. The main aim of SST is to develop key social skills such as cooperation and collaboration skills, appropriate use of openness, reward and reinforcement, communication skills including non-verbal communication, conflict management and conflict resolution, empathy, self-presentation and shaping self-image[41]. Social skills training can take the form of individual meetings, but most often it takes the form of group activities, so that a group of students with different needs have the opportunity to get to know one another better and to integrate. Social skills training activities are primarily "role playing variations. Role-playing is about testing a social skill outside of a real situation"[42]. This allows one to have the comfort of "not hiding" completely from the rest of the group while remaining under the facade of a role.

Social skills training include different techniques: training in social perception, training in assuming the role of other people, training in analyzing a social situation, training in sending non-verbal messages, training in verbal communication, and training in self-presentation[43]. When working with foreign and withdrawn learners, social perception

41 Ibidem, 88–89.

42 Ibidem, 88–89.

43 Smółka P.: Kompetencje społeczne. Metody pomiaru i doskonalenia umiejętności interpersonalnych. Kraków, 2008.

training and nonverbal communication training are most suitable. The former

> consists in improving the ability to accurately perceive and understand non-verbal messages, to perceive emotional states and interpersonal attitudes as well as in improving the ability to recognize inconsistencies in another person's non-verbal communication and to infer their meaning[44].

It is also an introduction to strengthening empathy; to noticing, recognizing, and understanding the feelings of the other person. The materials used in this type of training include photographs and recordings of various non-verbal messages. The tasks can be performed in conventional verbal and non-verbal forms, using emoticons to express a given emotion as well as the participant's own facial expressions and gestures. The main objective of training in nonverbal communication is to

> improve the ability to convey information, mainly about interpersonal attitudes, including dominance, friendliness, using facial expressions, tone of voice, gestures, body posture, and the use of personal space[45].

This is a kind of extension of the training of social perception skills, because the participants of the activity receive information that "a given message can be transmitted through different channels, for instance[,] first with the use of facial expressions, then with the use of tone of voice"[46], which helps in further interpersonal interactions. Materials being useful to this type of activity include mirrors, audiovisual recordings, and photographs that demonstrate and model social skills and provide feedback to the student about their use of nonverbal communication.

44 Bandach M.: op. cit., 89.
45 Ibidem.
46 Ibidem, 90.

Aggressive behavior of children and adolescents can be both a cause of and an effect from social exclusion. The child that feels threatened by incomprehension and lack of acceptance, senses tension and anger. This in turn leads to aggressive behavior directed towards adults or peers. Verbal and physical aggression causes the environment to move away from the "difficult" individual and the process of alienation increases. To prevent young people from feeling excluded, elements of *empathy training* can be implemented[47]. The aim of empathy training is to develop the ability to perceive and get to know one's own emotions, to develop sensitivity to other people's needs, to interpret life situations from different points of view, to empathize with other people's emotional states and situations, and to become aware of the need to acquire emotional competence. In empathy training, one can use such didactic aids as an emotion dice, emotion cards and illustrations showing situations from the student's life[48]. The originators of empathy training point out that "any behavior that is to be well remembered and automatically reproduced must be repeated regularly"[49]; "aggression is a learning outcome, and unlearning is done by developing empathy"[50].

An interesting form of inclusive activities, when working with children and youth, has been described by Urszula Majcher-Legawiec. When working with young people, it is important for them to feel pleasure and satisfaction from the activities undertaken, hence the idea of using an *urban game*[51] as a form of intercultural training. This activity can be an excellent means of inclusion as well as a way to

47 Ibidem, 26.
48 Ibidem, 26.
49 Ibidem, 26.
50 Ibidem, 26.
51 "An urban game is a form of play carried out in real time in an urban space, constituting a game board, in which players (pawns) solve tasks specified in the scenario according to their own variants of solutions. The winner is determined by time and the number or weight of solved tasks"; Warcholik W., Leja K.: Gry miejskie jako innowacyjne produkty turystyczne. "Annales Universitatis Paedagogicae Cracoviensis Studia Geographica", 2012, 3, 87–97.

improve language skills in a natural (urban) environment. As described by U. Majcher-Legawiec,

> the aim of an inclusive urban game is to learn about the city and its functions, to acquire knowledge important for everyday independent activities, and to initiate processes conducive to the development of the learner's communicative competence in an intercultural situation. The urban game allows the participants to reach places which are important to them for some reason and which they might not reach on their own, to use Polish in natural communication situations, to acquire knowledge in direct contact with natural speakers[52].

In the author's opinion, performing subsequent tasks in the city space in collaboration with "natural language users" shapes and deepens the social space and the space of relations formed between the game participants and the city dwellers[53]. The main goal of the urban game is not limited to the acquisition of language competence by the participants of the game, so "not knowing the language is not a barrier to learning about culture and reality"[54].

Among the methods of working with children at risk of social exclusion, those whose material and form of implementation is close to their experiences, perceptual abilities, and interests are of particular value. Children—especially those of preschool- and early school age as well as children from abroad, who do not yet have a full vocabulary—feel free to express their thoughts in ways other than words. Emotions and thoughts can be expressed through gestures, movements, sounds.

52 Majcher-Legawiec U.: Przez zabawę do inkluzji. Gra miejska jako forma treningu międzykulturowego w perspektywie działań włączających. [In:] Mniejszość i większość: relacje kulturowe na pograniczach. Part 2. Szydłowska J., Ochmańska M., Bączek A., Kościelak L. (eds.). Olsztyn, 2016, 99–109.

53 Ibidem, 100.

54 Ibidem, 100.

One of such forms of work is *movement storytelling*[55], intended mainly for children and younger students. The Swedish pedagogue Joseph Gotfryd Thulin used verbal stories—that is, fairy tales, fables, and legends— to realize this activity (read out loud or told freely by the teacher). The main goal of the method is to develop children's motor activity, including their awareness of their own bodies, while stimulating their imagination, creativity, and curiosity. The movement storytelling method helps to strengthen concentration and focus on the story as well as it becomes an opportunity to unload emotions and express them in a non-verbal way. The activity consists of children independently (spontaneously, based on their own needs and ideas) illustrating the story told by the teacher by enforcing words with movement. Importantly, there are no inappropriate, incongruent, or incorrect movements here. Children perform them in their own way, at their own pace and with their own intensity. By not evaluating and directing the movement, the child gets the message that they are accepted and that their "voice" is heard.

The text of the story used in movement storytelling should form a closed plot. The content of the story should, above all, be interesting for the pupils and correspond to their needs and perceptual abilities. The theme of the story may be purposely related to a given topic (seasons of the year, holidays, world of animals and plants, social situations) or may serve as a form of relaxation and a break from intensive intellectual effort. In addition to the content, the way in which it is presented is extremely important. When telling the story it is necessary to include the appropriate dynamics and pace, to create an aura of mystery and awesomeness and to modulate the voice appropriately. Children quickly feel the atmosphere of the story and easily identify with the characters in the story. The structure of the story should also take into account the principles of graded effort, versatility of movement, and variability of muscle work.

The use of additional didactic aids in the movement storytelling (e.g., scarves, ribbons and balls) is possible, but not necessary. The child's imagination will give them enough ideas for the presentation

55 Compiled from: Kłysz-Sokalska N.: Opowieść ruchowa z muzyką. "Życie Szkoły", 2022, 6 (73).

of a given fragment of the story. The story may be accompanied by appropriately chosen music, adjusted to the character of the plot, which makes the exercises more attractive and allows children to multiply their experience. The word inspires a specific movement activity of the child, while the dynamics of the music influences the intensity, character and structure of the movement. In addition, including music in the movement story positively influences the musical development of the child. The pupil develops musical sensitivity and aesthetic experience, combines semantic (the story) with asemantic (the musical piece) contents and learns to recognize the mood and character of the piece.

"Music is a medium that, in a way that is probably impossible to objectively examine, actually makes people feel better. Music glues communities together, fills hearts with courage, can heal after loss"[56]. Therefore, apart from using a piece of music as a background for movement, music in working with children at risk of exclusion can be used as the main element of a *music-movement storytelling*. Depending on the aim and the type of classes (developing musical skills, therapeutic), it takes different forms. One of them is creating movement interpretations of musical pieces. This type of music-movement storytelling aims at facilitating children's perception of musical works. A piece of music expressed through movement becomes closer to the pupils and is permanently engraved in their memory. Children's task may be an attempt to express with their bodies the rhythmic, melodic, dynamic and agogic sequences as well as the mood and character of the piece. Thus, it is not a literal story, but more an illustration of the structure of the piece (in terms of construction and form) and its character. In addition, students learn to discover non-literal meanings hidden in musical phrases, and their interpretation and ideas about what the story is about allow them to develop creative thinking.

Romualda Ławrowska describes movement storytelling either as a "movement composition" (in the sense of the previously discussed

56 Ironia naszą bronią!—czy na wojnie jest miejsce na muzykę? A Conversation of Agnieszka Gębala and Waldemar Kuligowski. https://tiny.pl/wcsbp (access: 19.04.2022).

movement interpretation of musical works) or a “word and movement composition”[57]. According to Romualda Ławrowska, the aim of movement storytelling is to create a specific story line illustrated by movement, accompanied by a text (it may also be accompanied by music). The inspiration for creating a movement story can be a poem, prose, theme, issue or a piece of music. The author lists the types of exercises that occur during this activity: silent exercise where any topic (e.g. emotions) is expressed with appropriate movements; exercise inspired by music where students focus on reflecting the mood of a piece of music with movement; and exercise inspired by a poem or prose where movement presents what is contained in the verbal content of a literary work[58]. Speaking of movement storytelling, the author also points to sound storytelling, which is based on stories or poems. The material is musicalized mainly by means of musical instruments or by voice, adding sound effects imitating the content of the story (dripping rain, chirping crickets, buzzing insects, thunder, rustling leaves in the wind)[59].

A music and movement storytelling can also be performed as movement games accompanied by singing (staged or free), or as pure dancing games, to illustrate the text. These are the most accessible and popular forms of musical activity for children. A song that is close to a child’s experience and perception combines word and melody, with the musical layer most often being a supplement and background of the text. Observing the singing students, it is noticed that the movement corresponding to the music and words of the song is natural and uninhibited. Music and movement stories based on songs stimulate children’s imagination (mainly its verbal layer), while music (rhythm, melody, instruments, dynamics, tempo) becomes an excellent background reflecting the mood of the song. The most appropriate in this respect will be songs that stimulate movement and gestures, inspire to create staging, as well as songs that tell a story.

When using music and movement storytelling with children at risk of exclusion, the choice of musical repertoire is extremely important.

57 Ibidem.

58 Ibidem.

59 Ibidem, 179.

Works that are close to children's experiences, that evoke positive emotional states, that bring back pleasant memories for the child, are more valuable than the artistic musical works used in standard music education. Musical material that is familiar to children evokes pleasant experiences with a sense of security, comfort, and acceptance. The selection of music pieces should therefore be preceded by discussions with students and their relatives (parents, siblings and friends). The search, in it self, for appropriate material allows all participants to get to know the child better, as well as to achieve the overall goal itself (i.e., social inclusion).

Conclusion

Social exclusion is a vast and difficult topic, especially when it concerns children and youth. Young people, who are "the future of the world", are put in a difficult position as subjects to lack of acceptance, intolerance, and alienation. Apart from the inability to form social, emotional, and cognitive competences, social exclusion causes "unfavorable changes in an individual's self-awareness"[60]. Marginalization lowers a sense of self-worth, self-esteem, self-efficacy and self-respect. These feelings in turn provoke attitudes toward the environment such as isolation, mistrust, and withdrawal.

"Identifying the most direct, and at the same time threatening to psychological development, effects of depreciation of self-worth provides opportunities to design intervention and prevention activities, as well as to avoid abnormal behavior in the educational process"[61]. When planning work-sessions with students at risk of exclusion, it is important to create situations in which the child will have the opportunity to achieve success, and to strengthen their motivation to work, to protect against discouragement and to provide a source of self-confidence. When planning activities, it is also important to

60 Zbonikowski A.: Społeczne oddziaływania defaworyzujące a poczucie własnej wartości dzieci i młodzieży. [In:] Psychospołeczne uwarunkowania defaworyzacji dzieci i młodzieży. Hirszel K., Szczepanik R., Zbonikowski A., Modrzejewska D. (eds.). Warszawa, 2010, 13–24.

61 Ibidem.

take into account the shaping of new skills based on the interests of the pupils, which will support the process of their personality development, focus their attention on attractive (socially accepted) things and enable them to discover new abilities and interests. Moreover, forms and methods of working with children and youth at risk of exclusion should be taken into account: "building adequate self-esteem and getting to know one's strengths and weaknesses, working on expressing and experiencing emotions, strengthening protective factors, shaping adequate aspirations and life goals, and transferring socially accepted system of values"[62]. The activities undertaken should be a source of positive experience and event that will be "an important reference point for building the path of one's life, and if it is shared with other pupils, educators and significant others, it builds a sense of community and cements relationships"[63].

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62 Ibidem.

63 Ibidem.

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Voice production between science, art and confidence building

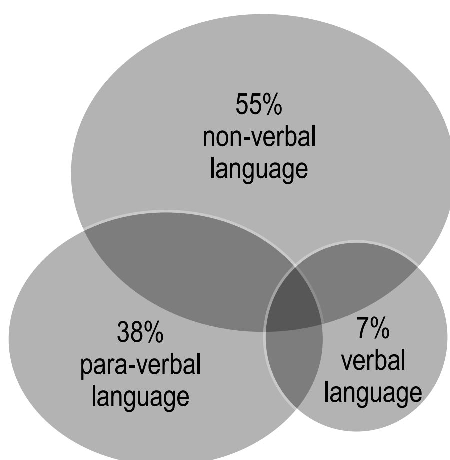
Definition

Among the numerous definitions of voice production, one of the most capacious—in the author's opinion—is the one proposed by Czesław Wojtyński. This is because the phenomenon is described by the researcher as science and art. Science because it includes the voice using techniques such as respiratory muscles efficiency, work of laryngeal muscles during speech and singing (phonation), using head and chest resonators as well as work of articulatory organ; and art because in fact all the techniques are supposed to affect the psyche and imagination[1]. Indeed, depending on how we use our voice in speech or singing, we can either interest or disappoint our audience, even regardless of the objective substantive value of the text. We are, therefore, able to evoke positive and negative emotions.

Voice production is typically associated with singing, however in view of the modern labor market, it has long been a much broader

1 Wojtyński C.: Emisja głosu. Warszawa, 1970, 3–4.

issue. According to Cornelia Dietrich—author of the book *The Art of Persuasion*—voice production is the second most significant element during public speaking. In her publications we can find a breakdown of communication elements into non-verbal, verbal, and para-verbal language. Percentage-wise, the most significant during public speaking is non-verbal language, or image, made up by clothing, body language and gestures. Second is non-verbal language. It includes everything that has to do with the way of speaking, that is, voice production. The last place is taken by the very content of the presented issue as verbal language[2].



Areas of communication behavior according to Cornelia Dietrich[3]

The demands that the labor market more and more often places on society include speaking in public, hosting meetings, presenting work results to supervisors, etc. This affords voice production—so far typically associated with singing—a new meaning. As a coach, the author of the paper has for over a decade specialized in voice production training for speech, self-presentations, and public speaking. In her work, she approaches the issue in a holistic manner as part of voice technique. She very often works on elements that affect

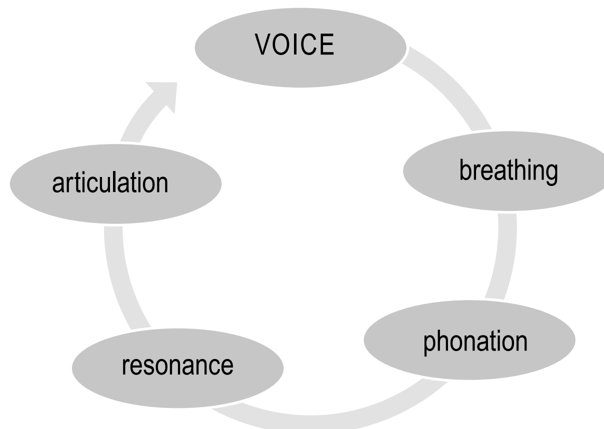
2 Dietrich C.: Sztuka przekonywania. Warszawa, 2008, 12.
3 Ibidem, 12.

the overall image of a speaker, that is, for instance, correct pitch and timbre, and diction.

Voice production as science

Speech is an unconditional activity. As children we learn to speak, but nobody draws our attention to correct voice production. Usually, for a begining teacher, for example, it is only well into their work, after having conducted their first classes as part of our teaching practice, that they realize how important correct voice production is within the profession. Although universities educating in pedagogical faculties have voice production scheduled, the author's observations show that, often, the subject is only included in the first or second year curricula, before the students have an opportunity to implement their new skills while conducting classes within their teaching practice.

To use the voice correctly, first of all, one must be aware of how this instrument works. Proper production, both in singing and speech, requires the ability to coordinate four processes that affect its correctness: phonation, breathing, resonance and articulation which results in diction. This is illustrated in the diagram below:



Phonation is the work of vocal folds located in the larynx. The folds, otherwise known as vocal cords, are two parallel muscles lined with mucous membrane directly involved in the process of phonation.

The process may take place in three ways depending on the so-called vocal attack, that is, the way in which we produce our voice when we speak or sing. A distinction is made between soft, hard and breathy types of onsets. The only correct, and at the same time healthy one, is the so-called soft attack. It occurs when, while we speak or sing, the vocal cords close at the time when air is exhaled from the lungs (not before and not after). We then say that the phenomenon of coordination of phonation and breathing processes has occurred. Hard vocal attack, on the other hand, means that the vocal cords close even before exhalation begins. As a result, they become fatigued very quickly. Hard attack leads to irritation and overloading of the voice. The mucous membrane of the muscles working too aggressively against each other becomes dry and irritated, resulting in hoarseness and the need to grunt or dryness in the throat. The sound produced in this way is often forceful, which may result in all kinds of dysphonia in the future. The third type of vocal onset is the so-called husky attack. It occurs when the exhalation phase occurs even before the vocal cords close. Murmurs can be heard in the voice, which deprive it of sonority and change its timbre. Such a voice is dull, quiet and non-sonorous.

Another element of proper voice production is *breathing*. Many muscle groups are involved in the process of breathing: all those attached to the sternum, ribs and spine, abdominal muscles, and, especially, the diaphragm[4]. When one inhales correctly, the diaphragm is lowered, which increases the chest's capacity. An important element, especially in the process of voice production in singing, is the phenomenon of respiratory support. This is a conscious lengthening of the exhalation phase combined with a slow upward movement of the diaphragm. This skill is definitely more indispensable in singing, as it allows for the lengthening of a vocal phrase without adding air, for example, in the middle of a word or musical phrase. Respiratory support helps maintain an even airflow, sparing the vocal apparatus by reducing tension in the throat. Having this skill greatly affects the correctness of production and keeping the voice in good shape

4 Ciecierska-Zajdel B.: Trening głosu—praktyczny kurs dobrego mówienia. Warszawa, 2020, 47.

for years. In practice, there are four types of breathing. The first is upper lobar (clavicular) breathing, in which the diaphragm muscles are not involved. This type of breathing is shallow and, unfortunately, predominant—not only in performers and speakers, but also in society in general. When breathing this way during speech, fatigue and shortness of breath can quickly set in, especially in stressful situations. The second type is thoracic (rib cage) breathing, during which the ribs rise. A third type is abdominal breathing, where the diaphragm muscle plays a major role. Lastly, the most appropriate, healthiest and giving the best effect is rib-abdominal (total) breathing which is the fullest increase of the chest's capacity[5]. This way of breathing is also considered therapeutic breathing, as it affects the oxygenation of the brain, the heart function and the nervous system function. It is also used, for example, in relaxation techniques[6].

The third element of correct voice production is *resonance*. This is the element that determines the sound's propagation and timbre, as well as the sheer volume. The process of voice production is an acoustic phenomenon in which the sound produced by the larynx is amplified through the body's resonant cavities. These resonators can be divided into lower resonators (i.e., the chest space) and upper resonators (located in the head, commonly known as the sinuses). With the correct use of the resonators, we are able to speak loudly without much effort. This happens when the chest and head resonators are stimulated by an exhaled airflow. Often, work on resonance in the voice takes a form that depends on individual needs. And so, for example, for someone who would like to gain a warmer, lower and at the same time more carrying tone, exercises are suggested to stimulate their chest register, while a person who wants to speak louder without straining the throat should opt for exercises which involve stimulation of the head resonator. Nevertheless, in the process of working on voice production, we should strive to equalize the proportions of the sound of the two resonators, because then we get the most natural timbre of the voice. Do not concentrate on one

5 Tarasiewicz B.: Mówię i śpiewam świadomie—podręcznik do nauki emisji głosu. Kraków, 2003, 49–50.
6 https://tiny.pl/wcddm (access: 26.06.2022).

resonator for too long, lest you end up with an overdeveloped sound of one of them. This is because too much of the chest register can add the impression of a choke and rumbling voice, while too much of the head register can result in squeaky voice[7].

The final element of voice production is *articulation*, which is the process of shaping speech sounds. While phonation is primarily a function of the larynx, articulation is mainly a function of the oral cavity. The common ground for phonation and articulation is the breath, for the muscles involved in both articulation and phonation use a stream of exhaled air. It is impossible to strictly separate phonation from articulation. The end result of all the above described voice production processes is diction (which will be discussed later in the paper). The author's professional experience shows that the most common problem among people working with the voice is a lack of awareness of the proper operations of the vocal apparatus. Often, people who want to speak loudly try with all their might to make a sound using their throat, tensing all the muscles that just should be relaxed. The most common voice problem faced by, for example, the professional group of teachers, is the inability to coordinate breathing and phonation. The cause of hoarseness, slow voice loss or dryness in the throat, is hard vocal attack. In this case, during classes to eliminate this problem, the main task is to enforce the exhalation of air during speech. "The cure", so-to-say, seems to be readily available (as long as the voice has not developed a disease), and people working with the voice feel relief very quickly. A guarantee of success in working on the technical aspect of voice production is an individual approach, accurate diagnosis of the existing problems as well as awareness and selection of appropriate exercises aimed at changing habits.

Voice production as an art

As already mentioned, the voice is one of the most important elements of successful public speaking and self-presentation. It is an instrument supporting the art of beautiful speech with which we can effectively influence others. Stanisław Pyrgoń wrote:

7 Ciecierska-Zajdel B.: op. cit., 6o.

> Our speech is part of ourselves, it is part of our personality. When we speak, read, deliver, we convey not only some content, some message. We also convey a lot of information about ourselves (…). The ability to speak or the art of speaking is the art of organizing thoughts, it is the verbalization of these thoughts plus the message, the way of presentation (interpretation)[8].

Over the past decade or so, training companies have offered courses concerning public speaking (among other topics). Although, it might seem that we are dealing with some new knowledge, we are, in fact, simply talking about rhetoric: the ancient art of speaking and the knowledge of verbal communication that describes and normalizes the rules of speech. It was once, along with the queen of sciences, a compulsory subject in schools. Today it is coming back under various "coaching" names as a skill that need to be learned like any other[9].

Voice production as an art is speaking

> in an efficient and appealing way for the guiding principle of rhetoric is the self-evident interest and expediency (…) According to Cicero, a rhetorician (a proficient speaker) had three duties:
>
> - persuade and prove,
> - give pleasure and please,
> - urge and move.[10]

One very important caveat is worth noting here. The above observations may lead to the misconception that voice production is an issue synonymous with rhetoric. Of course, voice production concerns only a certain part of the vast area of knowledge related to rhetoric. Rhetoric is, first of all, the principles of constructing

8 Prygoń S.: Interpretacja. Mówię, czytam, wygłaszam. Warszawa, 2007, 12.
9 Ibidem, 5.
10 Ibidem, 6.

statements in the sense of content aimed at achieving intended goals. For example, the basic stages of shaping an utterance, according to Quintilian (one of the first orators), are *inventio*, *elocutio*, *ornamentio*, *memoria* and *pronuntiatio*. As it is easy to guess, the issue of voice production concerns only the last stage, *pronuntiatio* (pronunciation)[11].

Voice awareness

How we speak can have a direct effect on the listener, making them feel either good or uncomfortable. Probably few people realize that, as we read in Cornelia Dietrich's publication, "The state of the listener's mind, induced by the use of someone's voice, affects them more strongly than the content delivered by the speaker"[12]. Therefore, a speaker who is stressed, depressed or unfaithful to the content they are delivering will simply remain unreliable in the eyes of the audience. This is because their emotional state has a direct impact on the overall impression they leave behind. When speaking, one should try to give their voice a pleasant timbre because, as psychological research shows, people whose voice sounds nice are liked[13]. From the observations that the author of the paper has gained during training with various professional groups, it is clear that what "kills" the sound and timbre of the voice is the stress of public speaking. To prevent this, systematic performance and meticulous preparation of presentations are essential. This is the only way to get your emotions under control (over time) in such a discomforting situation. The ability to breathe properly (holistically) can be of some help in managing stress. The voice based on proper breathing is deep, relaxed and pleasant to listen to. In addition, an important element is the aforementioned good preparation for the speech by organizing the content we want to present so that the impression is created that "I know what I'm saying, rather than I'm saying what I know". Often it could seem impossible to be bad at presenting a well-known content while

11 Kwintylian [Marek Fabiusz]: Kształcenie mówcy. Księgi VIII–XII. Śnieżewski S. (transl.). Kraków, 2012, 8.

12 Dietrich C.: op. cit., 21.

13 Ibidem, 22.

being an expert in a particular field. And this is where, unexpectedly, stress sets in (in which case improvisation, preferably one prepared in advance, is most effective).

Another element that directly affects the impression we make on the audience is intonation, that is, the skillful handling of the voice's timbre and pitch. Research shows that people with a low voice are considered more competent and at the same time more socially acceptable. On the other hand, a high voice is, regardless of gender, attributed to emotionally unstable and insecure people[14]. A factor that directly indicates the degree of the speaker's involvement is the melody of speech. A person who operates his or her voice in a monotonous manner and without a clear accent in speech gives the impression of being uninterested and bored with the issue. However, if there are noticeable variations in the pitch of the voice, this indicates a belief in the proclaimed content[15]. Also important during public speaking is the ability to modulate the voice depending on the audience. After all, we speak differently to children than to various social groups among adults. For example, language packed with a lot of specialist terminology is not used in an environment unrelated to a particular profession and, vice versa, when speaking in your industry it is even advisable to use a professional vocabulary.

Diction

In the art of rhetoric, diction, that is the ability to accurately deliver a text, is of particular importance. Its absence in public speech can be perceived as ignorance of the audience. Diction is an extremely important part of voice production. Numerous textbooks have been written with appropriate exercises and tips for people who use the word on a daily basis[16]. However, before we start diction exercises, we should familiarize ourselves with the knowledge of linguistic norms, that is, widespread language culture. The culture of language—both

14 Ibidem, 23.
15 Ibidem, 23.
16 An excellent publication is for example Stefania Toczyska's textbook pt. Elementarne ćwiczenia dykcji. Gdańsk, 2016.

in terms of the spoken word and the written word—consists of such elements as grammatical correctness, lexical richness and correctness of pronunciation and speech[17]. In order to use correct Polish, it is necessary to become familiar with the current linguistic norms. According to Witold Cienkowski, these are "the resources of linguistic means adopted and approved for use in a given period by the community speaking a given language"[18]. It is worth being aware that the way a person speaks consists of many factors, such as, their family home, school or the region of origin. The language we speak or the words we use do not always fit into the norm. Sometimes we make mistakes unconsciously because the environment in which we grew up treated them as the norm. Many linguistic mistakes we make are so-called "regionalisms" related to our place of origin. For example, highlanders in their colloquial speech put stress on the first syllable in a word, despite the fact that the norm in Polish is the stress on the second last syllable. In the Lublin region, it is common to deprive nasal vowels of their nasal resonance. We will hear, for instance, takoł prawdziwoł integracjeł europejskoł widzeł przed soboł. Other mistakes are all kinds of simplifications resulting from linguistic laziness. An example of this is the failure to pronounce the *ł* in words such as głuchy, głupi, długopis, chciałem (we will then hear: guchy, gupi, dugopis, chciaem).

Speech rate

Living in an age where we are constantly "racing against time", we notice that this rush can translate into the speed of our speech. The situation in which we speak in public is usually mentally uncomfortable for us. As a result, we subconsciously want to say what we have to say as quickly as possible and get out of the audience's line of sight. This can be seen already during the performances of children in kindergarten, who, when reciting a poem by heart, say it on the exhale and inhale, probably thinking that this will make them get off the stage faster. When performing in public, one should be

17 Kram J.: Zarys kultury żywego słowa. Warszawa, 1995, 9.
18 Cienkowski W.: Język dla wszystkich. Warszawa, 1978, 46.

aware that by speaking more slowly one expresses oneself more precisely and interestingly. Of course, the speed of speaking is a very individual matter, often depending on our character and temperament. The audience and the content being delivered also play an important role. It happens that the age range of the audience is considerable, and consequently the perceptual capabilities are diverse. Then, as we read in the publication of Stanisław Prygoń, it is better to speak slower than faster[19]. The author's didactic experience as a coach in the field of public speaking shows that the most common problems are precisely those related to speaking too fast and sloppy language, which negatively affects diction, and thus the overall impression left by the speaker.

Working on the voice requires time and perseverance, for it is often based on reversing previous habits. The best results are achieved during individual work. Then the voice teacher has the opportunity to diagnose possible problems and develop an individual exercise program.

Voice production and society

Voice production is an issue that goes far beyond the realm of vocal technique. Because of dynamic development of the economy and the accompanying emergence of new professions, (working at a call center, for instance), various types of voice disorders can be caused by excessive vocal effort caused by working in unfavorable environmental- (such as traffic noise, air-condition, background music) and embodied conditions (constant haste and stress, for example). Acquiring the ability to use voice technique correctly, therefore, can protect us from numerous health complications in professions where speech is a work tool. Awareness of the role that voice production plays as part of public speaking in professions involving frequent social contact, such as a manager or politician, gives the opportunity to achieve better results and also has a positive effect on self-confidence and making new contacts. Finally, one more question: can correct voice production have something to do with social inclusion? Well, yes, it

19 Prygoń S.: op. cit., 46.

can. After all, incorrect use of the voice can lead to a lack of acceptance of the speaker and the content he or she presents. On top of that, he or she may lose self-confidence or even self-esteem (despite the objective value of the content conveyed). Conversely, proper voice production can open doors to new social environments. The ability to properly operate the voice is a helpful tool in ordinary interpersonal interactions, in which we also, as research shows, pay attention to this paraverbal message. Poor voice production can even ruin a first date, and this is something we wouldn't want, isn't it?

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Education as an impulse for social inclusion

Physical disability is less and less a barrier to participation in social life. There are three main aspects that should be improved to facilitate inclusion for people with physical disabilities. First, education from scratch related to the involvement of non-disabled and disabled people; secondly, knowledge of infrastructure, incl. curbs, toilets, stairs, narrow doors; third, basic knowledge of orthopedic equipment. The paper describes how to improve the above-mentioned areas in a simple way so that people with motor disabilities gain a sense of worthiness in society as partners. Public education in the field of reducing barriers should therefore concern many areas of life, such as architecture, sanitary equipment, construction, carpentry and modern technologies. Thanks to this, people with motor disabilities will be successful and feel fit not only in the rehabilitation office, but also in everyday life.

Education

Motor disability mainly relates to motor-related traits. There are many musculoskeletal disorders that affect children and adults with cerebral palsy, meningeal hernia, craniocerebral injuries, neuromuscular

diseases, including genetic diseases. Looking at the definitions of the mentioned groups of diseases, which are only a part of many possible disease entities or dysfunctions of the musculoskeletal system, it turns out that their symptoms usually do not have to include problems of social or emotional development that could disturb social functioning. An example is cerebral palsy: a group of non-progressive symptoms associated with perinatal brain damage, causing postural and motor disorders[1]. Similarly, the meningeal hernia (spina bifida) defined as a neural tube defect formed in the early stages of pregnancy as a result of a lack of folic acid manifested by movement disorders, and often even paresis[2].

Craniocerebral injuries (i.e., traumatic brain injuries [TBI])[3] usually occurs as a result of traffic accidents, can cause features of hypoxic -ischemic encephalopathy, which can lead to: aphasia, agnosia, apraxia, paresis, involuntary movements, epilepsy, damage to cranial nerves, pyramidal and extrapyramidal, cerebellar or vegetative symptoms, as well as memory or cognitive disorders[4].

Neuromuscular diseases can have many causes, including genetic (Duchenne dystrophy, immune (myasthenia) or inflammatory dystrophy[5]. Symptoms of neuromuscular diseases are very different,

1 Sadowska M., Sarecka-Hujar B., Kopyta I.: Cerebral Palsy: Current Opinions on Definition, Epidemiology, Risk Factors, Classification and Treatment Options. “Neuropsychiatric disease and treatment”, 2020, 16, 1505–18.

2 Mohd-Zin S.W., Marwan AI., Abou Chaar M.K., Ahmad-Annuar A., Abdul-Aziz N.M.: Spina Bifida: Pathogenesis, Mechanisms, and Genes in Mice and Humans. “Scientifica”, 2017, 1–29.

3 Jączak-Goździak M., Steinborn B.: Terapie genowe i genetyczne w chorobach nerwowo – mięśniowych wieku dziecięcego. “Child Neurology”, 2020, 29 (58), 11–8.

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but usually they are laxity, muscle weakness, areflexia and/or finger tremor. Neuromuscular diseases are characterized by progressive nature, which means that the disabled person's performance may decline over the course of life. Fortunately, in the case of neuromuscular diseases of genetic etiology, more and more effective genetic treatment attempts are made. For instance, the muscular atrophy, SMA, is treated by spinraza (nusinersen), a type of genetic material, which may replace a missing protein. The common feature of these groups of diseases is motor disability, which usually causes numerous limitations.

The inclusion of patients with motor disabilities is often possible thanks to the use of physical rehabilitation as well as modern technological solutions aimed at achieving the greatest possible efficiency by the patient. First of all, the aforementioned rehabilitation or physiotherapy is still not fully known or understood by a significant part of the society, as evidenced by the expressions heard in colloquial speech that the patient, e.g., attends the masseuse following an accident. Associating physiotherapy or rehabilitation only with massages, which are a very valuable element of the above-mentioned areas, is inadequate. The definitions of these domains will be provided here. It is also worth knowing that a rehabilitation therapist or physiotherapist are people who have completed at least five years of studies at medical universities or physical education academies, who often expand their knowledge after graduation in numerous courses that require a huge commitment of time, effort and money. All this to help patients in their everyday life to achieve the best possible efficiency, but also to enable participation in social life. Returning to the definitions that should be commonly known:

> Rehabilitation of people with disabilities means a set of activities, in particular organizational, therapeutic, psychological, technical, training, educational and social activities, aimed at achieving, with the active participation of these people, the highest possible level of their functioning, quality of life and social integration[6].

6 Maksymowicz K. Piechocki D. Drozd R.: The assesment of cranio--cerebral injuries in the aspect of neurological, psychiatric and

The rehabilitation process combines both medical and social sciences, as well as about physical culture. Rehabilitation, as a concept created after the First World War, meant regaining fitness (Latin: *re* – again, anew, against, *habilitas* – fit, due, proper).

Physiotherapy turns out to be older than rehabilitation because it was established in 1813 in Sweden. The name derives from the Greek words *physis* (meaning nature, wildlife) and *therapeia* (treatment). The official definition of physiotherapy is quite extensive and says:

> Physical therapy consists in providing individual people and populations with services that result in the development, maintenance or restoration to the fullest extent possible of motor activities and functionality throughout the patient's life. Physiotherapy covers the provision of services in circumstances where movement and function are at risk of aging or have been impaired by injury or disease. Physical therapy deals with the detection and restoration to the fullest extent of the potential of motor activities in the spheres of health promotion, prevention, treatment and rehabilitation. Physiotherapy involves the interaction between the physiotherapist, patients/recipients, families and carers as part of the process of assessing motor activity potential and agreeing goals, using the unique knowledge and skills of physiotherapists. A separate perception by physiotherapists of the body and its needs and potential related to motor activities is the starting point for formulating a diagnosis and intervention strategy in the given conditions of practice. These conditions may differ depending on whether the physiotherapy concerns health promotion, prevention, treatment or rehabilitation[7].

Education of the society in the above-mentioned areas seems to be crucial, because thanks to this, healthy people in society can realize how much work the patient has to do in order to go out on

certification criteria. "Archiwum Medycyny Sądowej i Kryminologii", 2005, LV, 296–300.

7 Ibidem.

the streets despite his or her disability. As Benjamin Franklin said: "Tell me, I'll forget it. Teach me, maybe I will remember it. Involve me, then I will learn." Education of the society should take place through the involvement of both non-disabled people in the life of the disabled and vice versa. An example is physical education classes that could include moving in wheelchairs. Both healthy and non-disabled people, as well as people with motor disabilities, could experience how to move in wheelchairs at school or outside. How to use toilets while in a wheelchair or how to open a door ("… is the width of each doorway appropriate to the width of the wheelchair?", one may ask) The experience of what impact stairs have on a person in a wheelchair as well as the great barrier they represent could also be a great experience for the future. Thanks to them, you can experience from an early age the difficulties faced by people with motor disabilities. This means that a disabled person, sometimes every day, many times a day, must perform certain exercises that will allow him or her to maintain their trunk in a vertical position while sitting or standing, or a therapy that will allow them to perform certain movements that were previously painstakingly developed during classes with a physiotherapist. Not only wheelchair users experience difficulties with stairs. People with paresis of the lower limbs of various etiologies also have to through a sometimes very long, often years-long journey to be able to climb the stairs. My experience and general knowledge of physiotherapy show that the ability to climb stairs requires learning beforhand (including head control, trunk control, overall stability, weight transfer, first in a sitting position, then in a standing position, use of positioning reactions, as well as individual movements of the lower limb-upper limb coordination). One element, such as climbing a step, is sometimes practiced for months. Ultimately, staircase fitness may appear, if at all, after several years. Many times, in patients with spinal cord injuries or diseases, it is not possible to achieve the ability to stand or walk. In such cases, elevators or ramps at the appropriate slope play a special role. Usually, people who design buildings should consider these types needs. This is, of course, associated with enormous financial costs. It is necessary to pay for the architect, constructor and contractors, as well as make use of modern technologies (such as elevators). In addition, elevators require periodic inspections, and

ramps would have to meet strictly defined standards to enable actual movement for people in wheelchairs.

Awareness in society of how much work a disabled person has to do should broaden the imagination and cause architectural solutions such as a high curb or narrow doorways to have no place in the modern world. Both a person in a wheelchair and a person with limited walking skills, in addition to the carer who pushes the wheelchair, are sometimes unable to lift the wheelchair and cross the high curb. Education should enable healthy children or adults to experience wheelchair driving and overcoming curbs. Conducting wheelchair classes at school or at work would allow participants to experience the difficulties that curbs pose to people with physical disabilities. Practical activities carried out in wheelchairs would allow the able-bodied and disabled participants to empathize and understand each other and their needs. Thanks to this, a future student, and later an architect, engineer or politician, would make decisions appropriate for the society, facilitating the inclusion of people with physical disabilities.

Modern technologies should, to a large extent, meet the needs of people with disabilities. Of course, provided that they would be consulted with specialists in the field of rehabilitation or physiotherapy, and above all with the patient. Together, you can construct appropriate chairs, vests to help maintain the torso position, standing frames or exoskeletons that allow even people with paresis to move vertically. The cooperation of engineers and specialists in the field of physiotherapy with patients could result in modern practical solutions. Combining these fields with universities would allow checking with the possible objective methods, jointly by patients, specialists and engineers, whether the solutions translate into social inclusion. An example is wheelchairs.

There are many types of wheelchairs. Some have better possibilities of individual adjustments than others; some wheelchairs are light, others heavy; some have accessories that allow you to better maintain body posture or the position of the head, pelvis and hands. There are patients who cannot control their head, others their torso, and some only have disabled lower limbs. There are wheelchairs that can be controlled by the owner or by an additional person, depending on the abilities of the patients' hands. But wheelchairs are

costly. The patient repeatedly has to fight the system to be provided with a wheelchair that meets their needs. Not everyone knows that the price of a chair is multiple the price of a good car. In the case of a child, when the chair has to be changed during their lifetime as they grow, it turns out that the child, or later an adult, sometimes needs several wheelchairs. In Poland, the amount that the patient has to spend on a wheelchair is very high, and the funding is minimal. Educating the society from scratch, that is, from familiarizing them with the definition of rehabilitation, would result in understanding the necessary needs of people with disabilities to maintain a sense of dignity. An example is, of course, having their own wheelchair. The implementation of the definition of rehabilitation could possibly result in the awareness of the necessity of a wheelchair for a person with a physical disability. There are countries such as Norway where a wheelchair of high standards would be provided to the disabled person, thus enabling the inclusion of people with physical disabilities from the very beginning.

It is similar with chairs, armchairs, orthoses and shoes which are equipment necessary for the disabled. They require individual adjustment. What is more, sometimes the listed equipment has a non-standard appearance and can arouse interest or surprise in non-disabled people. Education in the use of orthopedic equipment should take place through the presentation of the above-mentioned orthopedic aids from an early age. It would be optimal to inform students about the specifics of the disability before a new member with orthopedic equipment enters the classroom and explain what it is, so that a person who will be included in the group in an orthosis for lower limbs of AFO, DAFO, KAFO, HKAFO type or in a corset does not have to explain to everyone what he or she has on his feet, knees, hips or torso. In fact, the teacher does not need to have knowledge about individual orthoses, but it would be worth creating a standard of conduct whereby the parents of a person with a physical disability must provide information on what aids they use on a daily basis, so that the teacher could familiarize himself or herself with the information provided in advance and then explain to the students. For example, an ankle foot orthosis (AFO) and dynamic ankle foot (DAFO) are usually the least visible because they cover the foot, while KAFO

(knee ankle foot orthosis) covers the knee joint and HKAFO (hip knee ankle foot orthosis) the hip joint. In addition, it is worth explaining that there are people who move in a non-standard way before such a person appears in the classroom. It would be valuable to present the patient's equipment in advance in order to avoid the element of shock or surprise in the children. It would be advisable that the educator points out that it is nothing wrong or strange and to encourage everyone to involve the person with a physical disability in everyday games or activities. Similarly, physical education teachers can choose activities in which everyone will be able to participate, regardless of their level of fitness.

Another aspect that can improve the inclusion of people with physical disabilities is the accessibility of toilets. A restroom for people with disabilities should be adequately larger, have appropriate handles, and often a changing table or a couch. These are necessary elements that will allow a person with a disability fulfill their basic physiological needs with dignity. For many years, the physiological needs of disabled people was associated with unworthy conditions. It happened that an adult or a young person had to be changed and cleaned publicly by a guardian in a public place because that was the only possility for the disabled person to lie down. Such a public exposure of the human body is not generally accepted in society. Still, today, the logistically best place to change a diaper, sometimes, is a park bench or a shop. This is unacceptable as everyone has the right to privacy and dignity. (Currently, there is a program in Poland called "We are changing Poland". Thanks to it, single couches in toilets began to slowly appear in larger cities in Poland.) Polish law states that: "Dignity is the highest human value. It has been raised to a constitutional rank and is protected by numerous provisions of law, both civil and criminal." Therefore, this principle should be reflected in everyday life.

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Yoga as a psycho-physical activity for social inclusion

Introduction

Social exclusion is a severe problem in the modern world. In the wake of the covid-19 pandemic, the issue of exclusion has been exacerbated by the social isolation of particular groups of people (such as the elderly and immunocompromised patients). Previous studies have shown that physical activity, including yoga, has positive effects on cognitive abilities, social and physical development, and broader health. The practice of *vinyasa yoga* can be used as a physical activity for social inclusion through an occupational activity and the premise of non-judgmental, mindfulness practice following the capabilities of one's own body. Mindfulness-practices can complement physical activity and reduce the stress that accompanies social exclusion. Yoga, by its holistic effects, can be considered a form of occupational therapy.

This article aims to demonstrate the need for measures to prevent social exclusion of people at risk of depressive and anxiety disorders through the isolation associated with the covid-19 pandemic.

Material and Methods

A literature search was conducted on MEDLINE (PubMed) and Google Scholar, using a combination of keywords, including "yoga",

"COVID-19", "social inclusion", "social exclusion" and "discrimination". The initial search identified 10,749 publications, which were then sifted through based on their titles and abstracts to provide a foundational selection for this chapter. Articles published in English and containing methodological background were considered for the study. After qualitative text analysis, articles focusing exclusively on clinical case reports, and the economic and environmental impact of the pandemic were excluded. In particular, articles focusing on the psychosocial contexts of the COVID-19 pandemic and the effect of yoga practice on well-being were included in the search. The next step was to conduct an initial qualitative content analysis. Based on the content analysis of the abstracts, articles closer to answering the research questions were selected for further analysis. A content analysis was conducted by referring to the phenomenological analysis method. The phenomenological approach has been used in psychological research for years and applies to content analysis[1].

Social exclusion problem

Social exclusion means preventing or limiting access to goods, services, and other opportunities to improve the quality of life for a certain group[2]. Social exclusion can take place in equal fields and levels. It is easily observable in certain ethnic or minority groups, for instance. The causes of discrimination leading to social exclusion are many. They are most often rooted in prejudice and discrimination. In Poland,

1 Giorgi A.: The Descriptive Phenomenological Method in Psychology. Pittsburgh, 2009; Wertz F. J.: Phenomenological Research Methods for Counseling Psychology. "Journal of Counseling Psychology", 2005, 52 (2), 167–177.

2 Bayram N., Bilgel F. & Bilgel N. G.: Social Exclusion and Quality of Life: An Empirical Study from Turkey. "Social Indication Research", No. 105, 109–120 (2012). https://DOI.org/10.1007/s11205-010-9767-4 (access: 10.08.2022); Day J.: Wykluczenie społeczne: Definicja, wpływ, przykłady, perspektywy na przyszłość, Liberties, https://tiny.pl/wf7hl (access: 10.08.2022).

members of the LGBTQI community face discrimination[3]. Moreover, women are faced with limited access to medical services in Poland in relation to their reproductive health due to restrictive abortion laws and poor access to contraception. The covid-19 pandemic, however, has triggered another form of social exclusion which can be diligently called “exclusion by care”. Implementing appropriate measures to enable isolated people to rejoin society is essential.

Social inclusion

Social inclusion is the process by which measures are taken to ensure equal opportunities for all. A multidimensional process aimed at creating conditions that enable full and active participation of every member of society in all aspects of life, including civic, social, economic, and political activities, as well as participation in decision-making processes. Social integration can also be interpreted as the process by which societies combat poverty and social exclusion. Social inclusion aims to empower the poor and marginalized to seize emerging global opportunities. It ensures that people have a voice in decisions that affect their lives and that they enjoy equal access to markets, services, and political, social, and physical spaces[4]. Inclusion is one of the critical tasks of the EU cohesion policy[5].

The threat of exclusion as a consequence of the covid-19 pandemic

Inclusion in society is a highly critical issue after a period of isolation. Despite that restrictions have been removed, the virus is still active[6], which can cause even more fear. According to the definition of quality

3 Magdalena Świder M., Winiewski M. (eds.): Situation of LGBTA Persons in Poland 2015–2016. Warszawa, 2017.

4 Thomas P., Srihari M., & Kaur, S. (eds.): Handbook of Research on Cultural and Economic Impacts of the Information Society. IGI Global, 2015, https://DOI.org/10.4018/978-1-4666-8598-7 (access: 10.08.2022).

5 European Commision, Social inclusion, https://tinyurl.com/yn7jufad (access: 8.08.2022).

6 Worldometers, https://tinyurl.com/3nrdewke (access: 8.08.2022).

of life established by the World Health Organization (WHO)[7], social interaction is essential for well-being[8]. Crucial is also physical activity, which, according to an analysis by California researchers, reduces the risk of acute covid-19 infection[9].

In addition to the obvious health problems, the covid-19 pandemic caused some social issues, including the exclusion of some people from society and discriminatory behavior. During the first weeks of the pandemic, the topic of social exclusion during the pandemic primarily concerned Asians. Research conducted by Piotr Rzymski and Michal Nowicki showed that students from Taiwan experienced discrimination based on their origin. The reason for discrimination was also the masks worn by the students, which they always wear during the peak of seasonal flu cases[10].

In Poland, the peak incidence of seasonal flu is between November and February. In 2019–2020, this coincidied with the SARS-CoV-2 outbreak in China and the following transmission of the virus to Europe. Wearing a face mask in public places before the pandemic period was rarely practiced in Poland. Consequently, the general public misunderstood the sight of people of Asian descent using masks as prophylaxis for seasonal infections (e.g., the flu and the common cold) and misinterpreted their masks to be worn due to the highly contagious disease, COVID-19[11]. Fortunately, the situation normalized quickly and these people were no longer treated as potential virus carriers.

7 "WHOQOL: Measuring Quality of Life". World Health Organization. (access: 22.05. 2020).

8 US Department of Health and Human Service, Social and Community Context, https://tinyurl.com/2uc78tmd (access: 10.08.2022).

9 Sallis R., Young D.R., Tartof S.Y., et al.: Physical Inactivity is Associated with a Higher Risk for Severe COVID-19 Outcomes: a Study in 48 440 Adult Patients. "British Journal of Sports Medicine", 2021; No. 55, 1099–1105.

10 Rzymski P., Nowicki M.: COVID-19-Related Prejudice Toward Asian Medical Students: A Consequence of SARS-CoV-2 Fears in Poland,. "Journal of Infection and Public Health", 2020, No. 13 (6), 873–876. DOI:10.1016/j.jiph (access: 13.04.2020).

11 Ibidem.

Health care workers also faced exclusion during the first wave of the pandemic. This discrimination was rooted in fear of the virus they were exposed to. During the ongoing covid-19 pandemic, a new type of social exclusion was observed. While limiting social contact by staying at home was an effective strategy for reducing infection, it had its side effects, which included the threat of social exclusion. All activities for seniors were restricted and, in the first wave of the pandemic, opportunities for rehabilitation were also limited. Those who isolated themselves have, later, increasingly been exposed to anxiety disorders and depression caused by loneliness.

Unfortunately, as the pandemic continued, the problems associated with months of isolation intensified. Studies from some scientific institutions point to the negative impact of the pandemic on health, not only because of the effects of coronavirus infection but also the fear of being infected in the first place. Anxiety about the future, difficulty keeping a job, and fears for loved ones cause many people to have insomnia[12], depression, anxiety and suicidal thoughts[13]. Fear, anxiety, and insomnia in a pandemic situation are highly undesirable because they can weaken the immune system[14]. The elderly and chronically ill are

12 Pappa S., Ntella V., Giannakas T., Giannakoulis V. G., Papoutsi E., Katsaounou P.: Prevalence of Depression, Anxiety, and Insomnia Among Healthcare Workers During the COVID-19 Pandemic: A Systematic Review and Meta-Analysis [published correction appears in Brain, "Behaviour and Immunity", 2021, February, No. 92, 247]. "Behaviour and Immunity", 2020, No. 88, 901–907. DOI:10.1016/j.bbi.2020.05.026 (access: 10.08.2022); Cénat J. M., Blais-Rochette C., Kokou-Kpolou C. K., et al.: Prevalence of Symptoms of Depression, Anxiety, Insomnia, Posttraumatic Stress Disorder, and Psychological Distress Among Populations Affected by the COVID-19 Pandemic: A Systematic Review and Meta-Analysis, "Psychiatry Research", 2021, January, No. 295:113599. DOI: 10.1016/j.psychres.2020.113599 (access: 10.08.2022).

13 Pirkis J., John A., Shin S., et al.: Suicide Trends in the Early Months of the COVID-19 Pandemic: An Interrupted Time-Series Analysis of Preliminary Data from 21 Countries. "Lancet Psychiatry", 2021, No. 8 (7), 579–588. DOI:10.1016/S2215-0366(21)00091-2 [published correction appears in "Lancet Psychiatry", 2021, June 4] (access: 10.08.2022).

14 Mazza M. G., De Lorenzo R., Conte C., et al.: Anxiety and Depression in COVID-19 Survivors: Role of Inflammatory and Clinical Predictors. "Brain,

highly vulnerable to acute infection simultaneously as victims of social exclusion through two-year isolation. Of course, the validity of isolation, which was the most effective prevention of infection, should not be denied, but every effort should be made to reintegrate these people into society.

Yoga as a form of occupational therapy to facilitate social inclusion

The use of yoga techniques in supporting the treatment and prevention of many diseases is increasingly reported in the scientific literature. The importance of this type of physical activity for both somatic and mental health is indicated. However, it should also be noted that yoga is one of the techniques of occupational therapy. The American Occupational Therapy Association defines an occupational therapist as a person who "helps people throughout their lives to participate in the things they want and/or need to do through the therapeutic use of daily activities (occupations[15])". The range of assistance offered by occupational therapists is extensive. Nevertheless, one of the main goals of therapy is to be included in society through occupation. There is a natural connection between occupational therapy and yoga. Both emphasize the importance of mind, body, and spirit. There are many benefits of yoga that complement the skills learned in treatment to facilitate a return to society. The practice of yoga, which combines physical activity with mindfulness techniques, can be a successful part of patient care and for those at risk of social exclusion after a pandemic. Exercise can help people integrate into society after isolation. Yoga is non-competitive, allowing a more specific focus on movement and breathing. Although the research needs to be deepened, it can be concluded that this combination of exercise and mindfulness techniques positively affects patients' well-being. Practicing yoga allows one to realize the appropriate level of physical activity recommended by the WHO. The WHO defines physical

Behaviour and Immunity", 2020, No. 89, 594–600. DOI:10.1016/j.bbi.2020.07.037 (access: 10.08.2022).

15 American Occupational Therapy Association, About Occupational Therapy, https://www.aota.org (access: 8.08.2022).

activity as any bodily movement produced by skeletal muscles that require energy expenditure. Physical activity refers to any movement, including leisure time, to get to and from places or as part of a person's work. Regardless of intensity, any physical activity improves health[16]. Member states of the European Union (EU) have made progress in developing policies to promote physical activity since 2015, but progress slowed during the COVID-19 pandemic, according to the latest WHO analysis. The report "2021 physical activity factsheets for the European Union Member States of the WHO European Region" is based on data from all 27 EU member states and provides an overview of policies and activities that have been implemented to promote health-enhancing physical activity (HEPA). Lack of physical activity is the leading cause of most chronic diseases[17], including cardiovascular disease[18]. To prevent these, recommendations for a healthy lifestyle with adequate diet and exercise are significant[19]. When mathed with age and health, physical activity can reduce the risk of heart attack, offer better weight control[20] and decrease blood cholesterol levels[21].

16 WHO, Physical Activity, https://tinyurl.com/4t7jkj84, (access: 12.08.2022).

17 Booth F.W., Roberts C.K., Laye M.J.: Lack of Exercise is a Major Cause of Chronic Diseases. "Comprehensive Physiology", 2012, No. 2 (2), 1143–1211. DOI:10.1002/cphy.c110025 (access: 10.08.2022).

18 Roth G.A., Mensah G.A., Johnson C.O., et al.: Global Burden of Cardiovascular Diseases and Risk Factors, 1990–2019: Update From the GBD 2019 Study. "Journal of American College of Cardiology", 2020, No. 76 (25): 2982–3021. DOI:10.1016/j.jacc.2020.11.010 [published correction appears in "Journal of American College of Cardiology", 2021, April 20, No. 77 (15), 1958–1959] (access: 12.08.2022).

19 Krist A.H., Davidson K.W., et al.: Behavioral Counseling Interventions to Promote a Healthy Diet and Physical Activity for Cardiovascular Disease Prevention in Adults With Cardiovascular Risk Factors: US Preventive Services Task Force Recommendation Statement. "JAMA", 2020, No. 324 (20), 2069–2075. DOI:10.1001/jama.2020.21749 (access: 12.08.2022).

20 Elagizi A., Kachur S., Carbone S., Lavie C.J., Blair S.N.: A Review of Obesity, Physical Activity, and Cardiovascular Disease. "Current Obesity Report", 2020, No. 9 (4), 571–581. DOI:10.1007/s13679-020-00403-z (access: 12.08.2022).

21 Mann S., Beedie C., Jimenez A.: Differential Effects of Aerobic Exercise, Resistance Training and Combined Exercise Modalities on Cholesterol

Physical activity is also essential in preventing type 2 diabetes[22] and reducing osteoporosis risk[23]. More and more researchers are pointing to the importance of exercise in preventing cancer and treating cancer patients[24]. Physical activity is also crucial for patients' mental state, lowering the risk of depression[25], anxiety disorders[26] and increasing the level of happiness; all which lead to an improved quality of life[27]. Given the reduction in physical activity levels observed during the pandemic, taking this aspect into account during plans to integrate isolated groups into society seems extremely important.

and the Lipid Profile: Review, Synthesis and Recommendations. "Sports Medicine", 2014, No. 44 (2), 211–221. DOI:10.1007/s40279-013-0110-5 (access: 12.08.2022).

22 Kanaley J.A., Colberg S.R., Corcoran M.H., et al.: Exercise/Physical Activity in Individuals with Type 2 Diabetes: A Consensus Statement from the American College of Sports Medicine. "Medical and Science in Sports and Exercise", 2022, No. 54 (2), 353–368. DOI:10.1249/MSS.0000000000002800 (access: 12.08.2022).

23 Pinheiro M.B., Oliveira J., Bauman A., Fairhall N., Kwok W., Sherrington C.: Evidence on Physical Activity and Osteoporosis Prevention for People Aged 65+ years: a Aystematic Review to Inform the WHO Guidelines on Physical Activity and Sedentary Behaviour. "International Journal of Behavioral Nutrition and Physical Activity", 2020, No. 17 (1), 150. Published 2020 Nov 26. DOI:10.1186/s12966-020-01040-4 (access: 13.01.2021).

24 Wozniewski M., Kornafel J.: Rehabilitacja w onkologii, Warszawa, 2012.

25 Kandola A., Ashdown-Franks G., Hendrikse J., Sabiston C.M., Stubbs B.: Physical Activity and Depression: Towards Understanding the Antidepressant Mechanisms of Physical Activity. "Neuroscience and Biobehavioral Review", 2019, No. 107, 525–539. DOI:10.1016/j.neubiorev.2019.09.040 (access: 13.01.2021).

26 Sepúlveda-Loyola W, Rodríguez-Sánchez I, Pérez-Rodríguez P, et al. Impact of Social Isolation Due to COVID-19 on Health in Older People: Mental and Physical Effects and Recommendations. "The Journal of Nutrition, Health and Aging". 2020, No., 24 (9), 938–947. DOI:10.1007/s12603-020-1469-2 (access: 13.01.2021).

27 Żok A., Zapała J., Baum E.: Activities Based on Yoga Techniques in Psychiatric Treatment in Poland in a Historical Context, "Psychiatria Polska", ONLINE FIRST, 2021, Nr 207, 1–12, https://DOI.org/10.12740/PP/OnlineFirst/128776 (access: 13.12.2021).

Yoga has many benefits for patients of all ages and functional levels. The sequential nature of vinyasa yoga allows a lesson to be planned in such a way as to accommodate the needs of the students. Yoga has effectively addressed physical problems associated with conditions such as Parkinson's disease[28] and stroke[29]. Yoga has also proven effective in managing symptoms seen in conditions that affect mental health, such as depression and schizophrenia[30] and sensory processing problems. The use of yoga techniques as a form of OT has been known in the West since the 1970s and has also found its way into work with people who need help for post-traumatic stress disorder (PTSD). This approach has several advantages that enhance its implementation. They tend to be conducted in a group setting and encourage participants to participate actively. Certified instructors can also teach these methods and do not require medical assistance. They can be expanded to include home practice as there is no need for highly specialized treatment equipment, making the treatment portable and allowing for wide application[31]. By being able to adjust

28 Swink L.A., Fling B.W., Sharp J.L., Fruhauf C.A., Atler K.E., Schmid A.A.: Merging Yoga and Occupational Therapy for Parkinson's Disease: A Feasibility and Pilot Program. "Occupational Therapy in Health Care", 2020, No. 34 (4), 351–372. DOI:10.1080/07380577.2020.1824302 (access: 13.12.2021); Kwok J.Y.Y., Kwan J.C.Y., Auyeung M., et al.: Effects of Mindfulness Yoga vs Stretching and Resistance Training Exercises on Anxiety and Depression for People With Parkinson Disease: A Randomized Clinical Trial. "JAMA Neurology", 2019, No. 76 (7), 755–763. DOI:10.1001/jamaneurol.2019.0534 (access: 13.12.2021).

29 Mooventhan A., Nivethitha L.: Evidence Based Effects of Yoga in Neurological Disorders. "Journal of Clinical Neuroscience", 2017, No. 43, 61–67. DOI:10.1016/j.jocn.2017.05.012 (access: 13.12.2021).

30 Żok A., Zapała J., Baum E.: op. cit.

31 Gallegos A.M., Crean H.F., Pigeon W.R., Heffner K.L.: Meditation and Yoga for Posttraumatic Stress Disorder: A Meta-Analytic Review of Randomized Controlled Trials. "Clinical Psychology Review", 2017, No. 58, 115–124. DOI:10.1016/j.cpr.2017.10.004 [access: 13.12.2021]; van der Kolk B.A., Stone L., West J., et al.: Yoga as an Adjunctive Treatment for Posttraumatic Stress Disorder: a Randomized Controlled Trial. "Journal of Clinical Psychiatry", 2014, No. 75 (6), 559–565. DOI:10.4088/JCP.13m08561 (access: 13.12.2021); Chopin S.M., Sheerin C.M.,

the intensity of the classes, working with areas of the body where the effects of stress are felt the most[32], and working with the breath, yoga seems to be an ideal form of therapy for social inclusion after the covid-19 pandemic. Isolated patients receive both tailored physical activity and collaborative practice. Breathing exercises and relaxation help manage stress and offset related disorders.

Summary

During and after the covid-19 pandemic, high levels of depression and anxiety disorders can be observed in virtually all ages. These problems are rooted in loneliness resulting from isolation and fears about one's health. Therefore, it is essential to recommend yoga practice to improve health after the covid-19 pandemic and facilitate inclusion in society. The above-described benefits of physical activity, combined with a common practice that can take place outdoors in the summer, can bring many benefits at a relatively low cost.

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32 van der Kolk B.A.: The Body Keeps the Score. New York, 2015.

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Part II
Music Education and Inclusion

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Connecting music performance and perspectives on inclusiveness

Introduction

The editors of this anthology raise questions about significant challenges in Music Education and ask how education can be an impulse to social inclusion. For years, researchers have studied musical practices and social interaction. They have commented on multiple topics related to music and inclusion, such as the socializing effect of participation in music, music's impact on health and wellbeing, music and identity, music and meaning in everyday life[1].

This article will be centered around how social inclusion emerges as a dimension through students' music-making, ensemble relationships and artistic performance concepts. One crucial question is

1 Hallam S.: The Power of Music: Its impact on the Intellectual, Social and Personal Development of Children and Young People. In "Journal of International Research in Music Education", 2010, vol. 28, Issue 3; DeNora T.: Music in everyday life. Cambridge University Press, 2009; Small Chr.: Musicking. The Meanings of Performing and Listening. Connecticut, 1998; Ruud E.: Musikk og identitet. Oslo, 2013.

how we, as educators, can design curriculum content and learning environments that serves as Higher Music Education's contribution to facilitating students' development of a broad perspective on musicality and of music as a mode to express and practice societal inclusion. Consequently, higher education can be involved in creating an inclusive society.

Material and methods

In her article "Craftmanship in Academia: Skilled Improvisation in Research, Teaching and Leadership", Liora Bresler refers to *micro*, *meso* and *macro* as three levels educators need to consider[2]. In this context, Bresler's categorization will be used when describing and discussing three music projects. The *micro level* corresponds to participants' activities and the artistic content while curriculum, program structure and study programs are defined as the *meso level*. Each project includes elements that point toward pertinent cultural or global issues, such as political and ecological challenges or promotion of cross-cultural understanding and inclusive societies which are topics connected to the *macro level.*

The three projects referred to in this article were carried out between 2017 and 2021. I was involved as a researcher in Project 1, while Project 2 was a collaboration between an in-turn practice supervisor for secondary school teacher students, a Palestinian professional musician and me. In Project 3, five students collaborated with an adult male voice quintet.

Since 2015, various concepts of practice projects have been carried out as mandatory components in the Bachelor in Classical Music Performance Program at the University of Agder, Norway. The projects were developed as part of the course modules Musical Communication, Concert Production, and Outreach Dialogue[3]. Each

2 Bresler L.: Craftsmanship in Academia: Skilled Improvisation in Research, Teaching and Leadership. [In:] Music Education as Craft, Landscapes: The Arts. Espeland M., Holdhus K., Murphy R. (eds.). Springer Editor, 2021, 3–12.

3 Classical Music Performance Bachelor: https://tinyurl.com/ch7a62w2 (access: 10.07.2022).

project generated opportunities to explore novel approaches to music performance skills and production knowledge, which aimed to develop music students' competencies beyond the use of score-based music for traditional solo recitals or ensemble concerts. The study of the three projects is based on observation, interviews, informal discussions, and exploration of students' reflection reports and a reflective-analytical approach.

Project 1 was organized and presented by Kilden Performing Arts Center, a close collaborator to Faculty of Fine Art at the University of Agder. In this project, ten music students joined a 100 voices choir and the local symphony orchestra to present the work *Mozart's Requiem Anno 2017*. The production highlighted a re-writing of the mixed choir part lyrics. The Latin lyrics were changed into everyday language expressing psychiatric patients' reflections about life's strenuous events. The second project, *Co-creating Knowledge About Arabic Music*, reflects a group of music performing students' encounters with a repertoire of Arabian songs. The project was developed in 2019 by two teachers collaborating with a professional Palestinian musician who plays the string instrument oud, a choreographer and four young dancers. The project took place during two stages. Interdisciplinary components and invited guest performers were included during the second production phase. Only stage 1 is discussed in this article. In Project 3, *America Sings 2021* music students collaborated with an amateur male quintet and a semi-professional instrumental ensemble. The repertoire consisted of folk songs, shanties and a repertoire from American TV-series, musicals and movies.

All projects culminated in an artistic presentation and the students' written assignment (in the format of reflective reports). The projects reflect a complex web of practical and artistic processes that brought out the result in all three projects. When Greig and Nicolini discuss how to manage music-making in "the real world" they refer to the particularity and complexity of live music productions:

> While all artistic work involves creating products, the exact nature of which is largely unknown at the outset, the objects of performing art and music are particular in that they are produced anew every time: each is a unique piece of work,

> a “prototype” that emerges from the place and time of its making. In music-making then, the “how it is done”, cannot be untangled from its outcome[4].

Consequently, this article gives only glimpses into each project, targeting to identify aesthetic, organizational and artistic components that mirror elements of inclusion for the individuals and the ensembles (the micro level), with relevance for Higher Music Education (the meso level) and even connected to general and even global questions (the macro level).

The projects varied in format; Project 1 “Mozart’s Requiem Anno 2017” was a large-scale project; Project 2 “Global Mindset: Co-creation of Knowledge about Arabic Music” was a medium-scale project; while Project 3 “America Sings 2021” was a small-scale project. All projects were mandatory components within course modules.

Results and discussion

Project 1: Classical Music Performance and Mental Health

Project 1 reflects a unique re-making of Mozart’s *Requiem*, one of the most well-known compositions from the classical repertoire canon with integrating the most relevant societal dimension, which is psychiatric health. The project was initiated by one of the Orchestra violinists, whose close friend was a director of the Hospital Department of Child and Adolescent’s Mental Health in Kristiansand, Norway. The two initiators asked, “How can we make Mozart’s requiem relevant for the young clients who are in hospital treatment for psychiatric challenges?” To answer the question, the orchestra director Stefan Sköld and his team developed the concept of re-writing the Latin lyrics in all mixed choir parts. The aim was to interpret essential topics of the requiem and re-create new poems as lyric foundation[5].

4 Greig G. & Nicolini D.: Managing Artistic Work in the Real World. [In:] Organising Music. Theory, Practice Performance. Beech N. & Gilmore C. (eds.). Cambridge, 2015, 188–202.

5 Mozarts Requiem Anno 2017. Dialog, KSO Dialog. https://kilden.com/mozarts-requiem-anno-2017 (access: 12.09.2022).

Kilden Concert and Performance Hall argued for the alteration of lyrics by referring to the composition's historical connection to death:

> The unusual circumstances surrounding the compositional assignment and the temporal closeness between the work, a soul mass for the deceased, and Mozart's early death have given rise to many and lush myths[6].

"Mozart's Requiem Anno 2017" mirrored an extensive meso-level collaboration: a national art institution, the local hospital and educational institutions. Young people from the hospital were invited to work with the Norwegian author Rune Belsvik to create new lyrics for the mixed choir parts. The writing team from the hospital included young people, who themselves were patients or they had relatives who were struggling mentally and/or with drug addiction. The university music students and pupils from three high schools participated in the 100-voice choir. Thus, the participating individuals experienced a personal encounter with Mozart's requiem through writing poems and singing, which makes their involvement a unique individual aesthetic and emotional experience, on the micro level. A 17-year old pupil from the high school music program said:

> I was not too affected by the lyrics, but we were told that if some of the singers got emotionally stressed due to the choir part lyrics, we could talk to the conductor. I think that I will never forget the "Mozart's Requiem Anno 2017" experience. For me as an instrumentalist, it was a new experience to be involved in singing such a repertoire since I am not that familiar with such music as a choir singer. It was different than performing an ordinary song. But the melodies were rather good and I could recognize that in the Confutatis part, there were fragments such as riffs in metal music[7].

6 Ibidem.

7 High school pupil, Gerald 17 years old (anonymized). Interview 12 December 2017.

The young informant's comment underlines micro dimensions in Project 1. He refers to the individual's and the ensemble's personal experience, and he compares requiem elements with what he considers as *his own music* which is popular music and a guitar repertoire. Another characteristic micro component is that the artistic team carefully avoided exposing personal health issues in naïve, explicit or sentimental styles on the stage. Instead, the production was kept respectfully according to the score, with the new lyrics respectfully described during pre-concert media coverage and in the written concert program. The choir consisted mainly of singers between the ages of seventeen and eighteen, except the university music students who were a few years older. The choir, with more than one hundred young singers, created intense moments of aesthetic communication. Young informant Gerald commented on the conductor's aesthetic choices:

> I experienced that this project was somewhat stricter than an ordinary concert. We felt that this was real, it was professional. In a different way than usual since we were also together with people from other places. When instruments were added, it all became good. The conductor wanted powerful singing, and he strictly corrected us during rehearsals. We should, he said, clearly express the meaning of the lyrics[8].

The inclusive and societal element in the project presented itself through the creative re-making of lyrics of the choral parts which reflected young patients' verbal expressions about life's strenuous sides. Thus, societal and global issues related to mental health are reflected in Project 1 which gives it a clear perspective of the macro level. Informant Gerald refers to the large ensemble as an essential component in the project, and the project also promote musicians and non-musicians working side by side in creative processes. Thus, "Mozart's Requiem Anno 2017" reflects meaningful inclusion through dialogues between participants inside and outside the artistic

8 Ibidem.

institution.[9] The head of the education department at Kilden Dialogue summed up the re-making of Mozart's requiem as follows:

> "Quality of life" is an essential notion in our municipality. People want an inclusive and diverse society—and good meeting places. "Mozart's Requiem Anno 2017" was created through a participant-oriented dialogue to enrich something in the participants' lives. At the same time, the participants could influence practices and projects created by the concert hall[10].

The project leader Sköld explained that the artistic idea was to expose the meaning of the original lyrics to the young patients as a source of inspiration for their creative writing.

"Dies ireae" was intepreted as "hell" and "liberation from evil", and "Lacrimosa" was interpreted as "the flow of tears"[11]. On the question if Mozart's *Requiem* mirrors psychiatric problems, Sköld commented:

> Music may affect people in all situations. If there were anyone who had diagnoses and mental problems, it must have been Wolfgang Amadeus Mozart! Nevertheless, he wrote one of the world's most notable compositions about happiness, liberation, pain, and hell[12].

The patients' narratives were paragraphed into poetry by author Rune Belsvik. The next step was to develop the patients' poems into mixed choir lyrics and produce the scores.

"Mozart's Requiem Anno 2017" allowed music students to experience how a professional music production team used aesthetic

9 O'Neill S.: Learning in and through Music-Performance: Understanding Cultural Diversity via Inquiry and Dialogue. [In:] Barrett M.: A Cultural Psychology of Music Education. Oxford, 2010, 179–200.

10 Kilden Dialogue Project leader Marie Teresie Sørensen. Interview 1 December 2017.

11 Mozarts Requiem Anno 2017 webpage: https://vimeo.com/215796563 (access: 14.08.2022).

12 Ibidem.

alteration to transform a musical canon composition to an artistic concept with societal anchoring for the classical music concert audience. Mental health issues appeared in a respectful aesthetic framework. The director of the performance hall explained that the team's intention was "to develop unorthodox projects in which new groups are drawn into art productions"[13].

Project 2: Global Mindset and Music Performance

From 2016 to 2020 the vision of the University of Agder was presented in the strategy document "The Vision: Co-creation of Knowledge". During these years, the university funded several international projects. "Global mindset" was one of three focus areas:

> Global issues will be integrated in both study programs and research. In both national and global cooperation UiA will present research at a high international level. This is one of the preconditions for being able to offer excellent education and for maintaining our role as a significant actor in society at large.
>
> Our campuses shall make visible that UiA is an inviting and inclusive host for Norwegian and international students as well as for employees and collaboration partners. The campuses will be an exciting and dynamic arena for co-creation[14].

The university management encouraged collaboration, dialogue and mutual cultural development. The strategy program financed a student trio's explorative project "Global Mindset: Co-creation of Knowledge about Arabic Music". The project was based on two teachers' collaboration with a Palestinian musician who visited the university in 2010.

13 Marie T. Sørensen, director Kilden Dialogue Departement in interview 1 February 2018.

14 University of Agder. Strategy 2016–2020. https://tinyurl.com/2p8rwyyj (access 14.07.2022).

Project 2 was designed as a series of students' practice events that aimed for in-depths experiences with Arabic music, primarily from a practice-based perspective. The students had earlier been involved in small-scale projects with music from cultures outside Europe. Still, as performers on their main instruments (guitar, mandolin and percussion), they only had vague experiences of Arabic music. The project received funding for two phases. Firstly, Center and Excellence in Music Performance Education (CEMPE) at the Norwegian Academy of Music paid for two full-day workshops when the trio was mentored by an expert on folk music and experimental guitar improvisation. Secondly, the trio received funding for a one-week seminar in Jerusalem to study Arabic songs mentored by the professional Palestinian musician mentioned above[15]. During Phase 2, the music students' performing skills were further developed. The trio was extended to a sextet and the group presented a 90-minute new musical event highlighting integration of stylistic features from Arabic traditions in European songs. Dance and narration were included and the project culminated in the interdisciplinary performance*:* "Seyahatnâme, Silk Road Music Project 2019"[16].

The project was designed to mirror mutual dialogue in an international ensemble with students and professional performers, to facilitate the students' skills on using main instruments in new genres, and to expose them for an unknown culture. A driving force in the project was the trio's motivation to get acquainted with unknown music. Thus, the project mirrored Bresler's reflection of *unknowing* as a driving force in the process of seeking for new competencies and extended knowledge[17]. Bresler underlines that knowledge and expertise are important aspects of the academic culture. But she criticizes higher education institutions for not having emphasized explorative

15 Students in Research Projects: https://tinyurl.com/54mr4ews (access: 11.06.2022).

16 Fakultet for kunstfag: Flere nyheter fra kunstfag. https://tinyurl.com/7ema7jnn (access: 11.05.2022).

17 Bresler L.: Aesthetic-Based Research: as Pedagogy: The Interplay of Knowing and Unknowing Toward Expanded Seeing. [In:] Handbook of Arts-Based Researc. Leavy P. (ed.). New York, 2018.

approaches to a greater extent in the curriculum and refers to students' feeling of shame for unknowing and not "seeing more", when they are introduced to new learning experiences. The trio's encounter with Arabic music in Project 2 illustrates the challenging task of "seeing more" which requires "respect for fumbling, for searching for things that do not lend themselves easily to ready-made language"[18].

When the trio was exposed for *maqams* and improvisational techniques with melodic and rhythmical features in the Arabic repertoire, they were beginners. Each student needed individual curiosity and patience to investigate the new music. In Project 2, the students were building skills in creative approaches to new musical tasks at the micro level. Even if Bresler focuses primarily on aesthetic-based research strategies and knowledge production in academic cultures, her reference to "the beginner's mind" and "unknowing" as propelling forces in education seems relevant in this discussion on inclusiveness in music practices.

Hahn (2019) discusses a similar project in her article "Inquiry into an unknown practice: an example of learning through project and investigation"[19]. She argues that investigations into new genres allow students to develop essential musical, didactic and pedagogical skills. From her perspective it is important that higher music performance education students are given space to be creative. To expose the students to problems that at first glance seems difficult to solve, will help them in developing empathy and respect when meeting with groups or individuals who are in similar situations. Such practices promote creativity, which Hahn considers to be essential in coping even with global issues:

> We are convinced that in the current context of global warming, migration, and the urgency to find solutions for

18 Ibidem.

19 Hahn K.: Inquiry into an Unknown Practice: an Example of Learning Through Project and Investigation. [In:] Gies S. and Sætre J. H.: Becoming Musicians: Student Involvement and Teacher Collaboration in Higher Music Education. CEMPE Centre for Excellence in Music Performance Education NMH publications 2019:7, 175.

> sustainable development, new generations will have to invent new ways of living together, and thus creativity has become an essential and indispensable skill. Education and training have an essential role to play in these issues[20].

Thus, Hahn connects music practices at the micro level with global issues and macro perspectives. As teachers we should conduct investigations which inspire students to think globally about their performing. Her approach should inspire music educators to be curious and innovative in preparing students for their future citizenship as performers.

The trio's encounter with the professional Palestinian musician in workshops and later during informal presentations in Israel and Palestine gave each student the opportunity to share their new musical skills with different audience groups. The trio played in a music bar in the West Bank in addition to visiting a Jewish elderly home in Galilee, a Jewish high school and a Centre of Jewish and Arab Education.

Project 2 was an *intercultural* music-practice. Even if the students kept working with main instrument skills, the project exposed the trio to new art and music cultures. Musicologist John Flynn argues that multicultural dimensions should be present in music education and claims that we need to include both local and traditional musical practices. Project 2 exemplifies Flynn's suggestion for higher music education, that is, the need to expose students to a range of musical styles and genres. This, Flynn argues, will promote a broader perspective on musicality[21]. If study programs allow students to explore musical practices that are based on inclusive approaches and a deep understanding of musicality, they can approach unknown cultures and new learning processes with confidence.

Music students at the Classical Music Program at the University of Agder specialize in main instruments and score-based music performance. As educators, we should not criticize their main instrument

20 Ibidem, 173–196.

21 Flynn J.: Re-ppraising Ideas of Musicality in Intercultural Contexts of Music Education. [In:] "International Journal of Music Education", 2005, Volume 23 (3) 191–203.

vision related to solo careers or full-time positions in professional orchestras. However, the curricula should give students opportunities to be involved in practical work together with supervisors and invite them to take part in debates about multiple musical genres and concert concepts. Projects should be promoted and funded at the institutional level to create space for encounters between participants from various backgrounds and musical practices. According to musicologist Susan O'Neill, students should not only learn how to perform different repertoires, but also, through dialogues with performers from other musical cultures, they should develop a deep understanding of how music relates to people's lives and society.[22] Thus, Project 2 reflects intercultural collaboration on the micro level and exemplifies how organizational structures in higher education provide for students' experience of inclusiveness at the meso level, which is in the centre of a global mindset, which we may understand as the macro level.

Project 3: The students and the male quintet. A musical encounter

"America Sings 2021" (Norwegian: *America synger 2021*) mirrors the main objectives of Outreach and Dialogue, a 10 ECTS points course module in the Bachelor program in Classical Music Performance at the University of Agder[23]. The central aim of the course is to enhance the student's skills through practice-based projects and studies of related theory. The content reflects an inclusive approach to artistic and pedagogical concepts, as reflected in the learning outcome, which states that the students shall:

- achieve knowledge of which role music plays in society's socio-cultural life,
- achieve knowledge of forms of musical communication and presentation concepts that have been developed within cultural institutions during the previous decade,

22 O'Neill S.: Learning in and through Music Performance. Understanding Cultural Diversity via Inquiry and Dialogue. [In:] Barrett M.: A Cultural Psychology, op. cit., 179–197.

23 Bachelor in Music Performance Program Outreach and Dialogue. https://tinyurl.com/3sucppd2 (access: 10.07.2022).

- be able to plan, execute and assess musical communication, presentation and interaction projects focusing on dialogue,
- be able to describe and take part in social situations in which musicians perform together.

When a project group revised the Bachelors' Program in Music Performance at the University of Agder in 2018, the revision was inspired by a completed 3-year pilot project where teachers and students explored different academic profiles and new approaches to music performance[24]. One of the findings was that the students evaluated collaborations with outside-campus participants as rewarding if specific criteria were met. The criteria included being involved in repertoire choices, using their main instrument in the artistic production and being closely mentored by teachers and professionals during all stages of the task. Consequently, the course teachers now strive to design projects based on this knowledge[25].

The off- campus partner group in "America sings 2021" was a male adult quintet. The quintet was invited to take part in a mandatory student project through a six-week period with weekly rehearsals and a concert presentation in week 7. The main objective for the students was to prepare and present a performance with a repertoire that could bridge together singers from the educational context and the cultural context of the local community[26]. The students were requested to select repertoire, create scores and sound files for the vocal parts, instruct the ensemble as well as perform together and, finally, write a reflection report. Emerging issues related to inclusiveness are intercultural dimensions, ensemble communication and the potential partnerships between university groups and local adult amateur groups.

24 The pilot project is described by Schau J. and Eidsaa R.M.: Higher Music Performance Education in a Changing World: Towards a New Curriculum? A Report from a Pilot Project. [In:] Music Education in the 21st Century. New Challenges and Perspectives. Rykowski M. (ed.). Poznań, 2021, 195–208.

25 Ibidem.

26 The term *community music* is avoided, since the quintet's ensemble concept differs from what is considered as community music in music education research.

Since entering the university, the students have had rich ensemble experience from events mainly organized by the department level or by themselves. These projects provide spaces for students to enhance their performance skills and are perfect for ripening their repertoire, building technique, fueling motivatio and interacting with fellow students[27]. During these events, invited specialists and professional musicians often mentor students. This creates an *inclusive learning environment*, based on a social constructivist approach inspired by Russian psychologist Lev Vygotsky. His main assumption about learning is that an individual can achieve more with a more knowledgeable other than alone[28].

In Project 3, students were positioned as *the more advanced ones*. During informal dialogues in project meetings prior to the project, the quintet members articulated respect for music students as *experts*, unlike the adult singers who humorously identified their own ensemble as a group of happy amateurs having fun. Tensions were observed, but seemed to ease through various stages of the concert preparation, especially when the students adjusted the musical arrangements according to their new knowledge of their partners' previous musical experience. The concert program included songs from the quintet's own shanties repertoire and the students added a collection of American folksongs[29]. Two of Michael Jackson's songs were introduced and removed from the repertoire after the first rehearsal since the musical arrangements did not correspond to the quintet's score-reading competence. One of the students described that the decision was based on "a silent, mutual agreement, no one even felt the need to discuss the case"[30].

27 The points are selected from Klickstein G.: The Musican's Way. A Guide to Practice, Performance, and Wellness. Oxford, 2009.

28 Fautley M. and Savage J.: Creativity in Seconday Education. Great Britain, 2007, 42.

29 The ensemble presented *Shenandoah*, *Boatman's Hard Times*, *Come Again*, *Dance*, *America the Beautiful*, *Hail Columbia*, *You'll Never Walk Alone* and the shanties *John Cherokee*, *Tom's gone to Hilo*, *Old Maui*, *Blow Ye Winds in the Morning* and *Rio Grande*.

30 Informal evaluation meeting with students on 8 November 2021.

Project 3 was an encounter through singing for a group of individuals that otherwise would never have met. In this way, it was inclusive at the micro level. As individuals, they developed a new ensemble and created the "America Sings 2021" concert. At the meso level the partnership was institutionally organized as part of a university course module. At the macro level, Project 3 shed light on the art partnership not only as a series of changing events but as a *reflective encounter*. Brøske, Storsve, Sætre, Vinge and Willumsen claim that reflection seem to play a crucial role in intercultural knowledge. It serves to:

> understanding the diversity of cultures, understanding and paying attention to preconceptions (your own and those of others), stereotypes, discrimination and issues of language… Studies in this field also reveal that developing intercultural competence means learning about the values, identities and traditions of your own cultural settings and everyday life[31].

In Project 3, the music students collaborated with people from a neighboring town. Still, the two partnership groups represented different music cultures, but for all the participants, music was an essential dimension in their everyday life. As a retrospective reflection, the project should have started with dialogues about musical identity and meaning of music. Even if musical practices are valuable spaces for interaction, discussions about different culture's aesthetic and philosophical approaches to music may enhance the feeling of inclusiveness. One of the students commented:

> After this project, I understood our collaborators' approach to singing in an ensemble. This inspired me and gave me a broader perspective on music and musicality. There is no difference between us as music performance students and singers in an amateur group, we all enjoy music. It was interesting to learn how people think about music[32].

31 Broske B.A., Storsve V., Sætre J.H., Vinge J. Willumsen A.: Musicians for the Intercultural: op. cit., 227.

32 Quotation from student's reflection report, dated December 15th 2021.

Inclusiveness in collaborative music partnerships is mirrored in the partners' dialogue. Communication skills and knowledge of musical interaction are essential for participants' experience of inclusiveness and ownership. In Project 3, students collaborated with an ensemble supervisor in designing handouts and preparing digital materials needed for the music broadcast.

In her discussion about which qualifications are needed for future musicians, Boyce-Tillman highlights contextual, pedagogic, artistic/creative, research and project management as key competencies necessary for working in contexts outside of the professional world.[33] Boyce-Tillman refers to "the concept of radical musical inclusivity in the context of a globalized world and the need for interpersonal connection", and argues that mentoring intercultural and inclusive projects requires new skills and methods[34].

The third dimension of inclusiveness in Project 3 was the collaboration across generations. Before the project started, students had not worked with theory related to this project. Their knowledge of adult music activities was vague. As commented on by Roulston, research in music and communication among adults or elderly have traditionally been related to music therapy, such as music as treatment for psychiatric diagnoses, or "dementia music"[35].

Consequently, educators lack knowledge about adults and their music learning since most often, music students' in-practice projects take place in schools and during afternoon music activities for children and adolescents. Roulston points out that adults voluntarily engage themselves in educational opportunities and they are enthusiastic and willing learners; "adults are self-directed learners who can take responsibility for what they want to learn and how to do it"[36]. She

33 Boyce-Tillman J.: The Complete Musician: The Formation of the Professional Musican. [In:] Christophersen C. and Kenny A.: Musician-Teacher Collaboration. Altering the Chord. Great Britain, 2018, 108–120.

34 Ibidem.

35 Roulston K.: "There Is No End to Learning": Lifelong Education and the Joyful Learner. "International Journal of Music Education", 28 (4), 341–352.

36 Ibidem, 342.

underlines that through working with adult learners, music educators have opportunities to assist adults to accomplish their learning goals and invite them to engage in the performing arts as creators, performers and appreciative audience members.

Thus, at the macro level, collaboration between students and adult singers from outside the campus contexts connects Project 3 to *lifelong learning* concepts. There is no standardized definition of *lifelong learning*, it has generally been taken to refer to learning that occurs outside of a formal educational institution, such as a school, university or corporate training[37]. Encounters between music students' and adults who voluntarily engage in music practices create lines of connection, inclusiveness and openness between the university and the local community.

Summary

In this paper, three projects completed at the University of Agder have been discussed as educational practices intended to expand classical music performance students' understanding of how a music performance can consist of a variety of repertoires and artistic concepts, and simultaneously shed light on cultural and societal issues. The discussion illuminated the aesthetic and organizational approaches chosen to facilitate the students' exploration of performance concepts beyond the traditional classical music concert and commented on music and music-making as inclusive social practices. The presentation of three completed projects in the context of music performance Education aimed to reflect how music practices may reflect multiple dimensions of inclusiveness on the micro, meso and macro level[38]. The projects vary in content, participant numbers and format. However, each project laid a foundation for a focused,

37 Valamis Knowledge Hub: Lifelong Learning. https://www.valamis.com/hub/lifelong-learning (access: 3.08.2022).

38 Bresler L.: Craftsmanship in Academia: Skilled Improvisation in Research, Teaching and Leadership. [In:] Espeland M., Holdhus K. and Murphy R.: Music Education as Craft, Landscapes: The Arts. Switzerland, 2021, 3–12.

collaborative, cultural venture synergizing relationships, that would likely not have otherwise occurred[39].

Project 1, Project 2 and Project 3 shed light on how inclusiveness was a component in various music learning contexts. Each project mirrors participatory, collaborative processes between partner groups on the micro level. Project 1 was an encounter between young psychiatric patients, a writer and a production team who developed poems into lyrics through complex writing processes. The inclusive processes in Project 2 are centered around a Palestinian mentoring students in practicing phrase by phrase six Arabic melodies. In Project 3, "America Sings", micro-inclusiveness is present on the relational level. The meso level of inclusiveness is reflected in every collaborative event when one partner invites another to an artistic participatory music-making situation. The University of Agder initiated the partnership in Project 2 and Project 3, while Kilden Art and Performance Center initiated Project 1. The macro level or the global dimensions of inclusiveness in higher music education may primarily be connected to philosophical-cultural issues.

Micro- and meso-level participatory music-making may be considered as "mini worlds" that reflect society. In his article "Music Education as Craft: Reframing a Rationale", professor Magne Espeland, inspired by John Dewey, discusses the connection lines between educational contexts and overall global perspectives. He asks if music education can be an institution in society "contributing as a means to uphold democracy as an ideology" and refers to John Dewey's ideas of democracy and education:

His basic tenet is that the small world of schools should be equal to the big world of society with responsibility for its citizens, and both should therefore be democratic, securing the sustainability of nature, and the dignity and social needs of human beings.

If we draw parallels to Espeland's reference to Dewey, we can understand the music-making practices in music education as

39 Colley B., Eidsaa R.M., Kenny A. and Leung B.W: Creativity in Partnership Practices. [In:] Creativitities, Technologies and Media in Music Learning and Teaching. McPherson G., Welsh G.F. (eds.). Oxford, 2018, 107.

mini-worlds where our students learn how to function in society and to understand themselves as "artistic citizens". Consequently, Project 1, Project 2 and Project 3 may be considered to mirror universal questions that are pertinent to our society and reflect multiple situations for experiences of inclusiveness.

When discussing options for innovative approaches to cope with the challenges of music education today, Gómes and de Reizabal refer to three possible lines of action: 1) through specific subjects; 2) through a holistic vision of the entire curriculum; or 3) through design of masters, post-graduate or other sorts of specialization courses. The three projects, presented above, were created as components in the subjects Musical Communication and Project Development, Concert Production and Outreach and Dialogue, which were designed to promote inclusive learning environments.

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Physically active lessons as a teaching method for inclusion in music education: an autoethnographic study on how teaching methods are contributions or barriers to inclusion

Introduction

Inclusive education was stated as an important principle through The Salamanca Statement and Framework for Action[1], which accentuated the need to work towards "schools for all" and institutions which include everybody. Inclusive education soon became a globally recognized goal for education. Despite the large amount of research, reports and policy documents about inclusive education created over the years, there are still challenges: There is no clear understanding of what is meant by inclusion[2], and there is a lack of knowledge on

1 UNESCO: The Salamanca Statement and Framework for Action on Special Needs Education. Paris, 1994.

2 Reindal S.M.: Discussing Inclusive Education: an Inquiry Into Different Interpretations and a Search for Ethical Aspects of Inclusion Using the Capabilities Approach. "European Journal of Special Needs Education", 2016, 31:1, 1–12; Krischler M., Powell J.J.W., Pit-Ten Cate I.M.: What Is Meant by Inclusion? On the Effects of Different Definitions on Attitudes Toward Inclusive Education. "European Journal of Special Needs Education", 2019, 34:5, 632–648; Leijen Ä, Arcidiacono F.,

how to create good inclusion in practice[3]. Haug[4] points out that no country "has actually succeeded in constructing a school system that lives up to the ideals and intentions of inclusion" and argues that there is a huge gap between ideals and practice.

In this chapter I will explore the concept of inclusion from a practice perspective. The point of departure is my experiences as a music teacher, focusing on how teaching methods may impact inclusion. The context of this study is Norwegian schools of music and performing arts. All municipalities in Norway are obliged by law to provide music and arts education to children and youths, and Norwegian schools of music and performing arts play an important role in the Norwegian society. The Norwegian name for these schools is "kulturskole", literally translated as "culture school". They offer a wide range of programmes within music, dance, theatre, visual arts and creative writing, mainly organized as after-school activities. The education offered in the schools has a lot of features in common with education at similar schools of music and performing arts in Scandinavia, and a lot of issues concerning the education and practices are transferable to music education in general.

Inclusion in Norwegian schools of music and performing arts

In educational research, the interpretation of the concepts of inclusion varies from focusing on social and academic needs of pupils

Baucal A.: The Dilemma of Inclusive Education: Inclusion for Some or Inclusion for All. "Frontiers in Psychology", 2021, 12:633066; Lindquist G., Nilholm C.: Promoting Inclusion? "Inclusive" and Effective Head Teachers' Descriptions of Their Work. "European Journal of Special Needs Education", 2014, 29:1, 74–90; Magnússon, G.: An Amalgam of Ideals—Images of Inclusion in the Salamanca Statement. "International Journal of Inclusive Education", 2019, 23, 7–8, 677–690.

3 Allan J., Cope, P.: If You Can: Inclusion in Music Making. International Journal of Inclusive Education, 2004, 8:1, 23–36; Nilholm C.: Research About Inclusive Education in 2020 – How Can We Improve Our Theories in Order to Change Practice? "European Journal of Special Needs Education", 2021, 36: 3, 358–370.

4 Haug P.: Understanding Inclusive Education: Ideals and Reality. "Scandinavian Journal of Disability Research", 2017, 19:3, 215.

with disabilities and those with special educational needs; focusing on *all* pupils; focusing on the organization of education like placing pupils *in* or *outside* regular classrooms; or focusing on creating inclusive communities. Göransson & Nilholm[5] suggest four different understandings of inclusive education by analyzing research literature about inclusive education and Leijen, Arcidiacono and Baucal[6] analyze the somewhat opposing discourses "inclusion for some" and "inclusion for all" and propose possible solutions on how to connect the two narratives. The different directions, and the possible tension between them, have been discussed by researchers like Haug[7], Leijen, Arcidiacono and Baucal[8], and Magnusson[9]. Taking the different discourses into consideration, however, the point of departure for this chapter is grounded in "inclusion for all".

"Inclusion for all" is a highlighted concept in the field of music pedagogy in Norway, and it is raised in several policy documents. Curriculum Framework for Schools of Music and Performing Arts states the right for all children and youths to participate in music education: "Schools of Music and Performing Arts shall provide high-quality professional and pedagogical training to all children and youngsters who want to learn an art discipline"[10] and "Schools of Music and Performing Arts shall give every student the opportunity to develop knowledge and skills in the arts"[11]. *Stortingsmelding* (report to the Norwegian parliament) no. 10[12] about culture, participation and inclusion states

5 Göransson K., Nilholm C.: Conceptual Diversities and Empirical Shortcomings – a Critical Analysis of Research on Inclusive Education, "European Journal of Special Needs Education", 2014, 29:3, 265–280.
6 Leijen Ä, Arcidiacono F., Baucal A.: The Dilemma of Inclusive Education: Inclusion for Some or Inclusion for All. "Frontiers in Psychology", 2021, 12:633066.
7 Haug P.: Understanding Inclusive Education: Ideals and Reality. "Scandinavian Journal of Disability Research", 2017, 19:3, 206–217.
8 Leijen Ä, Arcidiacono F., Baucal A.: op. cit.
9 Magnússon G.: op. cit.
10 Norsk Kulturskoleråd: Curriculum Framework for Schools of Music and Performing Arts. Oslo, 2016, 7.
11 Ibidem, 8.
12 Meld. St. 10 (2011–2012). Kultur, inkludering og deltaking. Kulturdepartementet.

that inclusion is about removing barriers for participation and creating equal possibilities for all citizens to participate. *Stortingsmelding* no. 18[13] contains a chapter about Schools of music and performing arts as an arena of inclusion and integration. The chapter is grounded in the vision of including all children independent of their background and functional ability, and it mainly focuses on how to include those who are not yet attending schools. Some specific groups are placed in the foreground: refugees and immigrants; children with disabilities and special educational needs; and children from families with lower socio-economic backgrounds. This angle seems to be representative for much of the research and reports on inclusion in schools of music and performing arts in Scandinavia. There are an increasing number of research drawing attention to which children take part in music education due to ethnicity, gender and socio-economic background (see Bjørnsen[14], Hofvander Trulsson[15], Brändström & Wiklund[16], Gustavsen & Hjelmbrekke[17], Jeppson & Lindgren[18], Karlsen[19], Hylland & Haugsevje[20]). They mainly conclude that children with immigrant parents and children with parents below median income are largely

13 Meld. St. 18 (2020–2021). Oppleve, skape, dele – Kunst og kultur for, med og av barn og unge. Kultur- og likestillingsdepartementet.

14 Bjørnsen E.: Inkluderende Kulturskole, Utredning av Kulturskoletilbudet i Storbyene. Agderforskning, 2012.

15 Hofvander Trulsson Y.: Musikaliskt Lärande Som Sosial Rekonstruktion. Musikens Och Ursprungets Betydelse För Föräldar Med Utländsk Bakgrund. Lund University, 2010.

16 Brändström S., Wiklund C.: Två musikpedagogiska fält: en studie om kommunal musikskola och musiklärarutbildning. Umeå, 1995.

17 Gustavsen K., Hjelmbrekke S.: Kulturskole for alle? Pilotundersøkelse om kulturskoletilbudet. Telemarkforskning, 2009, Rapport 255.

18 Jeppsson C., Lindgren M.: Exploring Equal Opportunities: Children's Experiences of the Swedish Community School of Music and Arts. "Research Studies in Music Education", 2018, 40:2, 191–210.

19 Karlsen S.: Policy, Access, and Multicultural (Music) Education. Policy and the Political Life of Music Education. Schmidt P., Colwell R. (eds.). New York, 2017, 221–230.

20 Hylland O.M., Haugsevje Å.: Kultur for å delta. Kulturbruk og kulturarbeid blant barn og unge i Drammen. TF-rapport 383. Bø, 2016.

underrepresented and emphasise issues on why and how to improve the situation[21]. There are research focusing on pupils with disabilities in music education[22] and studies on democracy and inclusion through concepts like El Sistema[23]. All the perspectives mentioned above are crucial regarding to inclusion and they play a strong role in developing future inclusive schools of music and performing arts. In addition to these perspectives, I argue that there is a strong demand for knowledge about implementation of inclusion *inside* schools of music and performing arts: during lessons, in the classroom. There are pupils with no need of special support who are "sitting in the classroom

21 Jeppsson C.: Music Teachers' Perspectives of Their Chances to Disrupt Cultural and Social Reproduction in the Swedish Community Schools of Music and Arts. "Nordic Research in Music Education", 2020, 1, 58–80; Hylland O.M., Haugsevje Å.D.: Kultur for å delta. Kulturbruk og kulturarbeid blant barn og unge i Drammen. TF-rapport 383. Bø, 2016; Bergman Å., Lindgren M., Sæther E.: Struggling for Integration: Universalist and Separatist Discourses within El Sistema Sweden. "Music Education Research", 2016, 18:4, 364–375; Bergman Å., Lindgren M., Sæther E.: Struggling for Integration: Universalist and Separatist Discourses within El Sistema Sweden. "Music Education Research", 2016, 18:4, 364–375; Kvaal C.: Kryssende musikkopplevelser. En undersøkelse av samspill i en interkulturell musikkpraksis. Høgskolen i Innlandet, 2018; Rønningen, A.: The Norwegian Municipal Music and Art Schools in the Light of Community Music. "International Journal of Community Music", 2017, 10:1, 33–43.

22 Di Lorenzo Tillborg A.: Disabilities within Sweden's Art and Music Schools: Discourses of Inclusion, Policy and Practice. "Policy Futures in Education", 2020, 18:3, 391–409; Berg-Olsen E.: Marginale røster i musikkrommet: Mulighetenes musikk. "Nordic Journal of Art and Research", 2015, 4:2; Skogdal E.: Hvem får være musikkelev?—kunstdidaktisk eller terapeutisk ståsted. „Nordic Journal of Art and Research", 2015, 4:2.

23 Bergman Å., Lindgren M.: El Sistema—Möjligheter och hinder för social inkludering. Kultur och hälsa i praktiken. Sigurdson O., Sjölander A. (eds.). Göteborg, 2016; Lindgren M., Bergman Å., Sæther E.: The Construction of Social Inclusion through Music Education: Two Swedish Ethnographic Studies of the El Sistema Programme. "Nordisk musikkpedagogisk forskning", 2016, 17:5.

feeling excluded"[24]. Göransson & Nilholm[25] point out that "inclusive education involves ideas about how […] classrooms should be".

Inclusion is much more than the *possibility* of participation; it is also the actual participation. During participation, each pupil must be given "the opportunity to discover and communicate their own artistic and cultural expressions"[26], according to the Curriculum Framework for Schools of Music and Performing Arts. The individual growth is further articulated with "training in music should enable every student to reach his or her potential as far as altogether possible"[27]. In addition to this, teachers must make sure that the "instruction is adapted to each student"[28]. Despite this being both common and substantial goals for education, I would like to invite you to take a moment reflecting upon what this looks like in classrooms aiming to include "all children". Who are they in the first place? "All children" include pupils with psychological disorders like anxiety, Tourette syndrome, attention deficit hyperactivity disorder (ADHD), obsessive-compulsive disorder (OCD), autism spectrum disorder or post-traumatic stress disorder (PTSD), even though there apparently are no rapports or statistics on these pupils in Norwegian schools of music and performing arts. "All children" also include children with behavioral problems, various physical prerequisites for playing an instrument, children having lack of motivation, children having a lot of motivation, and children with or without stage fright. "All children" are also children with or without a proper instrument for practicing at home, children with or without parents to motivate or help them practice, children with no experience with music, children with lots of experience with music, children of all ages with different abilities, interests, and expectations, and all children who are not yet mentioned—excluded from this list because my classifications are not enough to include all. At this point, I would like to question who the so-called "regular pupil" is. Pupils clearly are

24 Lindquist G., Nilholm C.: op. cit., 84.
25 Göransson K., Nilholm C.: op. cit., 275.
26 Norsk Kulturskoleråd: *Curriculum Framework for Schools of Music and Performing Arts.* Oslo, 2016, 8.
27 Ibidem, 45.
28 Ibidem, 50.

not a homogenous group. Shevin[29] points out that "our responsiveness to all children's differences is what creates inclusive schools".

The need for considering educational programmes due to the wide diversity of pupils at an overall level is highlighted in The Salamanca Statement and Framework for Action[30]*:* "Every child has unique characteristics, interests, abilities and learning needs, […and] education systems should be designed and educational programmes implemented to take into account the wide diversity of these characteristics and need". Baglieri & Knopf[31] emphasize the importance of normalizing difference in inclusive teaching and they suggest that "a truly inclusive classroom strives to bring difference back to the norm and acknowledges the right of every individual to have access to all of the experiences and benefits available in schools". They point out that it is our responsibility as educators to make sure that the discourse of difference does, in fact, encompass all pupils, allowing them to learn in various ways adapted to individual needs, interests and goals.

The title of the Curriculum Framework for Schools of Music and Performing Arts is "Diversity and deeper understanding" and it highlight the importance of diversity. However, as Ellefsen[32] points out, the narratives framing "diversity" regarding school participants implies the term primarily as a representation of cultural diversity and ethnicity in particular. Additional discourses of diversity, like gender, religion, socio-economic background, or disability, are not, to the same degree, recognized through the narratives. Ellefsen comments on the possible negative effects of characterizing participants mainly

29 Göransson K.: Pedagogical Traditions and Conditions for Inclusive Education. "Scandinavian Journal of Disability Research", 2006, 8:1, 68.

30 UNESCO: The Salamanca Statement and Framework for Action on Special Needs Education. Paris, 1994, viii.

31 Baglieri S., Knopf J.H.: Normalizing Difference in Inclusive Teaching. "Journal of Learning Disabilities", 2004, 37:6, 527.

32 Ellefsen L.W.: Musikalsk kompetanse som "mangfold og fordypning". Kunnskapsdiskurser i Rammeplan for kulturskolen. "Nordic Journal of Art and Research", 2017, 6:1.

related to ethnicity. In the Curriculum Framework for Schools of Music and Performing Arts, “diversity” is also brought up in relation to activities, contents and programmes, although the term does not seem to have affected the narratives of music pedagogical approaches like methods or practices to a large degree[33]. Some aspects of diversity are considered to be fulfilled through the structure of schools, divided into three programmes with different profiles and objectives to differentiate between beginner pupils who want to try out introductory courses and highly motivated pupils who during an audition prove to possess qualifications for specialization in their discipline. Still, the diversity within each programme is still enormous. The learning goals within each programme are equal for all pupils, which for example means that 20 highly different children choosing to play the piano will pursue the same learning goals independent of their physical prerequisites, special needs or music preferences. In sum, it is stated that the learning goals are equal for all pupils, that pupils are diverse, and that teaching must be adapted to each pupil. The combination of these issues puts one important question on the agenda: *How* do we teach to accomplish this?

If we don’t succeed in connecting practice to theory, there is a risk that inclusive education continues being an abstract vision, “a dream or ideology that does not take into account actual circumstances of reality”[34], or, as Haug[35] warns, forever a “rhetorical masterpiece but lack of consensus”. There is clearly a huge gap between ideals and practice and as Imray & Colley[36] explain: There is a “strong and consistent disconnection between what […] researchers suggest should happen and what practitioners are able to make happen”.

Therefore, I choose to explore the concept of inclusion from a practice perspective. By zooming in on an individual pupil, towards a micro-level of the discourse of inclusion, I will explore how teaching methods may contribute or not to improving inclusion and, at the same

33 Ibidem.

34 Leijen Ä, Arcidiacono F., Baucal A.: op. cit., 2.

35 Haug P.: op. cit., 207.

36 Imray P., Colley A.: Inclusion is dead. Long live inclusion. New York, 2017, 48.

time, achieving learning outcomes. The aim of this study is to use an example from practice which may illuminate teaching methods' possible impact on inclusion according to the vision of "education for all", and to discuss some of the perspectives of a music teachers' lifeworld.

Questions, objectives, materials and methods

For the further part of the chapter, the following research questions are of significance: in what way can teaching methods contribute (or not contribute) to improving inclusion and achieving educational goals in music education in music and art schools, and what does it look like in practice when physically active lessons are applied? The objectives of the research activities undertaken are:

- to outline the relationship between theory and practice
- to enrich the discourse on inclusion in music and art schools
- to examine physically active education as an alternative teaching style to provide possible tools for teachers educating students with diverse needs

This project is framed by my own experiences as a music teacher, and I propose an autoethnographic approach to illuminate one of my previous music teaching experiences and discuss this through the lense of inclusion. Autoethnography "offers a way of giving voice to personal experience to advance sociological understanding"[37] and connects the personal with the social[38]. This highly corresponds to my intention of maintaining a micro-perspective, zooming in on the teaching of an individual pupil to describe and investigate experiences which might contribute to the discourse on inclusion. I am

37 Wall S.: Easier Said than Done: Writing an Autoethnography. "International Journal of Qualitative Methods", 2008, 7:1, 39.

38 Chang H.: Autoethnography in Health Research: Growing Pains? "Qualitative Health Research", 2016, 26:4, 443–451; Ellis C., Adams T.E., Bochner A.P.: Autoethnography: An Overview. "Forum: Qualitative Social Research", 2011, 12:1; Cook P.S.: "To actually *be* sociological": Autoethnography as an Assessment and Learning Tool. "Journal of Sociology", 2012, 50:3, 269–282.

not seeking general information. Instead, I believe that a personal narrative may provide new perspectives and nuanced knowledge. Sælør, Klevan & Sundet[39] suggest that "the subjective experiences may reflect the context and culture in which they are experienced" and they may offer valuable contributions to cultural understanding.

My role as a researcher may be classified as "opportunistic", as opposed to "convert". An opportunistic researcher "may be born into a group, thrown into a group by chance circumstance (e.g., illness), or have acquired intimate familiarity through occupational, recreational, or lifestyle participation"[40]. I have been working as a music teacher for almost 20 years, and in this particular study I take a closer look on experiences from my own practice. The advantage of being an insider is that I have an awareness of the teacher's lifeworld and the history behind the research questions. I also have a set of research tools to analyze and transfer the experiences into an educational context. Seeking to draw a connection between practice and theory, I believe practice-led research from a teacher's perspective will be valuable.

Alvesson[41] argues that "it is difficult to study something one is heavily involved in" and Duncan[42] claims that one of the challenges of autoethnography is mastering the art of self-reflection. By choosing *analytic autoethnography*, as determined by Anderson[43], I strive to make the research transparent through reflections and analysis. Although researcher's experience is acknowledged as the primary source of data in autoethnography, Anderson stresses the importance of dialogue with informants beyond the self. Using various

39 Sælør K.T., Klevan T., Sundet R.: Ensretting, standardisering og kunnskapsbasert praksis – autoetnografi som motstand? "Forskning og Forandring", 2019, 2:2, 105–123.

40 Anderson L.: Analytic Autoethnography. "Journal of Contemporary Ethnography", 2006. 35:4, 379.

41 Alvesson M.: Methodology for Close Up Studies – Struggling With Closeness And Closure. Higher Education, 2003, 46, 167.

42 Duncan M.: Autoethnography: Critical Appreciation of an Emerging art. "International Journal of Qualitative Methods", 2004, 3:4, 28–39.

43 Anderson L.: Analytic Autoethnography. "Journal of Contemporary Ethnography", 2006. 35:4, 373–395.

sources of data is also emphasized by researchers like Atkinson[44], Chang[45], Muncey[46] and Duncan[47]. The data in this study consists of notes from the lessons and my memories from the teaching process, which brings up the need for addressing the issue about trustworthy and authentic data. Wall[48] relied on her memories of her experience when writing autoethnography, and she questions the perception of data being authentic only when collected by another researcher. She argues that if another researcher had interviewed her about her experiences and "recorded and transcribed it, it would have legitimacy as data despite the fact that both the interview transcript and my autoethnographic text would be based on the same set of memories". For this particular study, I conclude that data from other sources is not necessary, in accordance with Vryan[49] who states: "Including data from and about others is not a necessary requirement of all analytic autoethnography; the necessity, value, and feasibility of such data will vary according to the specifics of a given project and the goals of its creator(s)". However, there clearly is a possibility of memories becoming distorted over time, which is an issue to take into consideration as the teaching experience in this study happened many years ago and many years in prior to my research education. As much as I have forgotten many of the other lessons and pupils I taught during this period, this particular pupil had an impact on me because he made me reconsider the way I was teaching and, ultimately, made me change both my practice and beliefs about learning. The teaching experience described in this study had a duration of six months.

44 Atkinson P.: Rescuing Autoethnography. "Journal of Contemporary Ethnography", 2006, 35:4, 400–404.

45 Chang H.: Autoethnography in Health Research: Growing Pains? "Qualitative Health Research", 2016, 26:4, 443–451.

46 Muncey T.: Doing Autoethnography. "International Journal of Qualitative Methods", 2005.

47 Ibidem.

48 Ibidem.

49 Vryan K.: Expanding Analytic Autoethnography and Enhancing Its Potential. "Journal of Contemporary Ethnography", 2006, 35:4, 406.

The story of teaching John

I had recently graduated from classical music and pedagogy studies at the university and one of my first piano pupils was a 6-year-old boy I, for the present chapter, choose to rename "John". He was highly motivated for learning to play the piano, and I remember him telling me "It's because I really want to be good at something as a grown-up". John was an active and curious boy. He was constantly exploring the room, crawling under the grand piano or investigating the hammers and strings inside the instrument. My attempts at getting him to sit still on the piano stool was only partly successful and he might as well play the piano while standing.

My decisions about *how* to teach John were grounded both in my own beliefs and previous experiences. Even though John was one of my first piano pupils, I had been working as an amateur music teacher for some years while attending high school and university. I had also gained knowledge about music teaching through my studies at the university. At this time, I held a strong position in the classical music tradition which emphasizes the importance of music literacy, reading music in particular. I believed that "learning by doing" might be valuable for young children, for example using imitation or playing by ear, but mainly as a complement to reading music or as a strategy for variation. I had limited knowledge about improvisation or composition as a method of teaching music and never considered these as main approaches for John's lessons. Even though I was convinced of reading music being one of the most important skills for John to learn during his piano lessons, I considered him to be too young to read notes and use sheet music as primary approach for learning musical pieces. Meanwhile, waiting for him to get older, I therefore decided to use imitation as a primary method for teaching John how to play the piano.

As irresponsible as it might seem for the teacher to ground their decisions on how to teach based on their own beliefs and previous experiences, the teacher from the example above did not have any concerns with the approach. This occurred before the Curriculum Framework for Schools of Music and Performing Arts was published in 2016, which was created to develop national standards to "ensure

quality in arts education [and] improve schools in every target area"[50]. Knowing that the Curriculum Framework for Schools of Music and Performing Arts is well-known among teachers today, there is reason to believe that it contributes to change the previously subjective decisions about educational contents and teaching methods. However, there are still huge possibilities for teachers to make their own interpretations of the Curriculum Framework for Schools of Music and Performing Arts concerning how to teach. Teachers do have the autonomy to decide to what degree the different methods and learning activities are to be used in proportion to each other, which means that it is fully possible for teachers to emphasize one learning method over others. Regarding this issue, it might be beneficial to make a connection to a study by Andersson[51] in which he investigated factors influencing an instrumental teacher's philosophy, didactic positions and choice of methods. Andersson[52] draws attention to how instrumental teachers tend to be strongly influenced by their previous music education. The findings reveal that teachers continued the teaching tradition they were a part of as children and that their previous instrumental teachers had a large impact on how they chose to teach. This might be recognized through the autoethnographic example above as the teacher never considered to use methods like improvisation or composition, while reading music supported by imitation or learning by ear clearly was the only choice. In this case, it is questionable whether the teacher would be able to provide a "response to all children's differences", as Shevin[53] describes inclusive schools, and manage to give every pupil equal possibility to be a part of a music education independent of pupil's interests, background or needs when basing the lessons on how the teacher himself or herself was taught a long time ago. Especially considering the dichotomy between reading music and imitating/learning by ear still standing strong in

50 Norsk Kulturskoleråd: Curriculum Framework, 115.

51 Andersson R.: Var får instrumentallärarna sina pedagogiska idéer ifrån? Om bakgrunden för instrumentallärares didaktiska ställningstaganden. Lunds universitet. Malmö, 2005.

52 Ibidem.

53 Göransson K.: op. cit., 68.

Norwegian music education. This has been addressed by multiple researchers. Varkøy points out that the discourse of learning music often is characterized by a perception of reading music as being abstract, one-dimensional, and inhibiting while imitation/playing by ear is described as natural and creative. Blix explains that the related discourses have a tendency to positioning itself firmly within one of the two directions, favoring one before the other[54]. The consequences might be, as in this example, that the teacher considers a certain method to be “the ultimate method”, depending on in which music tradition the teacher themself belongs, which, roughly speaking, indicates the tradition being more important than pupils’ differences when choosing methods. This is strikingly different from Baglieri & Knopf’s[55] idea of inclusive education, which “allows the needs and interests of each student to drive the choices made about instructional practices”. For music teachers it is therefore not only the method itself, but also the strong position within a musical tradition which might become a barrier for including “all children”.

However, imitation was not the success I expected it to be when teaching John. I taught him short melodies for one hand only, but he couldn’t remember how to play the melodies (which key to press) even though this was well-known melodies he already knew by singing. He often remembered how to play the beginning of the songs, about 5–6 notes, but even after two months of practice he got confused about the continuation. This was clearly frustrating for John and even more frustrating for me. The fact that he was not able to memorize the melodies made me conclude that he needed written symbols. In my point of view, the obvious solution was to teach him how to read music. During the next lesson, I taught John about the music notation system. I told him about the staff, explained the placement of the notes, and drew a lot of illustrations for him, the same way I’d been teaching for years and the same way I’d been taught as a child.

54 Blix H.S.: Det store skillet? Om skriftlighetens betydning for kognitiv bevissthet i musikalsk læring. “Nordic Research in Music Education”, 2009, 11, 74.

55 Baglieri S., Knopf J.H.: Normalizing Difference in Inclusive Teaching. “Journal of Learning Disabilities”, 2004, 37:6, 525–529.

The instruction was grounded on my oral explanations. The music instrumental textbook and the sheet music was the center of the lesson, as opposed to the sound of each note. At some point I asked John to draw some notes himself, but I had little experience with using writing as an approach for teaching reading music. In this case, I used it only to check whether he had understood my explanations or not. It was mostly one-way communication; me talking, him listening. This was the method I knew and, in my opinion, by far the most common approach for teaching music literacy in Norwegian schools of music and performing arts. John didn't learn the notation system by listening to my explanations. He seemed rather bored and I struggled to keep his attention. I kept trying for the next few lessons, believing that the outcome would make it worth the efforts, but it didn't take long before I realized that John still didn't understand the relationship between music and the notational system. Even worse, John was starting to lose motivation.

The pedagogical approach used in the example above has a lot of similarities to what Carl Rogers called the "jug-and-mug-theory": "The instructor is the jug and pours knowledge into the passive receptacle, which is the mug, which is the students…. more precisely, it is often the mind of the students that knowledge is poured into"[56]. Teachers' explanation aims to give pupils a cognitive understanding of the subject, as in "being informed". The example above shows that this way of teaching put John in a position where he was to *see-and-understand*, passively receiving information. The opposite way of learning is called *active learning*. Chi & Wylie[57] define active learning as "learning that requires students to engage cognitively and meaningfully with the materials, to get involved with the information presented, really thinking about it (analyzing, synthesizing, evaluating)

56 Dahl T.: The Poesis and Mimesis of Learning. Performative Approaches In Arts Education. Artful Teaching, Learning and Research. Østern A.-L., Nødtvedt Knutsen K. (eds.). "Routledge Research In Education", 2019, 11.

57 Chi M.T.H., Wylie R.: The ICAP Framework: Linking Cognitive Engagement to Active Learning Outcomes. "Educational Psychologist", 2014, 49:4, 219.

rather than just passively receiving it". Active learning might be referred to as a process where the goal is for pupils to be intellectually and cognitive active, and a process in which pupils engage with instruction, learning activities, and class materials that "forces them to reflect upon ideas and how they are using those ideas"[58]. Put simply, "anything that learners do in a classroom other than merely passively listening to a teacher's lesson"[59]. There are multiple studies indicating that active learning increases pupils' achievements[60], and that active learning strategies are more interesting and engaging for pupils than passively receiving information[61].

An important aspect of this pedagogical approach is that lessons often are heavily teacher-centered. Teacher-centered lessons are characterized by the activity being centered on the teacher. The teacher is often the most active person in the room, focusing on providing instruction to pupils[62]. As shown in the autoethnographic example above, the pupil had few opportunities to influence the process. This corresponds with Rostvall & West[63] who have studied instrumental teaching in Swedish music schools, concluding that the lessons were mainly teacher-led and that pupils had very little influence of the situation. They even point out that "student attempts to take initiative were ignored by teachers"[64]. This is supported by Holmberg[65], who refers to several studies suggesting lack of flex-

58 Edwards S.: Active Learning in the Middle Grades. "Middle School Journal", 2015, 46:5, 26.

59 Mazibuko M. E.: Active Learning as a Strategy in Embracing Diversity in Inclusion Classrooms. "Mediterranean Journal of Social Sciences", 2014, 5:14, 181.

60 Ibidem.

61 Ibidem, 180–187; Carrabba C., Farmer A.: The Impact of Project-based Learning and Direct Instruction on the Motivation and Engagement of Middle School Students. "Language Teaching and Educational Research", 1:2, 163–174; Edwards S.: op. cit. 26–32.

62 Carrabba C., Farmer A.: op. cit, 1:2, 165.

63 Rostvall A.-L., West T.: Interaktion och kunskapsutveckling – en studie av frivillig musikundervisning Stockholm, 2001.

64 Ibidem, 5.

65 Holmberg, K.: Musik- och kulturskolan i senmoderniteten: reservat eller marknad? Lund University, 2010.

ibility concerning pupils attempts to influent the lessons, although she concludes that the tendency seems to change in favor of pupils' possibilities of influencing lessons. The traditional way of teaching has by several researchers been indicated to decrease pupils' motivation and curiosity[66], which subsequently seems to have negative influence on learning outcome[67]. Student-centered approaches, on the other hand, might seem to increase engagement and motivation[68]. However, teacher-centered and student-centered instruction may have different effect on different pupils. Zvoch, Holveck & Porter[69] compared mathematical learning gains of seventh-grade pupils due to teacher- and student-centered instruction and they found that "students with lower initial mathematics performance had better outcomes in the student-centered, guided inquiry condition, while students with higher initial mathematics performance had more success with teacher-centered, direct instruction". They point out that the conclusions align with previous findings revealing that student-centered instruction may be particularly effective for lower-achieving pupils. This underlines the importance of allowing pupils to learn in different ways, to make sure that *all* pupils "have access to all of the experiences and benefits available in schools"[70].

Even though methodical approaches may differ a lot among music teachers, there are studies indicating that classical instrumental music teachers in Scandinavia tend to have quite similar approaches to teaching. As seen in the autoethnographic example above, writing was not considered an important learning activity. This aligns with

66 Cooper, H.: Investigating Active Learning in Inclusion and Resource Language Arts Classrooms. Minnesota (United States), 2020; Carrabba C., Farmer A.: op. cit., 163–174.

67 Ibidem.

68 Ibidem.

69 Zvoch K., Holveck S., Porter L.: Teaching for Conceptual Change in a Density Unit Provided to Seventh Graders: A Comparison of Teacher- and Student-Centered Approaches. "Research in Science Education (Australasian Science Education Research Association)", 2019, 51:5, 1414.

70 Baglieri S., Knopf J.H.: op. cit., 527.

Leikvoll's[71] study revealing that writing music notes as a learning activity is rarely used in Norwegian instrumental teaching. Rostvall & West[72] point out that instrumental teaching tends to have a major focus on music literacy, and the sheet music often is at the center of the attention during lessons. They claim that teaching often is based on teaching material. This is further supported by Blix[73] who points out that teaching material (musical instrument textbooks) seem to define both how to teach and the contents of lessons. Even though these methods may work out well for some pupils, they clearly did not make John succeed in learning music and in his case the methods seemed to be a barrier both for achieving learning goals and individual growth.

Teaching John how to play the piano turned out to be more challenging than I'd imagined. At this time, it would have been easy for me to tell Johns parents that "maybe it´s too early for John to start playing the piano at only six years old", or at least make my own conclusion that maybe John wasn't meant to play the piano, well aware that there were plenty of other activities in which he might succeed. I had heard such kind of rhetoric multiple times from teachers within the classical music educational system in Norway and to me this seemed to be a normal explanation, at least compared to the opposite "we don't fit them"-mindset, in which teachers admit not having the methods suitable for pupils. The fact is, that I wasn't prepared to teach an active, young child. I already loved teaching and had been looking forward to teaching piano with the possibility of sharing my joy of classical music with pupils, but, somehow, I seemed to have forgotten that there is a huge difference between teaching a beginner and an advanced pupil. I had imagined a situation where I could teach the pupils about the music of Mozart and Beethoven,

71 Leikvoll K.J.: Lytt, skriv, spill. Om notelesingsferdigheter hos pianoelever på nybegynnernivå. Universitetet i Stavanger, 2017.

72 Rostvall A.-L., West T.: Interaktion och kunskapsutveckling – en studie av frivillig musikundervisning Stockholm, 2001.

73 Blix H.S.: Lærebokas makt: En studie av lærebøker for instrumentalelever. "Journal for Research in Arts and Sports Education", 2018, 2, 48–61.

or explaining the difference between triplets and quadruplets, but never had I imagined a situation where I once again had to explain the same pupil where to find a "g" in the notational system after several months of teaching.

Educational research shows tension and confusion among teachers as to what "inclusive education" implies[74]. Although a lot of the studies are based on children with special needs, I believe the research illuminate important issues due to inclusive practice. Reindal[75] points out the tension between inclusion and marginalization strategies, and illustrates this by using an example from a study published by Berg:

> At last we succeeded in figuring out Roar. He has been given an ADHD diagnosis. It was really a huge relief for me … my responsibility as a teacher is finally clarified, so to speak. The diagnosis confirms Roar's special problems. It's not me that is wrong or bad or something. I always knew that, of course, but you start putting yourself down when you fail to manage class, and things get worse and you're feeling bad. Now Roar has been given his medicine, and consequently I can expect him to behave properly and to adjust to the behavioral norms. From now on … I mean … things are going to be normal again. If not, he'll be moved to "the group for the badly behaved ones".

This example illustrates a similar attitude of the teacher to the autoethnographic text above, both indicating that the main problem is that the pupil doesn't fit in. As much as teachers are positive to the ideology about including education, "many hesitate and are concerned about implementing inclusion in practice"[76]. Teachers are often concerned

74 Reindal S.M.: op. cit., 1–12.

75 Ibidem, 2.

76 Moberg S., Muta E., Korenaga K., Kuorelahti M., Savolainen H.: Struggling for Inclusive Education in Japan and Finland: Teachers' Attitudes Towards Inclusive Education. "European Journal of Special Needs Education", 2020, 35:1, 101.

about teaching pupils with special needs[77] and are doubting their own competency (to be further addressed in the discussion below).

As easy as it would have been for me to give up on John, supported by the excuse that he apparently didn't fit in, I had an additional motivation for not doing that. I was an acquaintance of John's family. It mattered more to me what they thought of me as a teacher than if they were complete strangers. I wanted them to recognize me as a teacher who was able to engage and motivate pupils. As I was starting to realize that my teaching methods weren't sufficient, I went to the library to seek for inspiration from pedagogical literature. I discovered the learning styles model of Dunn & Dunn[78], which, among other things, emphasize different teaching approaches adapted to each pupil. Inspired by their descriptions of kinesthetic and tactile learning, I started to plan the next lesson for John. When John entered the rehearsal room a couple of days later, he saw a huge musical staff on the floor. I asked him to walk on the staff, with him acting as the notes. I used my own body to demonstrate that he could walk either *at* the lines or *between* the lines. When he had understood this, I asked him to play a "game" where he had to walk as many steps as I told him to do; "two steps upwards" or "one step downwards". Then I asked him to walk upwards or downwards while I played the piano, so that he walked in the same direction as the music he was hearing, and afterwards we switched places so that he would play and I would walk. Then I continued to add new elements, one by one, and it didn't take long for him to understand the overriding principles of the staff. It was very easy for me to know when he understood each element, because he showed it with his whole body instead of trying to answer my questions using words. During this lesson, it was important for me to connect the grand staff at the floor to the small notes in the music instrument textbook. I asked him to step out of the staff and grab my

77 Krischler M., Powell J.J.W., Pit-Ten Cate I.M.: What Is Meant by Inclusion? On the Effects of Different Definitions on Attitudes Toward Inclusive Education. "European Journal of Special Needs Education", 2019, 34:5, 632–648; Moberg S., Muta E.: op. cit., 100–114.

78 Dunn R., Griggs S.: Læringsstiler. Grunnbok i Dunn og Dunns læringsstilmodell. Universitetsforlaget. Oslo, 2004.

water bottle, and I made him use the bottle to "walk" upwards and downwards at the staff. His body was outside the staff, observing it from a distance, but he had to use his arms to guide the bottle. From here, it was easy to diminish the practise even more, and I drew five lines at a paper and made him use his fingers to "walk" on the paper. We switched to enable him to play the notes upwards and downwards on the piano imitating my movements when I was "walking" with my fingers across the drawn lines.

This lesson made a major change from a cognitive approach to an approach involving the whole body. John's body was now of the highest importance, allowing him to explore the notational system through his body. His body represented the notes when walking on the grand staff. In John's perception, he *was* the notes; "Now I am a 'c'", he said. He was *inside* the staff, not standing *on* the staff. "This means that instead of a science of the world by relations contemplated from the outside […], the body is the measurement of the world"[79], claimed Merleau-Ponty. He was a French philosopher known as the philosopher of the body and embodiment. He proposed the body as the primary site of knowing the world; the body being the center of perceptions. Merleau-Ponty pointed out that when something is learned through the body, incorporated into the "body-schema", the knowledge is saved[80]. It's about knowing the world through the body.

> a movement is learned when the body has understood it, that is, when it has incorporated it into its "world", and to move one's body is to aim at things through it; it is to allow oneself to respond to their call, which is made upon it independently of any representation[81].

79 Hoel A. S., Carusi A.: Merleau-Ponty and the Measuring Body. "Theory, Culture and Society", 2017, 9.

80 Merleau-Ponty M.: Kroppens fenomenologi. Oslo, 1994.

81 Alerby E., Hagström E., Westman S.: The Embodied Classroom—A Phenomenological Discussion of the Body and the Room. "Journal of Pedagogy", 2014, 1, 18.

There are several terms used to describe learning by using the body: physically active learning; embodied learning; kinesthetic learning; multisensory learning; and movement in learning. Embodied learning is an increasingly used term within international research[82] and widely used by researchers within the field of music and performing arts, including Østern[83], Kim[84], Alerby & Ferm[85], and Juntunen[86]. However, here, I choose to use the term "physically active learning" which is common within international research, especially within the fields of education and sports. The term also seems to have become well-known among teachers at primary and secondary schools in Norway. Physically active learning links the process of learning to physical activity. It combines physical activity with academic content[87], and is a term which is used to describe pupils who are learning academic subjects by moving[88]. According to Skage[89], physically active learning is an "approach to teaching that was developed to promote children's

82 Aartun, I., Walseth, K., Standal, Ø.F., Kirk, D.: Pedagogies of embodiment in physical education—a literature review. "Sport, Education and society", 2022, 27:1, 1–10.
83 Østern T.P.: The Embodied Teaching Moment: The Embodied Character of the Dance Teacher's Practical-Pedagogical Knowledge Investigated in Dialogue with Two Contemporary Dance Teachers. "Nordic Journal of Dance", 2013, 4:1. DOI:10.2478/njd-2013-0004.
84 Kim J.H.: From the Body Image to the Body Schema, From the Proximal to the Distal: Embodied Musical Activity Toward Learning Instrumental Musical Skills. "Frontiers in Psychology", 2020, 11:101.
85 Alerby E., Ferm C.: Learning Music: Embodied Experience in th Life-World. "Philosophy of Music Education Review", 2005, 13:2, 177–185.
86 Juntunen M.-L.: Embodied Learning Through and for Collaborative Multimodal Composing: A Case in a Finnish Lower Secondary Music Classroom. "International Journal of Education & the Arts", 2020, 21:19.
87 Norris E., Steen T., Direito A., Stamatakis E.: Physically Active Lessons in Schools and Their Impact on Physical Activity, Educational, Health and Cognition Outcomes: a Systematic Review and Meta-analysis. "British Journal of Sports Medicine", 2020, 54, 826–838.
88 Vingdal I.M.: Fysisk aktiv læring. "Gyldendal akademisk". Oslo, 2014.
89 Skage I.: Fysisk aktivitet i skolen, fra kunnskap til praksis. Muligheter og utfordringer ved å implementere fysisk aktiv læring som didaktisk verktøy i skolen. Universitet i Stavanger, 2020, viii.

health, academic learning and psychosocial wellbeing". Examples of physically active learning might be if pupils use their bodies to jump at the correct answer at a large multiplication table or when John walked at the grand staff on the floor.

The point of departure for some of the research on physically active learning seems to be the health perspective. Skage's[90] dissertation on physically active learning, can be mentioned as an example as it was part of the "Active School" project aiming to develop models for increasing physical activity. As a music teacher having limited time together with my pupils, for example during short lessons, a health perspective will not influence my selection of teaching methods and will therefore not be discussed in this chapter. However, "there has been a push from academic researchers to emphasize not only the health benefits"[91], but also effects on student engagement and effects on learning which are far more relevant issues for music teachers. The research on physically active learning reveal increased engagement with material when using physically active lessons[92]. Skage points out that children seemed to enjoy having a variety of learning activities. Norris, Steen, Direito & Stamatakis'[93] meta-analysis of the impact of physically active lessons reveals positive effect on academic outcomes. The review and meta-analysis of Bedard, St John, Bremer, Graham & Cairney[94] on the effects of physically active classrooms suggests a slight improvement of

90 Ibidem.

91 Bedard C., St John L., Bremer E., Graham J.D., Cairney J.: A Systematic Review and Meta-Analysis on the Effects of Physically Active Classrooms on Educational and Enjoyment Outcomes in School Age Children. "PLoS ONE", 2019, 14:6.

92 Skage I.: op. cit; Bartholomew J.B., Jowers E.M., Golaszewski N.M.: Lessons Learned from a Physically Active Learning Intervention: Texas I-CAN! "Transnational Journal of American College Sports Meddicine", 2019, 4:17, 137–140; Mullender-Wunsma M.J., Hartman E., Greeff J.W., Bosker R.J., Doolaard S., Visscher C.: Improving Academic Performance of School-Age Children by Physical Activity in the Classroom: 1-year Program Evaluation. "Journal of School Health", 2015, 86:5.

93 Norris E., Steen T., Direito A., Stamatakis E.: op. cit., 826–838.

94 Bedard C., St John L., Bremer E., Graham J.D., Cairney J.: op. cit.

academic achievement. They point out that this effect seems to be slightly larger for younger children (preschool) compared to children in primary or middle school. Bartholomew, Jowers & Golaszewski[95], however, point out that several studies on physically active learning exhibit poor to medium quality design; "for example, most occur in a single classroom or school". The research of Mullender-Wunsma, Hartman, Greeff, Bosker, Doolaard & Visscher[96] regarding children's mathematics and reading score is interesting, revealing that the scores of third-grade children who participated in the intervention were significantly higher compared to control children, but the scores of second-grade children were significantly lower compared to control children.

I continued to use physical active learning when teaching John. During the next weeks he learned about note values, rhythm, rests and time signature by using his body. He learned quickly and was soon able to play the musical pieces from the music instrument textbook. I was surprised and very relived. Although the lessons still were teacher-centered, driven by my motivation to give John good learning outcomes, I became more accepting of John's initiatives. I realized that I wasn't an expert, and that made me open for listening to John's suggestions about how to use the grand staff on the floor. To teach a pupil about the notational system through his body was new to me, and I was teaching, learning, and exploring at the same time.

From the first lesson using physical active learning, John seemed happy, energetic, and playful, but still very focused on the various tasks he was given. He seemed much more motivated than some weeks ago. John seemed to think of learning activities as "playing games". He could walk in the door asking me if we could play games on the floor today. He started to talk about sight-reading as "fun" and about "playing *with* notes".

95 Bartholomew J.B., Jowers E.M., Golaszewski N.M.: op. cit., 138.

96 Mullender-Wunsma M.J., Hartman E., Greeff J.W., Bosker R.J., Doolaard,S., Visscher C.: Improving Academic Performance of School-Age Children by Physical Activity in the Classroom: 1-year Program Evaluation. "Journal of School Health", 2015, 86:5.

The reason for choosing a teaching method involving the body in the first place was to improve the pupil's learning outcome. My goal was not to make the lesson fun, to play games or an activity for activity's sake, although the pupil's engagement was a positive after-effect. As Edward points out:

> It is also important to note that the instructional activities selected for a lesson should not only involve active learning, but should be purposeful as well […] It is not achieved by simply incorporating some games or fun activities into a lesson plan. Clearly, every activity in a lesson should lead to purposeful learning of the lesson objectives[97].

Discussion

I will, now, discuss some of the issues revealed through the autoethnographic text. The first issue is the teachers' autonomy to emphasize one teaching method over others, often continuing the music tradition they were a part of as children. Knowing that pupils are diverse and learning goals are equal, I argue that the key is to have a variety of teaching methods available to adapt the instruction to each pupil. Therefore, a teacher's autonomy to choose between methods is of great importance. The purpose is not to return to individually oriented approach, as in the traditional perspective[98], but rather to be able to give each pupil multiple opportunities. However, there is a huge difference between choosing methods from what pupils seem to need or to base the decision on the teachers' preferences, beliefs, or tradition. In the end, there is a risk that only pupils who manage to adapt to the teachers' predetermined way of teaching will succeed within the music education, subsequently carrying on the possibly old-fashioned methods and dichotomy between reading music and imitation/learning by ear while the rest might choose to quit or at least

97 Edwards S.: Active Learning in the Middle Grades. "Middle School Journal", 2015, 46:5, 28.

98 Nilholm C.: Special Education, Inclusion and Democracy. "European Journal of Special Needs Education", 2006, 21:4, 431–445.

have less possibility of succeeding. Returning to Andersson, who points out that teachers "are not explicitly conscious from where they have got their pedagogical ideas"[99], I believe this might be a possible key perspective. I suggest striving for both continuous reflections on which methods to use, why to use them and to gain and maintain a deep knowledge about a variety of methods, independent of which musical tradition the teacher might belong to.

Another issue, revealed through the autoethnographic text, is that the first attempt to teach John about the music notation system puts him in a position where he was passively receiving information instead of being cognitivly active, engaging with the materials. The lesson was also strongly teacher-centered. Edwards[100] points out that she has no intention of trying to eliminate passive learning approaches completely from educational situations, but she suggests that "they should not be relied on as frequently as they are in many classrooms", with which I agree. The same might be said about teacher-centered instruction. Although Zvoch, Holveck & Porter[101] found that student-centered approaches may be particularly effective for lower-achieving pupils, they suggest that to optimize learning and understanding it this is necessary to use different approaches that "align with student needs and strengths". Teacher-centered approaches also become an issue for pupils' possibilities of self-determination in terms of involvement with and influence on educational decisions, which, furthermore, may present a barrier for inclusive education. Allan & Cope[102] investigated inclusion in music making by studying a fiddle group and they claim that one reason for the group's success in terms of inclusion was the participants being in control of their own

99 Andersson R.: Var får instrumentallärarna, op. cit., ii.

100 Edwards S.: op. cit., 32.

101 Zvoch K., Holveck S., Porter L.: Teaching for Conceptual Change in a Density Unit Provided to Seventh Graders: A Comparison of Teacher- and Student-Centered Approaches. "Research in Science Education (Australasian Science Education Research Association)", 2019, 51:5, 1414.

102 Allan J., Cope P.: If You Can: Inclusion in Music Making. "International Journal of Inclusive Education", 2004, 8:1, 23–36.

participation. Even during rehearsals, the participants could choose to walk out of the room and play by themselves which seemed to be particularly important to "those who might well be excluded by more conventional approaches" to music education. Allan & Cope[103] point out that "inclusion is therefore not something which is practiced upon individuals, but a process involving active involvement and control over decisions by the learner". There clearly are multiple ways of engaging pupils and giving them more control over music educational decisions, but as the learning activities during lessons obviously are of great importance, I hold that they should be explicitly taken into consideration when discussing inclusive education.

As for John, I don't know for sure why he seemed to lose motivation, but I find it reasonable to assume that a significant issue was that he was bored during the lessons having to sit quietly and listen to the teacher speaking. This aligns well with the already mentioned studies indicating that passive learning is less engaging and less interesting for the pupils than active learning[104]. John's lack of self-beliefs in his own abilities at that time was probably also an important issue affecting his motivation. I also consider the teacher-centered lessons, leading to John's lack of influence, to be an additional factor. The most important issue, however, is the fact that John did lose motivation. As the Norwegian researcher Stige expresses: "Also a 'regular' pupil who loses interest in music through music education is in a way excluded"[105]. My selections of methods, which clearly wasn't ideal for John learning the piano, did not provide a good learning outcome for John. This may result in a lack of both skills and self-beliefs which, in turn, may lead to the child thinking that they do not fit in. This is unfortunate for the pupil and it is also unfortunate for the school aiming to include all children. Also, when a child loses motivation, there is a huge possibility of them quitting the school of music and performing arts, becoming a non-participant. I do not claim that we

103 Ibidem.

104 Mazibuko M.E.: op. cit., 180–187; Carrabba C., Farmer A.: op. cit.; Edwards S.: op. cit., 26–32.

105 Stige B.: Samspel og Relasjon – Perspektiv på ein inkluderande musikkpedagogikk. Det Norske Samlaget. Oslo: 1995, 8.

will be able to keep every pupil in school of music and performing arts for years only by changing our methods of teaching, as there are a variety of factors involved, but I would like to underline that what happens in the classroom is of a huge importance of becoming an inclusive school of music and performing arts.

I have elucidated that even though teachers are positive to the ideology about including education, many are concerned about teaching children with special needs. One of the main reasons is doubting their own skills. Looking back at the situation with me teaching John, and the fact that his learning outcome was far below what I had aimed for, I assume that this was the main reason I tried to convince myself that "John did not fit in". I discovered that I did not have the tools for teaching John. I lacked a variety of methods to choose from when the ones I knew weren't sufficient. I did not merelt doubt my skills; I really did not have the competence for giving John the music education he needed. Therefore, I claim that the research on teachers' self-doubt is not only relevant in the discourse on educating children with special needs, but also so-called "regular children". Especially if discovering that the real reason for doubting one's skills is that we have a lack of methods or tools. The solution is, obviously,to attempt gaining a great variety of useable methods, as well as knowledge of how and when to use them, so that we become capable of including *all* children through lessons. Nevertheless, there is another issue concerning teaching a diversity of children which might be questioned. Kaufmann expresses it this way: "Teaching is teaching, they seem to believe, and if you can teach one student, you can teach any student. I find that kind of denial maddening"[106]. If we acknowledge that pupils differ much in what's required to teach them, is it realistic to believe that all teachers must have enough methods, approaches and competence to teach everyone? This is not what I aim for here. It is unrealistic, I hold, to believe that all teachers should be specialists at teaching *all* children. Especially, when taking into consideration that also teachers represent a diverse group with different interests and strengths and that teachers have limited time

106 Imray P., Colley A.: Inclusion Is Dead. Long Live Inclusion. New York, 2017, 3.

both for further specialization and to preparing their lessons. What I find most important, however, is to regard inclusion as a set of principles guiding teaching, through which teachers should aim for accumulating a variety of methods and approaches.

Ekin[107] argues that in order to make a move towards inclusive education, it is important to understand that it is not the child itself that is difficult. It took me some time to understand that I, the teacher, was the one being difficult when teaching John. It is not possible to know for sure whether John's learning outcome increased because of physically active methods alone or because of them being a part of an overarching complex represented by the multiple issues having been discussed in this chapter: from passive to active; from teacher-centered to a bit more openness to listening to John's suggestions; the teacher's change of attitude from looking upon John as a pupil who might not "fit in" to realizing that it was my lack of methods and knowledge which was the main challenge; or an overall change in the teacher's approach from non-flexible to explorative. However we make sense of the details of the matter at hand, the effect of the change of direction remains: physically active learning worked out very well for John. Although, I am open for the possibility that physically active learning does not fit all, I have come to an understanding that the body serves well as a center of perceptions. To me, the body seems to be able to understand knowledge in a different way than when "only" using cognitive approaches. It is possible to turn the question around, asking "where is the research revealing that children have better learning outcomes by *not* being physically active or *not* using their bodies"?

Every music teacher is, to a certain degree, aware of the fact that the body is central when singing or playing an instrument. I encourage to reflect upon the possibility of the body being central also in the learning process of music theory, not only in terms of "performing music".

There are several music educators who emphasize using the body as a part of the learning process. (For example, Émile Jaques-Dalcroze, Carl Orff, Rudolf Steiner and Zoltan Kodály have all contributed

107 Ibidem, 5.

to the field in different ways which are not discussed in this chapter due to the limitations of my study, but they deserve proper attention elsewhere.) Nonetheless, I want to highlight a perspective from Jaques-Dalcroze[108], claiming that teachers must consistently seek and explore new approaches and perspectives. In the end, I think, this is the most important way of creating an inclusive music learning environment: consistently seek and explore, trying to find ways of teaching *all* children and striving to adapt the teaching to each pupil instead of waiting for them to adapt to our teaching. It's all about welcoming diversity and I strongly agree with Shevin[109] that "our responsiveness to all children's differences is what creates inclusive schools".

Conclusion

I have elucidated Norwegian schools of music and performing arts in terms of the vision "arts and cultural education for all" and I have argued that pupils in these schools represent a very diverse group. The diversity underlines the need for investigating how classes and lessons should be executed in order to include "all pupils" regardless of their special needs, with appropriate instruction, adapted to the individual pupil. I have explored the concept of inclusion from a practice perspective, based on my own professional autoethnographic work.

To create inclusive education, the teachers should base their teaching strategy and selection of methods on the needs of the pupils instead of the teacher solely operating from their own beliefs, experiences and/or the music traditions to which they subscribe. Music teachers' strong position within a musical tradition might become a barrier for including "all children". Teaching methods themselves may also become barriers for both inclusion and to achieving learning goals, especially if pupils are not enabled to learn in different ways. Acknowledging that pupils have different needs, I have discussed several approaches for teaching music and how they may contribute

108 Jaques-Dalcroze E.: Rhythm, Music and Education (versjon: Kindle). Read Books Ltd., 2013.

109 Göransson K.: op. cit, 68.

to improve inclusion. I claim that the body seems to be able to understand knowledge in a different way than when "only" using cognitive approaches, that the body might be a center of perceptions and that physically active learning is a possible method for learning by using the body to strive to, in the end, include all children in an inclusive music learning environment.

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Oboe: a historical outline and contemporary methodology of playing[1]

There are innumerable musical instruments in use around the globe; some are more popular than others. Due to a variety of reasons, pianoforte and violin[2] are probably the most widespread and recognized instruments in Western classical music. As far as wind instruments are concerned, apart from the obvious flute, other instruments, such as, trumpet, clarinet and saxophone are also widely used and popular. Why does oboe continue to be an underestimated member of the woodwind family? Is it because playing oboe poses extraordinary difficulties? What is the contemporary condition of oboe teaching methodology? Are there any ways of promoting oboe nowadays? After all, according to Adam Czech the status of an instrument's popularity "is an ongoing process"[3]. This chapter is aiming to answer these

1 Social history applied here with reference to musical instrument is a term that arises from the methodology presented by Adam Czech in the book titled *Ordynaci i trędowaci. Społeczne role instrumentów* (Gdańsk, 2013), in which the author explains the appearance of instrument from historical perspective.
2 Ibidem, 9–10.
3 Ibidem, 5.

questions, first, by analyzing the absent awareness of the oboe in general society; second, by discussing important aspects of modern teaching methodology, based on the author's pedagogical experience.

Oboe in public awareness

Technical- and sonic abilities, interest gained by composers, music repertoire, prominent instrumentalists defining trends as well as becoming living ambassadors of their instruments, the instruments' versatility and portability, as well as economic and cultural factors have all played an important role in popularizing certain kinds of instruments. In his book, *Ordynaci i trędowaci,* Adam Czech describes the above situation and explains the reasons behind various instruments' hierarchy in social awareness. Compared to Poland, the oboe is considerably more popular in the countries where it has traditionally been produced (France, Germany and England). As for the composer's involvement, it seems to be a high-priority issue. The history of the oboe repertoire is marked by famous virtuoso musicians, such as Caspar Gledish (the first oboist for J.S. Bach in Leipzig); Tomaso Albinoni and oboists Penati and Ignaz Sieber; G.F. Handel and Giuseppe Sammartini; W.A. Mozart and Giuseppe Ferlendis with his *Concert in C major* KV 314; W. A. Mozart and Fryderyk Ramm to whom the composer dedicated his quartet in F major KV 370 for oboe, violin, viola and cello; as well as Gioaccino Rossini and Baldassare Centroni (1784–1860) who was the inspiration for the oboe part in the artistic work of the great composer. Such relationships result in a new repertoire and translate into the development of artistic performance.

The mobility of the oboe, no matter how complicated, is of great significance. Technically, the oboe's playing apparatus makes it hard to perform while marching. Therefore, it can't be used in military orchestras. What's more, the oboe is highly vulnerable to weather conditions, such as air temperature. Performing in temperatures below 17°C is a huge threat to the instrument. The wood faces the danger of getting damaged as a result of large temperature variations (the air inhaled and exhaled). Then, how can we account for the enormous popularity of the oboe in military orchestras and the 17th and 18th

century music bands? Answering this question is beyond the scope of the present chapter (apparently, oboists had their own ways to deal with natural limitations of the instrument. Clearly, the oboe was already popular. It found its way to aristocratic parlors through the creation of a number of oboe concertos (such as the concerto for solo oboe by W. A. Mozart, the concerti for two oboes by Antonio Vivaldi and G.F. Telemann, as well as Domenico Cimarosa's oboe concerto, etc.), performed by baroque- (i.e., Benedetto Marcello) as well as classical artists.

It goes without saying that in both the Baroque and Classicist eras, the oboe was widely spread in the military and among aristocrats. However, it didn't gain true popularity until the next century. The period was marked by various memorable historical events, such as the French Revolution (1789), The Decembrist Revolt (1825), the July Revolution in France (1830), the November Uprising in Poland (1830), the Spring of Nations (1848) and the January Uprising in Poland (1863–1864). Many of the Romantics were progressive in their opinions as well as sympathetic to human freedom and revolution. It was also the period of the great virtuoso pianists Frédéric Chopin and Franz Liszt as well as the outstanding violin virtuoso Niccolo Paganini. The creativity and technical inventiveness of Paganini managed to capture the attention of other composers, including the aforementioned Chopin and Liszt, inspiring them to further develop the new sound of the concert piano[4].

The virtuoso spirit also affected the technique of the oboe, particularly through the activities of the oboist Antonio Pasculli (1842–1924)[5]. Known as the "Paganini of the oboe"[6], Pasculli started his career at the age of 14, travelling widely and giving oboe concerts in Italy, Germany, and Austria. Later he assumed the position of oboe and

4 Krzemiński Ł.: Muzyka operowa i ludowa jako źródło inspiracji dla twórców wirtuozowskiej literatury obojowej dziewiętnastego stulecia. Poznań, 2016, 10 (doctoral thesis).

5 Ibidem, 12–13.

6 Burgess G.: From keyed oboe to the Conservatoire oboe. 1825–1880. [In:] The Oboe. Burgess G., Haynes B. (eds.), London, 2004, 127–130, 154.

English horn professor at the Royal Conservatory in Palermo, Sicily. The Italian oboist used to play the oboe made of boxwood and an eleven-flap English horn, enjoying the unfailing recognition. Pasculli has created his own unique style of music, full of musical ornaments presented in ravishing arias of Italian operas. His work encompasses different music genres, such as the most popular fantasies and concertos, etudes and chamber works, as well as symphonies and elegies. After his death, his lifetime achievements and work went into oblivion for many years. In the 20th century, though, a great oboist restored the former glory of his music, which was performed widely on concert stages by outstanding oboists.

Italian oboist Omar Zoboli was the first to popularize Pasculli's work, releasing an album in 1971. It was the very first position on the music market dedicated exclusively to the composer[7]. The outstanding recording by English oboist Malcolm Messitera from 1981 and one by prominent Swiss oboist Heinz Hollinger from 1991 are also worth mentioning. At the beginning of the 21st century, Christoph Hartmann (2007) released a considerable compilation of Pasculli's fantasies and concertos to be performed with the accompaniment of an orchestra. The album was elaborated by Hartman's friend Wolfgang Renz, an oboist at the orchestra in Augsburg, and contained orchestra arrangements of the majority of popular fantasies, concertos and other works by Pasculli. The album was the first one to include orchestral arrangements of the sort.

Pasculli's performing career coincides with the period of blooming popularity of opera. The themes from the most popular arias of Italian operas used to be sung during the November Uprising in Poland (1830) as well as were popularized and turned into anthems during the Spring of Nations (1848). They included: *March* by Mierosławski (1848); the song of the November Uprising—*Warszawianka* with the music by K. Kurpiński; and *Va pensiero…* from the opera *Nabucco* by Giuseppe Verdi (1842). Music composers, therefore, trying to reach a wide audience, used to rely on popular opera music to attract the new middle class appeing as a result of social changes of the 19th century. The new infrastructure and concert institutions

7 http://www.omarzoboli.ch/antonio-pasculli.html (access: 22.05.2022).

provided services to the bourgeoisie, and thus made music available to the general public. The 19th century was also the time of an intense development in instrument design and construction.

It was also a very dynamic period for oboe music and is sometimes called the age of mechanization. Paris was, in the second half of the century, the hub of the greatest craftsmen and oboe builders. This perdion came to be known as the “Triebert Era”, and the instrument makers came to be collectively referred to as the dynasty of oboe craftsmen. At that time, the design of the instrument we know today was established, with more advanced mechanisms, expressive external profiles, narrower reeds and new tone colours. The introduction of the Triebert oboe system in the Paris Conservatory marked a new stage in its development. As a result of the above-mentioned adjustments, a better quality of sound and technical improvements were achieved.

Guillaume Triebert did not only make important improvements to the air channel of the body that affected the sound of instruments, resulting in a more beautiful tone, but also refined the overall mechanics[8]. Even though, at the time, it was not the newest model, Passculli used to play that type of oboe to the end of his career. Artistic etude was always an important part of his work just as it was for other great romantic composers. Following Liszt and Chopin, he created his famous etudes of an outstanding artistic value, for instance the collection of 15 *Capricci a quisa di studi, with special emphasis on the piece Le Api* (*The Bee*).

According to G. Burgess and B. Haynes, the research into the 19th century oboe should be carried out considering not only the work of great instrumentalists, but also composers and instrument builders[9]. The latter contributed considerably to the rapid development of the oboe.

In sum, despite its initial popularity in military brass orchestras, the oboe was later restricted to the artistic environment. One could hardly ever hear it in popular inns or at fairs. Depending largely on composers and virtuosi, the oboe was not popular among average people. It seems that a rather complex methodology of playing the oboe was to blame.

8 Burgess G.: op. cit., 155.

9 Ibidem, 156.

Oboe class

Methodology can be defined either as a system of rules and methods applied by a teacher, or as a specific lecture or a literary work focused on methods used in scientific research[10]. A "method", in turn, is a means or manner of reasoning and accomplishing research. Generally speaking, the main areas to be covered during an oboe class are: good posture that enables proper breathing; oboe reed structure; and overall artistic expression of the performed repertoire.

Everybody can breathe!

Acquiring proper breathing techniques and exercising your breath might sound bizarre to most of us. Don't we breathe all the time, without even realizing that? It appears that playing the oboe requires a specific way of controlled breathing, aimed at producing desired effects, which can only be achieved through a targeted routine. Plasticity is one of the characteristics of the respiratory system that facilitates conscious progress[11]. The aim of exercising one's breath is thus gaining the ability to breathe naturally and comfortably while performing[12]. It doesn't take that much air to play the oboe because the air leaves the reed at a very slow rate, which, in turn, may cause an unpleasant feeling of the excess of air in the lungs. Adjusting the amount of inhaled air to the length of a musical phrase as well as rapidly breathing out the excess of air are some of the techniques of coping with breathing difficulties while playing the instrument.

Circular breathing is yet another technique that consists in inhaling and exhaling while playing the oboe (completing a full breathing cycle is also allowed). Performing the entire musical phrase without interruption allows to recreate a musical notation with precision and as intended by the composer.

10 Kawa J.: Metodologia, metodyka, metoda jako podstawa wywodu naukowego. "Studia Prawnoustrojowe", no. 21, 2013, 169–188

11 Scheufele-Osenberg M.: Die Atemschule, Übungsprogramm für Sänger, Instrumentalisten und Sprecher. Schott Music 2005, 56.

12 Jarząbek N., Świątek-Żelazna B.: Oddech permanentny. https://jarmulamusic.pl/ksiazki-muzyczne/INFINITY (access: 20.05.2022).

The circular breathing technique can be accomplished by breathing in through the nose while simultaneously exhaling through the mouth using either the air stored in the cheeks or by using the tongue, pharynx and neck muscles in specific ways. The advantage of the latter technique is that, without changing the embouchure, the player is able to control the phrases performed.

The use of circular breathing is especially recommended while performing phrases like scale passages or trills, where the technique is almost unnoticeable. Although, it is extremely challenging to master the technique, once achieved, it makes the exchange of air possible at any time throughout the phrase[13].

The reed: your best friend

The reed is an extremely sensitive part that connects the performer to the instrument and, thus, they require customization according to the individual needs[14]. These personalized adjustments, both to the instrument and the oboist, have a significant impact on sound quality. Reeds can be constructed in various ways and be produced using different materials, for instance, using materials of different thicknesses and shapes (narrower or wider); incorporating a multitude of pipes; using plates of various profiles and lengths wound up on them; and, finally, there are numerous ways of shaving down the interior of the pipes. High quality tools and machines are required to craft a reed. Since the reed affects the quality of sound, it is vital for the performer to master not only the technique of playing but also to acquire craftsman-like skills.

Intonation—a love-hate-relationship

Another important issue related to sound is correct intonation, which is exceptionally hard to master. The difficulties arise mostly from the unique, conical shape and the type of small aperture reeds

13 Krzemiński Ł.: Muzyka operowa, op. cit., 62.

14 Salter G.: Understanding the Oboe Reed. American Contribution by Douvas E. and Strommen L., 2018, 1A-8.

associated with oboe-mouth pieces. It is essential for the instrumentalist to be able to create the right amount of pressure while blowing into the column (requiring technical skills such as proper breathing and embouchure, etc.), which can only be achieved through determination and practice. In an interview, when thinking particularly of the muscles in the mouth (which are intensely engaged while playing and which cannot be strengthened by any other means than by playing, the outstanding oboist), Albert Mayer wittily, but accurately, states: “forget to practice once—and you will feel it, if it happens twice—than the audience will… Neglect it for a week, and you can take up a new musical instrument”[15]. Therefore, technical skills are vital for achieving high quality sounds.

Teacher

It is important for an oboe teacher to provide stabilization and continuity in their classes, keeping their students motivated. A tutor should also be an authority shaping their students’ skills and self-confidence, especially while rehearsing for a performance. In this context, it is vital to cover psychological issues in oboe-classes, such as coping with stress and staying focused. Accordingly, the main goal for oboe teachers is to prepare their students to a later self-study, by teaching them a sufficient range of skills and techniques, respecting, at the same time, their individual attitudes and expectations. It should be emphasized, here, that the important master-disciple relation should lead to promote the student’s autonomy and individualism, rather than creating an artist in their semblance and image.

There are several strategies that can be used in the classroom, like instructing, demonstrating and practicing the instrument’s possibilities to the students. As a consequence of an individualized approach to teaching, oboe tutors at the music academy focus mainly on their students[16]. Some of the characteristics of such an approach

15 https://tiny.pl/wdklz (access: 23.08.2022).

16 Mackworth-Young L.: Pupil-Centred Learning in Piano Lessons: An Evaluated Action-Research Programme Focusing on the Psychology of the Individual. ”Psychology of Music”, 18, 1990, 73–86.

involve solving problems together and being in control of potential discrepancies between the teacher's requirements and the students' current skills. First of all, the teacher should define how the student should work individually, and then suggest an adequate routine to be followed outside the classroom.

In his research into the area of individual solo classes at the academic level, Gaunt (2006), interestingly, discovered that the more involved in their work and devoted to their students the teacher is, the less responsible and independent the student becomes[17]. As demonstrated by Gaunt, it is important to let students grow their own musical tastes and shape their own unique artistic vision. Participating in master courses can be a good opportunity for students to do so.

The exchange of experiences, gaining new ways of solving problems through acquiring broader-reaching competences and skills are only some of the manifold advantages of participating in master courses. Even though some target extremely gifted students exclusively with the aim of maximizing their artistic potential, they can be equally useful for the less talented ones, still determined to pursue a career as musicians. Nevertheless, it all depends on the strategy applied by instructors and their willingness to reach the entire audience.

Conclusions

By and large, it should be said that the popularity of certain instruments often depends on a number of random factors and positive, social coincidences. Moreover, craft traditions can also provide a foundation for social awareness of uncommon instruments. As compared to France or Germany, famous for their long-standing heritage, Polish traditions in this respect are very poor.

17 Gaunt H.: Student and Teacher Perceptions of One-To-One Instrumental and Vocal Tuition in a Conversatoire. "Psychology of Music", vol.38, 2nd ed. [After:] Hallam S.: Jak nauczać, by uczenie się muzyki było skuteczne. [In:] Ćwiczenie w rozwoju i działalności muzyka wykonawcy. Kamiński B., Zagrodzki M. (eds.). Warszawa, 2009, 11.

Historical conditions and, as suggested by the author, the specific character of oboe playing have both positioned the oboe as a niche instrument. An oboist needs to have some general background knowledge of performance and a certain degree of awareness to generate the basic sound. Unlike the piano and violin, as popularized by Chopin, Liszt or Paganini, the oboe has never become favored, particularly in popular music which, naturally, always has had a wide appeal.

The oboe teacher needs to deal with a particularly demanding task. As an "exclusive" instrument, the oboe doesn't seem to fit with the idea of inclusion. Consequently, it is important to increase the social awareness of the oboe by educating the young generation at all educational levels. At the elementary and high school levels it could be achieved by offering workshops for young students and master courses could be provided at the academic level.

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Aiming for well-being: arts and social inclusion

Introduction

In 2018, the Department of Arts Education at the Iceland University of the Arts was granted financial support from the Erasmus+ programme for a strategic Partnership on Social inclusion and Well-being through the Arts and Interdisciplinary Practices (SWAIP). The programme aimed at developing curricula for a study programme, educating and training artists, arts teachers and health workers with an arts background to work with social inclusion in their projects. The core idea of the programme was to develop arts abilities to make connections, facilitate well-being and empowerment, and strengthen self-confidence. Furthermore, it emphasised training flexible and sensitive artists capable of relating to progressive ideas and finding new roles in a constantly changing society[1].

The project addressed the statements outlined in the 2011 EU Modernisation Agenda, that Europe needs to attract a broader cross-section of society into higher education, including disadvantaged and

1 Listaháskóli Íslands. Swaip Project. https://swaipproject.lhi.is/ (access: 15.08.2022).

vulnerable groups and deploy the resources to meet this challenge. Reducing higher education dropout rates in several Member States is also crucial. However, these aspirations and achievements cannot be addressed at the tertiary level alone. Success also depends upon policies to improve earlier educational outcomes and reduce school dropout, in line with the Europe 2020 target and the recent Council Recommendation on early school leaving[2].

The present systemic changes in society bring forth an increased need for education to meet challenges concerning disadvantaged and vulnerable groups[3]. Providing arts students and teachers with the tools to work with disadvantaged and vulnerable groups will also increase their employability and social relevance. It is essential in today's professional environment. Working with disadvantaged and vulnerable groups with the right mindset and skill-set will enhance awareness of artists' multi-faceted possibilities and roles in modern society. Using arts as a tool for social inclusion is not often considered an integral part of arts studies but can be found in specialised Art Therapy programmes. Artists and arts educators, therefore, often struggle with working with pupils with special needs, as Musneckiene[4] points out in her findings from research performed in four European countries (Finland, Germany, Austria and Lithuania):

> During the observations and interviews with teachers who work in specialised arts schools (music and visual arts), some problems were identified. Teachers or art professionals who work in higher artistic levels and teaching may need to challenge themselves to adapt the artistic programes for anyone, the not-so-talented or children with special needs […] Art professionals do not have enough preparation and experience to work with specific cases[5].

2 Eurydice. Modernisation of Higher Education in Europe: Funding and the Social Dimension. https://tiny.pl/wc3q2 (access: 19.08.2022).

3 UNESCO: Reimagining our Futures Together A New Social Contract for Education. https://tiny.pl/wc3qs (access: 10.07.2022).

4 Musneckiene E.: Inclusive Education in the Arts: Challenges, Practices, and Experiences in Lithuania. "ETEN", 2020, 15, 18–29.

5 Ibidem.

The reasons above support the project's aims to develop curricula for a study programme that offers a collaborative learning community for all art disciplines, focusing on enhancing personal skills, self-confidence, community engagement, collaboration skills and reflective practice, aiming at collaborative professionalism[6].

In this project, two groups were identified and brought to focus: Individuals with Alzheimer's disease and youth in danger of dropping out of school. However, the foundation set in this project is aimed to also extend to other groups facing health or social problems, such as refugees and people with disabilities.

Here in this chapter, we focus on work aimed at young people at risk of dropping out of school.

Theoretical background: Arts, education, and well being

Interest in art creation for facilitating well-being, empowerment and social inclusion has existed for a long time within the arts, art therapy, health and education. Art therapists have worked with disadvantaged and vulnerable people in various settings since the beginning of the profession and they are increasingly working within the school system[7]. Much research on the value of arts in education has indicated a positive influence on students' well-being and confidence[8].

6 Hargreaves A., O'Connor M.T.: Collaborative Professionalism. Thousand Oaks (USA), 2017.

7 Óttarsdóttir U.: Art Therapy in Education for Children with Specific Learning Difficulties Who Have Experienced Stress and/or Trauma. Arts Therapies in Schools: Research and Practice. London, 2010, 145–160; Óttarsdóttir U.: Art Therapy to Address Emotional Wellbeing of Children Who Have Experienced Stress and/or Trauma. Arts Therapies in the Treatment of Depression. New York, 2018, 39–57.

8 Roege G., Kim K.H.: Why We Need Arts Education. "Empirical Studies of the Arts", 2013, 39, 121–130; Thomas K.M., Singh P., Klopfenstein K.: Arts Education and the High School Dropout Problem. "Journal of Cultural Economics", 2015, 327–339. https://tiny.pl/wc3qb (access: 5.08.2022); Clarke T., McLellan R.: Embracing Arts Curricula as Integral for Children's Wellbeing. "Pastoral Care in Education", 2022, 40 (2), 152–180.

A systematic search of the literature that explored the relationship between art and well-being showed that artistic activity strengthens personal well-being, influencing social, emotional and cognitive dimensions, strengthening relationship building and to gain a sense of belonging[9].

Recently, UK government research provided evidence of a beneficial relationship between arts engagement, health and well-being across the life course, specifically within education[10]. According to Clarke and McLellan[11], embracing arts curricula in general education has a positive impact, "especially for pupils with low well-being and academic self-competence at school"[12]. Furthermore, their research findings indicate that engagement in arts motivates students with lower academic self-confidence to attend school. Therefore, if the aim is to meet all students' needs and prevent dropout, the arts are a crucial component of education.

The Finnish Observatory for Arts and Cultural Education was established in Finland in 2017. Among other things, the goal of the Observatory "is to reinforce equal accessibility and effectiveness of arts education across Finland, as well as to raise the profile of the field, in order that the health, well-being and wider benefits of the arts can be experienced by all children"[13]. Through this

9 Lee L., Currie V., Saied N. & Wright L.: Journey to Hope, Self-Expression and Community Engagement: Youth-Led Arts-Based Participatory Action Research, 2020. https://tiny.pl/wffsx (access: 1.08.2022); Mundet-Bolos A., Fuentes-Pelaez N., Pastor C. A.: Theoretical Approach to the Relationship Between Art and Well-Being. "Revista de Cercetare si Interventie Sociala", 2017, 133–152; Zarobe L. & Bungay H.: The Role of Arts Activities in Developing Resilience and Mental Wellbeing in Children and Young People a Rapid Review of the Literature. "Perspectives in Public Health", 2017, 137 (6), 337–34.

10 Gordon-Nesbitt R., & Howarth A.: The Arts and the Social Determinants of Health: Findings from an Inquiry Conducted by the United Kingdom All-Party Parliamentary Group on Arts, Health and Wellbeing. "Arts & Health", London, 2020, 12 (3), 1–22.

11 Clarke T., McLellan R. de: op. cit., 24.

12 Ibidem, 24.

13 Fancourt D., Finn S.: What is the Evidence on the Role of the Arts in Improving Health and Well-Being? A Scoping Review. WHO Regional

establishment, the Finnish Ministry of Education and Culture recognised the connection between the arts and students' well-being.

Well-being and vulnerability

In this context, it is essential to realise that well-being is a concept difficult to define and numerous definitions have been proposed[14], "but there is general agreement that, at minimum, well-being includes the presence of positive emotions and moods"[15]. Activities that can strengthen self-confidence and relationship building are qualities associated with well-being[16]. Participation in arts has influenced emotional and social skills, supporting trust, empathy and collaboration learning[17]. In our project at the upper secondary school, we followed this open view on well-being, mentioned above, through participation in an arts workshop.

The concept of vulnerability can also be debatable as it has various classifications and definitions in research and ethical frameworks[18]. For example, Larkin[19] distinguishes between innately vulnerable

Office for Europe (Health Evidence Network (HEN) synthesis report 67, Copenhagen, 2019, 15.

14 White S.C.: Relational Wellbeing: A Theoretical and Operational Approach. "Bath Papers in International Development and Well-being", 2015, 43; Pesata V., Colverson A., Sonke J., Morgan-Daniel J., Schaefer N., Sams K., Carrion FM-E. and Hanson S.: Engaging the Arts for Wellbeing in the United States of America: A Scoping Review, 2022. https://tiny.pl/wc3qz (access: 1.08.2022).

15 Tuckwiller B., Milman M.B.: What Is Student Well-Being? A Definition for Those Who Teach Students in Blended and Online Higher Education Settings. "Distance Learning; Greenwich", 2019, 16 (3), 55.

16 Zarobe L., Bungay H.: The Role of Arts Activities in Developing Resilience and Mental Wellbeing in Children and Young People Rapid Review of the Literature. "Perspectives in Public Health", 2017, vol. 137 (6), 337–34.

17 Fancourt D., Finn S.: op. cit., 15.

18 Aldridge J.: Participatory Research: Working with Vulnerable Groups in Research and Practice. Bristol, 2015.

19 Larkin M.: Vulnerable Groups in Health and Social Care. London, 2009.

individuals and those vulnerable due to social or structural circumstances. For some, being categorised as vulnerable can help recognise and provide for their needs, such as older people, individuals with physical disabilities and women that have experienced domestic violence. According to Aldridge[20], "Children and young people under the age of 18 who are also carers and people with learning difficulties are categorised as vulnerable either because of their circumstances or the nature of their illness/disability or both"[21]. In this project, working with upper secondary school pupils, the definition of vulnerable groups refers to a group of young people (under 18) in a susceptible position due to learning difficulties and social circumstances.

Learning environment and well-being

In the last decade, there has been a hint of a paradigm shift in theories on educational policy. There has been a shift from the significance of measuring the output of education to more emphasis on the needs and well-being of the students and societal reform[22].

One of the approaches that have achieved a wide spread in education in recent years is Social and Emotional Learning (SEL). Various frameworks for SEL do exist, each with different outlining components but:

> At its core, SEL involves children's ability to learn about and manage their own emotions and interactions in ways that benefit themselves and others and that help children and youth succeed in schooling, workplace, relationships, and citizenship[23].

20 Aldridge J.: Participatory Research: op. cit., 15.

21 Ibidem, 15.

22 Reiss M., White J.: Time for an Alternative Curriculum. "School Leadership Today", 2013, 4 (6), 50–55; Kristjánsson K.: Flourishing as the Aim of Education. A Neo-Aristotelian View. London, 2020.

23 Jones S.M., Doolittle E.J.: Social and Emotional Learning: Introducing the Issue. "The future of children", 2017, 27 (1), 4.

The teacher is the main engine when using SEL, or similar ideologies, in the classroom, focusing on emotions and interaction[24]. Teachers' competencies are widely discussed and researched within education and teacher training[25]. The main features of teachers' professional competencies are, among others, knowledge in their field, curriculum competencies, communication and emotional and socio-cultural competencies[26]. The emotional and communication competencies of the teachers are crucial in creating a learning environment where all students can thrive emotionally and feel safe in their daily work.

When working with vulnerable groups, a "safe space" in educational settings refers to an environment where individuals feel secure. It is a supportive climate where pupils can express their opinions, attitudes, feelings and emotions without fear of being harassed[27]. Cultivating safe learning spaces is a challenge for the teacher. At the same time, it is essential, especially when working with vulnerable groups such as troubled teens[28]. Safe learning spaces should provide learners with a platform to express themselves openly and form a collaborative community supporting their well-being[29].

A teacher's knowledge of a subject is essential, as is their ability to convey the material in various ways. According to Rosa[30], teaching

24 Schonert-Reichl K.A.: Social and Emotional Learning and Teachers. "The Future of Children", 2017, 27 (1), 137–155.

25 Pit-ten Cate I.M., Markova M., Krischler M., Krolak-Schwerdt S.: Promoting Inclusive Education: The Role of Teachers' Competence and Attitudes. "Insights into Learning Disabilities", 2018, 15 (1), 49–63; Selvi K.: Teachers' Competencies. "Cultura. International Journal of Philosophy of Culture and Axiology", 2010, 7 (1), 167–175.

26 Selvi K.: op. cit.

27 Holley L.C., Steiner S.: Safe Space: Student Perspectives on Classroom Environment. "Journal of Social Work Education", 2005, 41 (1), 49–64.

28 Haggis D.: Influencing Positive Outcomes for Troubled Youth. "Contemporary Issues in Education Research (CIER)". 2017, 10 (3), 179–184.

29 Domalewska D., Kobylinska M.G., Hoang Yen P., Webb R.K., Thiparasuparat N.: On Safe Space in Education: A Polish-Vietnamese Comparative Study. "Journal of Human Security", 2021, 17 (1), 35–45.

30 Rosa H.: Resonance: A Sociology of Our Relationship to the World. Wagner J. (transl.). Cambridge, 2019.

methods are, first and foremost, tools, but the person (instructor or teacher) who uses them is the driving force that is crucial for how it happens. That is why teacher training should focus on developing people—their intuition, resonance and understanding of reactions. It should be about developing individuals to analyse, understand and weave together content and behaviour most positively and openly possible. The teacher should aim to align the strings between teachers, students and the learning material. The three of which form a particular triangle that should "vibrate" if it is good—a synchronisation of strings that creates an atmosphere of listening, understanding and flexibility.

Participation in arts influences emotional and social skills, supporting trust, empathy and learning to collaborate[31]. However, well-being is subjective and individual experiences differ[32]. This project aimed to explore ways to use art's abilities to make connections through participation in arts workshops that might facilitate well-being in a particular time and place. The project's primary purpose was to prepare artists and arts teachers and students to create a safe space for participants to explore ways to use art's abilities to connect through participation in arts workshops. In addition, the aim was to facilitate well-being and strengthen the participants' self-confidence.

Young people at risk of dropping out of school

In December 2018, the Nordic Council's committees for welfare in the Nordics and knowledge and culture in the Nordics organised a round table. The main conclusion was that preventive public health work through early interventions is crucial if the number of school dropouts from secondary schools in the Nordic countries is to be reduced[33]. One of the goals of the Europe 2020 strategy is to reduce dropout or early leavers from education to less than 10%[34]. The skills

31 Fancourt D., Finn S.: op. cit.

32 Clarke T., McLellan R. de: op. cit.

33 Nordic Co-operation. Brottfall úr skóla er áskorun fyrir Norðurlönd í heild sinni. (Dropping out of school is a challenge for the Nordic countries in its entirety) (e.d.). https://tiny.pl/wc3qp (access: 5.07.2022).

34 Eurostat. Europe 2020 Indicators. https://tiny.pl/wc3q4 (access: 17.07.2022)

and competencies gained in upper secondary education are essential for successful labour market entry and the foundation for adult learning. Vulnerable groups, such as those with special educational needs, are significantly affected by early school leaving[35]. This group often includes those who cope with behavioural, social, learning or emotional difficulties.

Situation in Iceland

In 2021, it was estimated that 6.3% of young people in Iceland, aged 16–24, have not been in Employment, Education or Training (NEET). This proportion is equivalent to the fact that this applied to over 2,500 young people that year. In the last ten years, the proportion was lowest at 4.9% in 2017 and highest at 7.4% in 2020 (Statistics Iceland, 2022). According to research on students leaving upper secondary schools performed in Iceland, four groups were identified as risk groups: sociable students; disengaged students; low-achievers; and students in discomfort[36]. The study provides strong evidence that there are different pathways between the groups that leads to dropout and that an intervention that may benefit one group may not benefit another. The results of this study also suggest that prevention should focus specifically on the mental well-being of primary and secondary school students.

Increased emphasis in Iceland in recent years on the language of mental health in schools is therefore crucial in this respect, not least considering indications that young people's mental well-being is deteriorating[37]. In 2020, the Directorate of Health in Iceland published a report regarding curriculum and overall school approach to promoting

35 European Commission. Tackling Early School Leaving: A Key Contribution to the Europe 2020 Agenda. 2011. https://tiny.pl/wc3qn (access: 25.07.2022).

36 Blöndal K.S. and Hafþórsson A.: Margbreytileiki brotthvarfsnemenda. (The diversity of dropout students.) "Netla" 2018. DOI: 10.24270/serritnetla.2019.11 (access: 26.07.2022).

37 Directorate of Health. Geðheilbrigði ungs fólks á Íslandi fer hrakandi (The Mental Health of Young People in Iceland is Deteriorating), 2017, 11 (6).

positive behaviour as well as social and emotional skills in Icelandic schools. This comprehensive survey reached the overall school level, that is, kindergarten, primary and upper secondary schools in Iceland. It is pointed out that many of the curricula or approaches intended as preventive or therapeutic interventions for children with difficulties are not based on a solid research base. An interesting result was that there is a significant lack of evidence-based material for secondary schools in Iceland and abroad[38]. Another interesting fact from this report is that there is no mention of arts-based courses or material mentioned as a possible approach to strengthen young people's social and emotional skills.

According to the identified risk groups in Blöndal and Hafþórsson's research, the SWAIP group mostly fit into the groups identified as low-achievers and students in discomfort. Discomfort is a notable risk factor for dropout of high school. However, part of the problem mentioned is that there might be too much emphasis on academic studies in primary and upper secondary school, even in studies emphasising arts and crafts, significantly affecting low achievers. The research authors emphasise the need for "…increased understanding of the importance of tailoring prevention and intervention to the different needs, strengths and weaknesses of different groups contribute to the successful school attendance of more students"[39].

38 Directorate of Health (2020). Námsefni og heildarskólanálgun til að efla jákvæða hegðun og félags- og tilfinningafærni í íslenskum skólum (Curriculum and Holistic School Approach to Promote Positive Behavior and Social and Emotional Skills in Icelandic Schools). https://tiny.pl/wc3xf (access: 14.08.2022); Barry M.M., Clarke A.M., Dowling K.: Promoting Social and Emotional Well-Being in Schools, "Health Education", 2017, 117 (5), 434–451; Jagers R.J., Harris A., Skoog A.: A Review of Classroom-Based SEL Programs at the Middle School Level, Handbook of Social and Emotional Learning: Research and Practice. Durlak J.A., Domitrovich C.E., Weissberg R.P., Gullotta T.P. (ed.), New York, 2015, 167–180; Rimm-Kaufman S.E., Hulleman C.: ibidem, 151–166.

39 Blöndal K.S. and Hafþórsson A.: Margbreytileiki brotthvarfsnemenda. (Diversity of Drop-Out Students). 2018, 17. DOI: 10.24270/serritnetla.2019.11 (access: 1.04.2022).

The project: structure and methods

The whole SWAIP project (i.e., the strategic partnership, SWAIP) consisted of several activities over two years, offering a collaborative learning community for all art disciplines, with the active participation of academics and students in the field of arts and therapy as well as healthcare specialists. These activities were, among others, in the form of two intensive programmes (with arts students and teachers) and a staff development seminar focusing on reaching out to youth at risk of dropping out of school and people with Alzheimer's disease. In addition, the project activities served as a venue for exploring learning approaches developed by an interdisciplinary group of specialists who shared the ambition of using art as a tool for social inclusion.

The focus of the work in the project week, in February 2020, was on young people that might be at risk of dropping out of school. This program addressed key questions on interdisciplinary artworks and their effects on inclusion and well-being in youngsters. In addition, the workshops aimed to use the arts or the methods of arts to engage pupils in group work they could enjoy and learn from. This week, the key concepts set forth for the work were: emotions and memory drawing (therapy in education); interdisciplinary work; creativity; empowerment and arts.

Structure of the work

The work started with preparing the University students with input from lecturers and artists from the University of the Arts. Teachers came from different disciplines (i.e., art therapy, visual art, music and drama).

Dr Unnur Óttarsdóttir, an art therapist and artist, gave the lecture "Processing Emotions and Memorising Coursework through Memory Drawing" where she reviewed her quantitative and qualitative research into memory drawing. Unnur also reviewed a case study which showed how coursework learning was incorporated into art therapy within a school setting.

Gunnar Ben, music teacher and musician, led the workshop "Rhythm and group building exercises" where practical exercises involving all the group members were introduced and tried out. The exercises addressed each person as an individual and group member, combining rhythm production by clapping, foot moves, voice sounds and "favourite words and sounds" in different languages.

Vigdís Lebas Gunnarsdóttir, an actress, introduced a concept by Augusto Boal[40] where students tried out exercises for actors and non-actors. The group had discussions about didactics, pedagogical, political, personal and therapeutic aspects of the method and how to adapt to different situations and relations in groups, between group members and between the group and the "teacher".

These workshops served as an introduction to critical concepts of the work. They provided an opportunity for the university students to engage themselves in interdisciplinary work and group activities, try things out, and, through the activities, get to know each other and themselves in group work. It was planned as a base for further co-operation and inspiration for planning their workshop, enhancing the ability to listen to their students and create a supportive and collaborative learning environment. Following the workshops, the university students formed five cross-disciplinary groups, preparing and developing their workshops taught at upper secondary school. Although the groups worked with all the art forms, the central theme of each group differed, that is, if their focus was on music, short film making, watercolouring, music or interdisciplinary art. On days three and four, the students worked with pupils at the school.

Method

Our aim in the upper secondary project was to develop arts-based workshops, using the arts or the methods of arts to engage youngsters in group work through which they can enjoy and learn. The emphasis was to provide artists and art education students with opportunities to train and work in a professional environment in a cross-art learning space through participatory art.

40 Boal A.: Games for Actor and Non-Actors. Oxon, 2002.

This aim addressed critical theoretical and practical input in addition to questions related to the development of the concept. The underlying questions were relatively open but can be summarized in the following two questions:

1. What are the core elements of planning and realising interdisciplinary artworks with youths in upper secondary school?
2. What are the group work's effects on inclusion and well-being in a group of pupils at risk of dropping out of school?

The first question focus on the organisational part of projects like this, that is, structure and planning, and the second concerns the experience and possible outcome or effect of the workshop.

The form of the study is best described as a participatory case study[41]. Participatory research is a collaborative form that emphasises the conscious participation of all relevant parties. The aim is to promote collaboration and give voice to individuals and communities through active involvement in the process[42]. The project is a case study that is well defined in time and space, covering a particular event[43].

Participants, data and analysis.

The participants were a group of 23 arts and arts education students from all engaged universities who prepared a workshop for pupils at an upper secondary school in Reykjavík. Their background in the arts varied as they were enrolled in different programmes (i.e., art therapy [Munich and Hertfordshire]; arts education [Iceland]; architecture [Alicante]; early music education [Helsinki]; and visual arts and community art [Porto]). The arts education students also had different backgrounds, such as music, visual art and design.

41 Reilly R.C.: Participatory Case Study. [In:] Encyclopedia of Case Study Research. Mills A.J., Durepos G., Wiebe E. (eds.). Thousand Oaks (USA), 2010, 658–661.

42 Aldridge J.: Participatory Research: Working with Vulnerable Groups in Research and Practice. Bristol, 2015.

43 Creswell J.W.: Qualitative Inquiry, and Research Design: Choosing Among Five Approaches. Thousand Oaks (USA), 2013.

The group from the upper secondary school consisted of 40 pupils. They were divided into five groups that varied in number (from 7–12) as they had permission from their teachers to select their workshop and leave if they wanted to change or did not trust themselves to participate. As mentioned before, these pupils were enrolled in a special study track for students that had not met the requirements to enter the general study.

Data were retrieved from all arts students through their evaluation reports turned in a day after the workshops had finished. They also answered a short survey on the course and content individually, comprising questions such as: what were the gains and obstacles in work and what they had learned from it, both themselves and about working with youngsters? In addition, a teacher from the Icelandic University of the Arts came in as an observer. She was not part of the organising team. The pupils' feedback was retrieved through a group conversation two weeks after the workshops. Following the group conversation, two pupils volunteered for an individual conversation and, subsequently, there was a conversation with two teachers. All these conversations were recorded and then written down for further analysis.

Thematic analysis was used to find patterns or common themes contained in the data[44]. Braun and Clarke[45] distinguish between thematic analysis, which is done top-down, led by a research question on the one hand and by the data itself on the other (bottom-up). In this case, the "top-down" method was mainly used to summarise the data. However, it is not that simple, as any research always includes looking under the surface, opening up a pathway, where the researcher "… starts to identify or examine the underlying ideas, assumptions, and conceptualisations—and ideologies—that are theorised as shaping or informing the semantic content of the data"[46]. Through these methods, the themes introduced in the following section emerged.

44 Maguire M., Delahunt B.: DOIng a Thematic Analysis: A Practical, Step-by-Step Guide for Learning and Teaching Scholars. "AISHE-J", 2017, 3, 3351–3514.

45 Braun V., Clarke V.: Using Thematic Analysis in Psychology. "Qualitative Research in Psychology", 2006, 3, 77–101.

46 Ibidem, 84.

Findings

Four overarching themes were identified during the analysis: 1) a flexible approach; 2) connections; 3) adapting and developing a cross-disciplinary work; and 4) time and structure.

Flexible approach

When planning their approach in the workshops, the groups selected key concepts they were aiming at in their work. The groups started with conversations discussing individual practice and skills, and getting to know the group members' backgrounds and interests. Of course, there were differences between them, but there was a common thread: increasing students' confidence and trust through creative joint work; developing cooperation and being a part of a community; creating a safe space; experiencing something new; and, not the least, having fun.

The groups commented on the work and flow of their plan. There was a common feeling that their plans had worked, but they also had to improvise and change their plans. Their plans and approaches got less directive, became more organic and evolved naturally through the work. These changes in plans were connected both to the structure and changes within the school schedule and also to the needs and interests of individual pupils. One group wrote, for example:

> One of the pupils did not engage at the beginning of the session, but gradually became more open when he realised one of the instructors was a musician and then he became open to sharing his music. This moment gave us insight into his interests and his creative work and we were able to work with him and give him the support to build this into the project[47].

This example shows a flexible and sensitive approach toward individuals and the competence of the arts students to meet their pupil's

47 The quotes come from accounts of individual groups in the possession of the author.

different needs. This flexibility towards the framework and flow of the workshop is also noticeable in their description of the group work:

> Our approach was directive but at the same time encouraged the learners to share their ideas. It went very well because we were able to create a safe space for the learners to have fun and, at the same time, explore their thoughts and feelings.

Furthermore, another group wrote:

> The students could strengthen their self-confidence and autonomy by transforming and occupying the classroom. They got the possibility to create a safe space in a place usually defined by higher authority and not themselves.

It is interesting how they emphasise a safe place differently. The former group states that they were able to create a safe space for students in which they could relax and have fun, while the other group pinpoints the importance of giving pupils autonomy in creating their own safe space.

Connections

In a group conversation with the pupils, one girl mentioned that she had taught one of the instructors some Icelandic and that it had been fun. Another also mentioned that she had gotten a message from one of the teachers telling her he was showing a picture she painted at a conference he was attending. Connecting with new people, and in this case many from other countries, also came up in a conversation with one of the pupils when she was asked if there was something she wanted to add at the end of the interview. She said: “Uhhh… no, or I just thought it was great—it is also fun to talk to people from other places than in this small frame that is Iceland. I just learned a lot and it was just fun”.

There, she (the pupil) pinpoints the importance of connecting to people outside her small country, widening her horizon. These connections were a meaningful experience for both the university

students and the pupils, that is, to connect not only through different arts and working methods, but also cross-culturally. Another form of connecting was well described by one of the music students who wrote about her communication experience with two girls in her music workshop. The girls found out that she (the instructor) was from the same village and knew the same people as them. Through that, they opened up to her and shared secrets, one showing the scars on her arms (self-harm). And then she wrote: “At the end of the day, they thanked me and asked if they could come back tomorrow. Yet they have no interest in music”. It was eminent that a connection on a personal level was more important for these pupils than connecting through culture or work. Their instructor shared the same thoughts when writing:

> After the first day, I began to think that the tasks of the day and their outcome did not matter to me. The most important thing for me, in this work, was to get some contact with individuals who are feeling unwell and are dealing with real problems.

It was not only by connecting to the instructors, but also through the connections they made with each other during the workshop. For example, a girl had started in the music group, but decided to change and go into the video group. She switched groups because she said she had difficulties “opening up” to the others in the group early in the working process. In the other group, she knew two girls from before and being with them made it easier to open up to others. In this case it was having someone she knew and trusted beside her and a supportive and relaxed climate in the classroom[48].

A boy who participated in the water colouring group said that he always felt best when he was working on something with his hands. He made several paintings, and some of them attracted much attention, as they were considered good indeed. He did not want to talk much about that, but said that, through the workshop, he had gotten

48 Holley L.C., Steiner S.: Safe Space: Student Perspectives on Classroom Environment. “Journal of Social Work Education”, 2005, 41 (1), 49–64.

to know other students in the group and now he was connecting with them and talking to them between classes.

It might be an essential element for the pupils that they connect to others in the workshop while they are working on something, for example, a watercolour painting or preparing something for a video. The conversations are informal and less directive than is often the case in classes. The atmosphere was relaxed, and they shared their stories during the work. They describe it as a form of finding safety or a safe space to share something personal.

Another crucial part of sharing and connecting is how the instructors approach the pupils; by listening to the pupils and giving them autonomy in their work, as one student wrote:

> I think they (the pupils) were not engaged until they realised we were listening to them; they had the same power we had. So, at that moment, they felt this was something made for them by them, not by somebody that was above them.

It was prominent in the university students' texts that, when working with the youngsters, the primary aim was not the results, but to provide the pupils with an opportunity to play and have fun on their terms. Alternatively, as one of them wrote: "they are just children who need more attention […] and my responsibility is to meet them as I would meet any other group of people". It was still a challenge to form a learning environment where the pupils could be relaxed in their work. In all the groups, some felt shy or a bit awkward because of the presence of a friend or other pupils, or as one of the university students phrased it: "They didn't want to be seen as part of a group of clapping 'freaks', even though they were enjoying it, but it was something occasional".

This feeling of ambiguity was a prominent representation connected to the work and the content. The pupils liked the work; it was fun, but at the same time, there was this feeling of doing something silly and strange. One girl said: "It was just fun. We were just fooling around with paint" and a boy had a similar point when stating: "Well… it was quite nice—we were making a fort (a sculpture), and it was fine—but it was weird". These answers give insight into how they almost always connected fun with doing something strange. In a way,

that is understandable as they were indeed "thrown in at the deep end", meaning that they had new "teachers" introducing them to new ways of working through games and different art forms. They had little time to get to know their instructors and were unprepared for this different way of working at school. As one boy said clearly: "You are just not used to building a fort in upper secondary school—it did not necessarily feel silly, but it was different". This response gives possibly the best insight into the students' ambiguity or attitude towards the project. Doing something "silly", enjoying it and having fun is something they don't associate with studying and school.

Adapting and developing a cross-disciplinary work

There was an overall positive attitude to the interdisciplinary work, although it took some time to develop the ideas and a plan. All the groups mentioned the added value of discussing different perspectives. Through that, they learned and experienced something new, a new way of thinking. The university students had to sit down and listen to each other more profoundly than they were used to, which enabled them to prepare their workshop in a way that offered ways to work through different art forms, making it more accessible for individuals in their groups. This was also mentioned by many in the survey as an example of what they gained from this work, as one student wrote: "It was a great privilege to work with people with different backgrounds, both artistically and with various pedagogical views". One group (5) also mentioned that through these deeper conversations, they were able, even through adversity, to put aside the needs of an individual for the greater good of a group. Group 3 set forth questions that are crucial for us to consider in our further cross-disciplinary work. They wrote:

> What does it mean to work in an interdisciplinary way? Does this mean takeing one small piece of each practice and putting [them] together? Is it the individual and their general experience? Is it trying to find a natural meeting point?

All of these questions need to be discussed when organising cross-disciplinary work. When a group of instructors (from various disciplines)

are leading a workshop, it is even more important as these questions need to be cleared before the work starts. It is the prerequisite that each member feels comfortable and secure in the work. That, again, is the prerequisite for each instructor to relate to different pupils and their interests.

The added value of cross-fertilisation of ideas was mentioned, and everyone in the group contributed something different and valuable, which they said made the workshop better. An example came from one group:

> They (the pupils) were able to experience watercolour technique, drama and music making in a safe space created by facilitators who have an awareness of therapeutic and pedagogical approaches.

This quote also highlights the importance of pedagogical elements in workshops like these within upper secondary schools. Of course, knowing one's art is crucial, but creating a working or learning environment where pupils feel safe lays the ground for fruitful work and outcome. These thoughts relate to Musneckiene's[49] findings stressing the importance that artists working with children and vulnerable groups have some insight into pedagogy.

There were no negative comments or answers on the interdisciplinary side of this workshop. It may be connected to the fact that the arts students involved knew the plan beforehand, had applied for participation and were, therefore, interested and even positive about interdisciplinary work of this kind. Many wrote that they would have wanted more time to prepare and understand the other participants' way of thinking and working, but although cultural and dictionary approaches differed, that only added to the experience of this week.

Time and structure

It is clear from the reports from the University students that the structure and the communication between them, the SWAIP teaching team

49 Musneckiene E.: op. cit., 18–29.

and the teacher at the upper secondary school could have been more precise. The structure was unclear, for example, regarding group size, -composition and the flow of students in and out of working groups, caused unnecessary stress and confusion and created issues in terms of expectations for all participants.

Many also mentioned the tight timeframe for the work. As mentioned before, the students had only two days to get to know each other and to prepare for the workshops. Then there were only two days with the youngsters at the school. This was mentioned in connection to getting to know one another as one group wrote: "Cross-cultural and interdisciplinary groups challenged our way of working". Another group stated that they would have wanted:

> More time to explore how each person works within their practice—an extra day or so would have been helpful to facilitate this. To have focused time to discuss what interdisciplinary working means to each person and how we bring this together […] to have an understanding of a skill unknown to our works and how we could integrate this into the project and our work beyond the project.

This short timeframe was evident due to the nature and structure of the project. The arts students made this possible due to their hard work and positive attitude to both the activities and the youngsters, but their feedback highlights the importance of giving time and space in this form of work. The short timeframe was also mentioned in relation to how the workshops ended. That they were too short, and the arts students would have wanted more time to congratulate the learners on their work, have a more constructive conversation with them and be able to say a proper goodbye.

Another thing mentioned in the discussions at the end of each day was the interruption by tutors (SWAIP teachers and others) coming into the classroom. Interruption in any group work can create a break in building trust—the safe space. This was addressed by the learners as well as by the facilitators as a negative experience. The youngsters were also allowed to come and go into the workshops, which created some challenges for the arts students. They would

have wanted more group consistency, with the same people. If they had been aware of that from the start, they claim they would have planned the workshop differently so that the youngsters could join in the project more easily after it had started.

The organisational part of a project like this is of great importance. However, there were temporal restrictions within our project. One was the timing of our visit, which was long scheduled through the Erasmus organising team, that is, it had to be a particular week in February. However, it turned out that this particular week was an elective week at the school. Although, when planned, it felt like a good option, both by the teachers at the school and the SWAIP team, it turned out to be quite tricky. The pupils, already in a particular position in the school, attending a special study track, felt they were again pushed into doing something other than their schoolmates. These feelings were clearly expressed by one boy when the group was asked whether they would like to repeat something like that. He said: “Please come back, but make everyone do this too—so we are not the only ones doing this. We did not get to choose—it was too late when we got to choose”.

Having the workshop in the elective week added to their contrasting feelings and attitude toward the workshop. On the one hand, it is the contrast between having fun and doing something silly, and on the other, it was connected to not being able to choose what they should do but still enjoying the work. Their teachers also mentioned this after the interview with the students. They would have planned it for another week.

Overall, it went well. We were worried about this before it started because we were trying to “sell the idea” to the pupils. However, if it had involved other days and they did not feel that the choice was being taken away from them, everything would have been more positive. They would have felt more privileged, like it was a more valuable to them.

The reactions from the pupils and teachers show the importance of organizing workshops like this with particular care. Although the work went well overall, it sharpened the importance of the responsibility of those who lead projects and, in this case, enter the school environment for a short time. The structure and overall framework are of great importance when the aim is to build trust and creating safe spaces for all participants. Indeed, it is a constant challenge in projects like this.

Discussions and conclusions

The research questions above stated that the aim of the project was twofold. The first question addressed the core elements of planning and realising interdisciplinary artworks with youths in upper secondary school. The second focused on the work's effects on inclusion and well-being in a group of pupils at risk of dropping out of school.

Preparation and planning

Addressing the first question, it is clear that it is at least twofold. First, it touches on preparing the group of students through lectures and workshops, bringing them together and introducing theories and practical ways to work with groups. Secondly, it was the preparation of each group, how they connected across disciplines and connected to the youngsters.

The preparation through workshops and lectures was essential for the students and some mentioned that the previous workshops and the teachers were fundamental. The collective experience made them feel harmony as a group and gave them ideas to use later with the youngsters. It was a space and time for them to open up to each other and give practical ideas for their workshops. It was mentioned both in their reports and through the individuals' feedback that, for example, through Unnur's lecture, they had learned a lot about memorising through drawing, but more so about learning in connection with emotions and emotions in connection with creativity. The theoretical part of the preparation in context with practical and artistic ideas laid the foundation for pupils to construct their approaches. That work follows the idea that the teacher is the main engine in creating a positive atmosphere using their teaching methods as tools to connect with pupils and for pupils to connect with the study material[50].

Although there were challenges for all the university student groups to come up with ideas and methods to work with as they

50 Rosa H.: op. cit.; Schonert-Reichl K. A.: Social and Emotional Learning and Teachers. "The future of children", 2017, 27 (1), 137–155.

represented different disciplines and came from five different countries, it is clear that the students felt they had learned at least from one other participant within their group. Through their preparation and working period, they shared methods of working creatively through collaborative teamwork. It was the sharing of different art methods, but more importantly, the therapeutical and pedagogical knowledge of arts education and art therapy students that was essential. The knowledge gained was often crucial when constructing trust and a safe space in which the pupils could work[51].

The project's tight schedule affected the connection to the youngsters through, for instance, the coming and going of pupils at the workshop, which the students found interrupting the workflow. Developing a sense of belonging is essential when working with vulnerable groups, creating an atmosphere where individuals can open up to new experiences[52]. One of the core aims is to create a safe space for people to work in, as it is a prerequisite for all people to open up to something new and form trust in the process.

It was incredibly challenging to contain students, build trust and form relationships when people were coming and going between the groups. The university students' experience of the interruption and lack of time crystalized fundamental elements of structuring and planning workshops, especially for vulnerable groups. That all planning must be precise for all, both teachers and learners. It also shows that time management and scheduling is crucial in all work. To creating trust demands time.

Despite these hindrances, the students expressed some beautiful moments of connectivity. Furthermore, there is a hint that because of these temporal obstacles and participant fluctuations within the differnet groups, the students dived deeper into their ability and methods to connect to the pupils in a way that gave space for taking everything for what it is and trying to deal with it the best way possible.

51 Holley L.C., Steiner S.: op. cit.; Domalewska D., Kobylinska M.G., Hoang Yen P., Webb R.K., Thiparasuparat N.: op. cit.

52 Haggis D.: op. cit.

Inclusion and well-being—or not?

From such a short workshop, it is difficult to pinpoint or say with certainty that the workshop influenced the well-being of the pupils. The matter of inclusion is an even more complex issue in this context. However, from the findings and input from the pupils, it is eminent that they did indeed enjoy the workshops. Some found ways to express themselves through new ways (e.g., music, painting and playing) and connecting with themselves and the others in a way that induced positive emotions which, according to Tuckwiller & Milman[53], indicates feelings or a mode of well being. The students also got positive feedback and attention for their work. Although sceptic in the beginning, many pupils were reluctant to stop at the end of the day, almost pressing their instructors to stay longer. That supports Clarke and McLellan's[54] statement that arts can motivate students with lower academic self-confidence to attend school. It is also eminent from the findings that being able to forget themselves in working with their hands and being trusted, together with caring and open communication with their instructors, had a positive impact on the pupils' social engagement and relationship building[55]. This project is, however, a brief period and would need a more thorough investigation.

A dilemma concerning the timeframe and the selection of the student group became obvious when starting the workshops. Selecting a group of pupils enrolled in a special study track and not offering the workshop to others goes, in a way, against the idea of inclusion. Motivated by the aim of developing learning material and methods to work with vulnerable groups, the project turned out to be partly structured in a discriminating way. To come to that conclusion, was painful and educational for all organisers involved, but at the same time one of the most important outcomes.

53 Tuckwiller B., Milman M.B.: What Is Student Well-Being? A Definition for Those Who Teach Students in Blended and Online Higher Education Settings. "Distance Learning". Greenwich, 2019, 16 (3), 54–58.

54 Clarke T., McLellan R.: op. cit.

55 Lee L., Currie V., Saied N., Wright L.: op. cit.; Zarobe L., Bungay H.: op. cit.; Mundet-Bolos A., Fuentes-Pelaez N., Pastor C.A.: op. cit.

Nevertheless, it is clear, through the pupils' narratives, that they were proud of their achievements and their new connections with foreign "friends". The open and relaxed atmosphere in the group work, where they could share their stories and connect during the work, is described as a form of finding safety or creating a safe space for sharing something personal.

Final words

The project was a valuable and enjoyable learning journey for the organisers and the university students. At least for some, and hopefully for many pupils, it was also both an entertaining and motivating journey. The overall results of the work support the idea that working through and with the arts gives a unique platform for emotional expression and connections on individual and group levels. Through art, individuals often gain better access to their feelings, influencing social and emotional dimensions, as well as strengthening a sense of belonging. It can be argued that this sense of belonging and well-being influences pupils' attitude and appreciation towards school and, in that sense, can be part of preventing dropouts.

The process and preparation for this project gave an invaluable insight into planning and constructing workshops within educational settings. One of the essential elements of this learning curve is the importance of planning, with great care, how to step into a new setting and, even more so, how to leave it. One of the things we could have thought more about is our departure. It is essential to bring proper closure to a project like this and provide enough time for all participants to reflect on the process. In future projects, more consideration will be given to how we can support the teacher or instructors working at the cooperating institutions on how they can work further with the ideas set forth in a visiting project like this. All this serves as an enormous learning path in preparation for the study track.

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The power of the stereotype. Around the socio-cultural function of the accordion

Inclusion processes are a conscious response to the phenomena of exclusion, resulting from objective reasons (e.g., poverty, living conditions, pandemics and natural disasters) and heritage from generations back (regarding race, skin color, gender, religion, and/or other harmful, often obsolete stereotypes). The title of the collection "Education as an impulse of social inclusion" seems to be an indisputable statement as long as the content conveyed in the educational process will actually serve this purpose. Artistic education, like sport, is an activity that integrates people based on a common passion; a love of a chosen field and specific talents. Their diversity, intensity and scale—as a kind of natural "equipment"—allows for people of different races, nationalities, religions and with different sexual preferences to participate in joint activities. Cultural researchers, regardless of the adopted perspective, agree that music has a special place in the symbolic human culture. It is a universal medium affecting people through a specific language, perceived on various levels—sensual, emotional and intellectual. This is a language that crosses linguistic, cultural and ethnic barriers. A language that can be perceived intuitively, which does not exclude its intellectual layer.

Music is an extremely plastic carrier of cultural meanings, defined by a specific socio-cultural context, although, at the same time, their universal character can be indicated. It stimulates social emotions and sublimes abstractly expressed beauty. From the very beginning of its history, humanity has been aware of the power of music to influence human behavior, of its presence in the sacred and profane sphere. In Mesopotamia, China, India and Egypt, music was associated with the sphere of cosmology. The ancient Greeks attributed a certain *ethos* (an expression) to particular instruments, scales and rhythms because of the reaction they evoke in the human psyche. From these observations they articulated the concepts *mimesis* and *catharsis*, which are realized through various fields of art, that is, painting, poetry, dance and music, perceived in a synthetic approach. Subsequent eras raised the importance of the social overtone of music in various ways.

Karol Szymanowski, in his dissertation entitled *Educational role of musical culture in society*[1] written during the period of being a rector at the Higher School of Music in Warsaw, raised the issue of the need for the state to support. Through conscious cultural policy, activities promoting the values of music, it needs to develop positive instincts and directs human thought towards important matters. The composer set activities of modernizing music education in Poland as an important goal of the authorities. His original theses on the social role of music contained in this publication were implemented to a large extent only after World War II in the form of the development of a professional system of music education.

Artistic education in Poland has been following several parallel paths for over 70 years. The mainstream, professional music education—divided into elementary, intermediate and higher levels—has been *an exclusive system* for many decades. To take advantage of the benefits of this system, one must obey its rules, that is, fit into its strongly formalized criteria. Through the system of obligatory auditions for admission and annual transitional examinations, adverse selection takes place, rejecting some applicants who, for various reasons, fail to meet certain requirements.

1 Szymanowski K.: Wychowawcza rola kultury muzycznej w społeczeństwie. Warszawa, 1931.

The most painful selection takes place at the level of the primary music school auditions. I have witnessed such auditions for admission many times. Children who are brought to school for the first time take written exams using Gordon's tests, during which they have to spot differences in repeated melodic-rhythmic motifs or phrases and mark them on dedicated test sheets. It requires considerable concentration, which at this stage of development is a very demanding undertaking. The tasks to which children were presented often seemed difficult even to me, as an adult. The next stage of the auditions takes place in front of a committee. The child is asked to sing a song and then to answer a series of questions. The degree of their detail, especially in terms of melodic and harmonic issues, is simply incomprehensible for many young adepts. Even though the procedures of checking musical aptitude have been used for years, I still have the overwhelming impression that not only are they inadequate tools for selecting the most useful children for education with 100% certainty, but, as experiences, they are also highly stressful and *exclusionary*, which removes the joy of music from children.

I rebel against this form of excluding children, among others, who, for one reason or another, do not immediately understand the questions and tasks to be performed. This does not automatically imply a lack of talent or musical sensitivity. I understand that music schools, at this stage, have an excess of candidates in relation to the number of free places. The solution or workaround to the problem are the above-mentioned parallel systems.

I am thinking of a very extensive network of social music centers (Społeczne Ogniska Muzyczne) in the last century and the so-called grey area of music education, that is, private teaching. The most important difference in relation to state education is the lack of auditions for admission; no one is refused. No one recognizes the *depressing exclusion*. And the second, one must pay for learning. An important point is the mutual relations between these systems. The question is whether this hermetic, closed system of free music learning has mechanisms of opening up for inclusion, at various stages, for the most willing adepts who are in love with music, who were unlucky as children to get to the right address or developed their own predispositions later.

According to my own professional experience, the permeation between the systems in the 1960–70s was challenging. To find out the causes of these problems, let's turn to the tools for practicing music, that is, instruments. This is another area where *the processes of exclusion and inclusion* interpenetrate (in the context of artistic education and professional music practice).

The history of musical instruments is, unfortunately, an area greatly underestimated as a source of knowledge about the social context of their creation and functioning, overlooked even among professional musicians. What is worse, this omission results from the exclusion of lectures in instrumental studies from the catalog of theoretical subjects in secondary music schools, which have the status of vocational schools. At the 1st Conference of Instrumental Studies in Ostromecko near Bydgoszcz (11–13 September 2017), in which I had the honor to participate, one of the most important postulates was the appeal to restore teaching in this field.

After all, as Adam Czech writes in his excellent book *Ordynaci i Trędowaci. Społeczne role instrumentów muzycznych* (e. *Ordinates and Lepers. Social roles of musical instruments*[2]): "(…) the history of instruments focuses apparently as a lens and brings to daily light many important aspects of the history of societies and their culture[3]".

The author used an interesting research methodology. He looked at the history of societies through the prism of the musical instruments they use. The results of this test procedure turned out to be astonishing. Insight into the social position and functioning of musical instruments in a new light unveil them as distinguishing marks of social divisions and, often, as processes of exclusion.

The division proposed by Adam Czech is equally irritating, truculent and extremely accurate. The title of his monograph hits the nail

2 Czech A.: Ordynaci i trędowaci. Społeczne role instrumentów muzycznych. Gdańsk, 2013. This research conducted by Adam Czech was a basis for author's article: Trędowaty *for ever*? Pytania o akordeon inspirowane lekturą książki Adama Czecha pt. Ordynaci i trędowaci. [In:] Fora Adamieckie w latach 2014–2019, Poznań, 2021.

3 Adamowicz-Kaszuba T.: Trędowaty *for ever*? Pytania o akordeon inspirowane lekturą książki Adama Czecha pt. Ordynaci i trędowaci. [In:] Fora Adamieckie w latach 2014–2019, Poznań, 2021.

on the very head of the divisions in the family of musical instruments. It is a loud confirmation of socially functioning (albeit "quietly" and unofficially) *excluding assignments*. With great enthusiasm, referring to the history of the foundation and development of specific instruments, the author outlines the genesis of these qualifications, unfortunately often discriminatory. The hierarchy of musical instruments presented by Czech is not the author's proprietary proposition, but rather an order of importance written down by him, really existing in intersubjective social consciousness and constantly confirmed order of importance. We must admit that we universally accept the organ as the king of instruments; we similarly hold the piano and violin of high regard. Situations and unambiguous roles in which they occur constantly re-authenticate their good "origin" and location. The author very aptly describes musical instruments as carriers of *social status*, as prestige or mechanisms for exclusion. In the canon, as a kind of ordinates, by definition, somehow endowed with social recognition—hence the name of the ordinates—he included the above-mentioned organ, piano, harp, violin and most of the instruments being part of a symphony orchestra. Outside the canon, as "lepers", and therefore *excluded from the* "*company*" of music with the capital "M", are the guitar, mandolin, saxophone and, most of all, the *accordion*.

In the common perception of people from high society, this is a rural, cheap and coarse instrument. In the stereotypical opinion, the accordion fits neither the upper class (although at the beginning of its history in the 1830s it has indeed been part of the elegant society), classical music, jazz nor rock. The accordion has gain numerous nicknames, such as, *shame*, *pig*, *radiator*, *wrinkle*, *caste* and *cyja* (the accordion's pejorative name used in Silesia). These are supplemented with malicious puns about the instrument, the number of which actually exceeds jokes about the viola.

The contempt of these terms can hurt and trigger unpleasant emotions, which they have done for over half a century. Even more so because they have been unfair. The present state of accordionism belies this. The history of accordionism in Poland, Europe and in the world shows how much commitment, work and conscious action accordion enthusiasts was required to contribute to promote this "leprous" instrument, including it in the group of the "nobly born"

already settled on their pedestals. It would seem that the evolution of the artistic position of the accordion to the rank of a concert instrument, co-authored by every professionally educated accordionist, has already happened, is visible and accepted in wide circles of society. For example, the accordion is present in the structures of artistic education at all levels, including academies of music; accordionists triump at international and national competitions and festivals of contemporary music; excellent original literature has developed over the years; new generations of instruments amaze with the quality of sound (as well as their high price of 50–120 thousand zlotys, comparable to the price of high-class cars); it is loved by composers and audiences.

Adam Czech, however, brings our sense of success to the ground. He claims, thoroughly examining the case and evoking strong arguments, that despite the undeniable facts proving the unprecedented advancement of the accordion and the whole new discipline, "the myth of the accordion as a market instrument (…) is basically non-removable from our culture"[4]. The author makes readers aware of the power of the stereotype. He shows how difficult or even impossible it is to change the stereotypical perception of the accordion, since its stereotypical image is willingly used by representatives of other fields of art: literature, film, theatre, song, visual arts. The stereotype further strengthens and consolidates its already long untrue and outdated image.

It must also be admitted that in the case of the clash between the stereotypical view of the accordion and the concert reality, we face the phenomenon of cognitive dissonance which affects our listeners from time to time. Although words of surprise, amazement or delight after the concert saying "this is how you can play the accordion?", "unbelievable, how beautifully Bach sounded" pleasantly tickle our ambition. But for our generation, starting the promotion of concert accordion in the 1970s, "breaking open doors" is an extremely annoying experience in the 21st century, as it proves that the stereotypical, *excluding* image of the accordion is still doing well.

The accordion is thus an instrument situated *between the processes of inclusion and exclusion*. In the first half of the 20th century,

4 Czech A.: op. cit., 161.

it gained an exceptional popularity throughout Europe, as well as in Canada and the USA. In North America, this period is known as "the Golden Age of Accordion". The accordion was a favorite instrument of hundreds of thousands of people as a gateway to the world of music; for listening, for playing, for singing. It is an instrument that "repays quickly". Even at the amateur level, you can easily and quickly master the melody with the accompaniment thanks to its original and purposeful design. The system of ready-made chords on the left hand side with the push of a one button allows you to get harmonic triads right away. This is also where the name of the instrument comes from.

In America, until the 1950s, accordion lessons were undertaken en masse in dedicated playing studios, grouping 500, often a 1000 students around the master and his assistants. Great festivals were organized with competitions where accordion virtuosos competed for the title of being the best through musical battles. These events gathered countless crowds of amateurs eager to participate in a common celebration "with the accordion", to listen to their favorite instrument together and cheer for their idol. They gained a sense of belonging to a community of cultural participation.

Today, the position of the accordion is at the crossroad of amateur and professional music making. On the one hand, the accordion can be considered as the liberator of inclusive processes, as it:

- encourages active music-making by the relative ease of the initial learning phase due to the construction of the left hand chord preset system,
- is described as an instrument of "domestic" music making, especially in earlier periods when it was not common to have a radio or television at home. It was one of the few "time-amusers" available,
- is a self-sufficient instrument (as a harmonic and melodic instrument),
- at the same time, it performs well in homogeneous ensembles and mixed ensembles with other instruments,
- builds a sense of community,
- is a great medium for popular, stage and folk music.

On the other hand, professionally educated accordionists pay for this "plebeian" popularity with *partial exclusion* from the environment

of professional musicians. Although, it also occurs the other way around. Such an exclusion *à rebours* was experienced in the 1960s by the outstanding Danish accordionist Mogens Ellegaard, an autodidact genius who at that time made a "Copernican" revolution in the perception of the accordion. He was able to inspire great contemporary composers who, curious about the incredible technical and sound possibilities of the accordion, wrote for him accordion pieces in accordance with the latest trends in contemporary art. Ellegaard took the philharmonic stages in Europe and both Americas by storm, showing a completely new face of our instrument. So, on the one hand, a stunning success (i.e., admission into the group of "professionals") while on the other hand, the accordion environment from which he originated—devoted particularly to virtuoso-utility music—which rejected the artist. A similar process took place with the great maestro Astor Piazzolla from Argentina. His tango *nuevo*, together with the bandoneon and accordion, conquered the world and in the 21st century it was considered the national asset of Argentina, but for the followers of the traditional tango, Piazzolla was proclaimed "an apostate".

It is worth referring here to the specific features of the accordion, which strengthen and expand the scope of the *inclusive action* of art. My point is that to play the accordion does not require the use of eyesight. These are the methodological indications: when playing with both hands it is impossible to look at the left hand and you should not look at the right hand, because it causes tension of the executive apparatus (right hand and neck with head held down); it increases reaction time; and makes it difficult to play with sheet music. Thus, when playing the accordion, you do not need to use your eyesight[5], which is a very attractive for visually impaired people. Hence, our instrument is very popular among people suffering from various sight defects. In our community there is also a group of courageous and committed teachers who take an effort to teach the blind to play the accordion. In 2020, I was the initiator and organizer of a seminar

5 Of course, here we exclude the stage when we read the given piece from the notes; this stage is solved in different ways for the visually impaired – however this is a topic for a separate lecture.

(as part of the International Accordion Days *AkoPoznań 2020)* entitled *Music for blind people. Exchange of experiences in teaching music to the visually impaired.* The event gathered representatives of the Polish Association of the Blind, typhlopedagogues, directors of institutions and schools, teachers and students, who with great commitment raised the difficult issues related to the education of visually impaired people, sharing their experiences. The main message and conclusion of the meeting was the belief, shared by all, about the extraordinary importance of actions taken to include people with disabilities in the world of music through educational activities. They enable attractive social participation for people with visual impairments. The seminar was organized during the pandemic lockdown, so it took place online, was recorded and, with the consent of its participants, posted a the YouTube channel[6].

To conclude, I would like to mention one more aspect of the accordion's function as a kind of bridge making it easier for representatives of communities with limited access to the so-called high culture to get in touch with classical music. Due to its popularity, familiarity and ludic nature, it is easier to reach a wider audience with the instrument, even when playing demanding, sometimes avant-garde repertoire. My own performance experience supports this perspective. There is a synergy effect here, considered as a feedback loop, between the popularity of the accordion which breaks with the resistance (often stereotypical) to classical music, and an ambitious repertoire ennobeling the instrument. In this regard, *the accordion* can be considered an important factor that *promotes socio-cultural inclusion*.

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Part III
Inclusive Projects—Raports, Insights, Opinions

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Scandinavian models, grassroot work and the battle for culture: some reflections after the implementation of the Edu-Action 2022–2023 project[1]

From the perspective of the more than 2,500 kilometers that separate Poland and Iceland, Island's music educational system appears to be close to perfect. The same is true of Norway, where music is such an important part of cultural education in general. Following years of experience, the author, who was the initiator and manager of several projects implemented in Iceland and Norway, draw constant inspiration from these countries to promote new activities aimed at transferring their good music educational practices to Poland.

Let's begin the discourse from the Icelandic perspective. What is the status of music education in Björk's home country? First of all, it is

1 The Ignacy Jan Paderewski Academy of Music in Poznań was the beneficiary (among others) of two grants from the Education program, thanks to which it implemented two projects: 1. Edu-Action 2020–2021: "Raising Excellence" by connecting music education communities from Poland, Iceland and Norway, and 2. Edu-Action 2022-2023: developing an educational strategy supporting social inclusion and distance education. Polish, Norwegian and Icelandic context.

important to distinguish between two educational paths: professional and amateur. Behind the first one is, of course, the study of music in elementary school, followed by secondary school and, then, receiving a master's degree in professional musicianship at the only institution in the country authorized to do so, namely, The Iceland University of the Arts. The latter institution provides higher education in fine arts, theater, dance, music, design, architecture and art education. Four faculties offer undergraduate degrees and another four offer graduate degrees. In addition to the university, there are a number of lower-level music schools, such as the Menntaskóli í tónlist in Reykjavík which was established from a merger of a music school and a general education school (with the level being the equivalent of a European conservatory, or Polish high school).

The second path entails a fusion of basic music education with general education in which, it would seem, activities for the development of musical skills are not dominant. Let's call this educational path amateur, albeit with the caveat that the term is not pejorative. In this context, it is worth noting that in geographically small Iceland, with a population of less than 366,425 (2020 figures), there were already more than 80 (!) music schools in operation at the beginning of this century. This means that, statistically, in every Icelandic household, at least one person was studying music. Obviously, not with the intention of getting a professional music education.

The popularity of learning to play an instrument or to sing is indeed an Icelandic phenomenon (although it is also worth noting that this is only made possible by the good economic situation of Icelanders). Importantly, the universality of music learning undoubtedly contributes to the holistic development of children and young people and is a great form of art therapy for mature people. Above all, however, it creates a strong musical tradition thorugh the existence of a multi-generational, competent audience. After all, an adult who has had years of musical education, even if they did not lead to a profession as a musician, will certainly appreciate the talent, diligence and artistry of musicians.

So-called classical music is present in Iceland (as well as in Norway), as an important setting for state ceremonies. It can be said that the marching of brass bands during state ceremonies, a phenomenon

so typical of both countries, is a manifestation of national belonging equal to the flying of the national flag. In the Scandinavian societies, music testifies to the distinctiveness of a given culture. And participation in musical work is a source of pride which builds a community, clearly contributing to the idea of social inclusion.

Music education in Poland

Before a dozen years ago (to say the least), the subject of music was not taken seriously in Polish public schools. The author is aware of a newly hired graduate of a music academy, whose main task, back in the days, was to select a few people with musical experience and teach them two or three Christmas carols or one patriotic song aimed at official state ceremonies (including school academies), and then working with these few people for a year or two until the next ones with the right musical skills emerge. Unfortunately, it would not be surprising if this kind of (seemingly amusing) situation was frequently repeated. That's how it used to be, but how is it today?

In Polish, general education, subjects related to music education (music performance education or "music" in first- and secondary-level schools) are being reduced to a minimum, gradually disappearing from curriculums. This is because that, apparently, for many years, the role of music education was shouldered by a number of institutions not directly related to official education. It seems that it was various foundations, circles, centers, associations or so-called NGOS (Non-Governmental Organizations) who cultivated the traditions of grassroots work, combining them with innovative methods of music education. It is thanks to them that future audiences of symphonic concerts and, for example, recipients of opera or choral music are being educated. These organizations, sometimes a few in number, offer hope for a change in the average citizen's perception of classical music. Some grassroots initiatives—like the very popular campaigns aimed at learning to play the flageolet or ukulele—can sensitize the public to music. Making "music" together can bring together young people and adults from different social groups, religions and representing different material status. Taking part in the aforementioned flageolet workshops, and then playing at a concert with all the participants,

is a chance to make new friends, bridge ethnic or religious divides while also representing a creative leisure. Making music together is also a prospect for intergenerational dialogue.

Music has a tremendous impact on us, on our leisure time, on our mood and on the atmosphere of the workplace. Let's try to imagine one day without it, without radio stations, music videos on the Internet, clips on TV or a personalized music player in the car or on the phone. The music played at full volume by some construction worker's harsh, portable speaker, however, could be parted wit without regrets. (On a side note, how fascinating it would be to find an efficient construction crew passionately listening to jazz from New Orleans or, say, Leszek Możdżer and the Holland Baroque Orchestra.) Music accompanies us everywhere, including when at work. For example, our national team soccer players can often be seen with headphones (on the bus, in the locker room, on the way to the stadium, etc.). The songs we find on their playlists include[2]: *Przez twe oczy zielone* by the group Akcent or *Bałkanica* by Piersi, although there will also be curiosities like *Małomiasteczkowy* by Dawid Podsiadło, *Syrop* by Tymek or *Dom – Stamina* by singer Cleo. There's also, of course, the stadium anthem *Seven Nation Army* by The White Stripes, but as you can see, among the footballer's choices, there is no jazz, gospel or ethnic music, let alone any classical music. And if football idols listened to music that was more, let's say, genre-diverse, it could educate people more than many educational settings (courses or lessons, for instance) would. (A person may think that "Robert Lewandowski listens to such a piece of music so I'll check it out, too…"). This leads to a rather obvious observation: we need icons, role models, front-page people who can influence society through their interesting musical choices. However, regardless of the issue of the popularization of classical music by celebrities, it is worth reaching out to the achievements of cultural people, outstanding authorities in the field of classical music. Their role, however, must focus on convincing the country's educational policy makers that such a direction for cultural education makes sense.

2 https://tiny.pl/wcdkz (access: 30.08.2022).

Contrary to appearances, the pessimistic picture of musical education in Polish general education, and the narrow musical horizons of the figures from the front pages of the newspapers (the so-called celebrities), have a cause-and-effect relationship. However, this is not a state of affairs that we can change overnight so systemic changes are needed.

Transfer of good practices

The presence of music education at every level of education in Scandinavian countries results in the formation of an audience that is free to participate in a diverse musical life. Listeners can consciously choose a path of interest for themselves or authoritatively evaluate an artistic performance, etc., thus, they acquire certain specific cultural competencies. It seems that even today—especially in view of the war taking place beyond our eastern border—we need to be reminded of the need to nurture culture. In this context, let us recall the oft-quoted statement by Winston Churchill. During World War II, the British Prime Minister noted the lack of funding of culture in the draft budget. "After all, there is a war going on", he was told, upon which he asked: "If there is no culture, then what the hell are we fighting for?!". And, as you might guess, it did not require an answer.

In the context of the present considerations, it will undoubtedly be useful to turn to the characteristics of the concept of cultural competence by Bogna Kietlińska and Barbara Fatyga:

> Cultural competence is a resource of the capabilities of an individual body and mind developed as a result of various activities, remaining at their disposal at a given time. They define an individual's predisposition to participate in their own culture and in foreign cultures, as well as the way they use the knowledge and skills developed at a given stage of life. Cultural competence is both reproductive and processing (more often) and creative (less often). They not only make it possible to understand the content of a given culture, but also to be more or less proficient in using and modifying it. It is traditionally assumed in the social sciences

> that the basis of all competence is cognitive competence and that the most important type of cultural competence is linguistic competence. However, it is worth pointing out that the acquisition of cultural competence does not always have to take place through conscious learning (with the use of linguistic categories)—as it can also consist in the acquisition of certain behavioral patterns through interaction (through imitation and without the mediation of language). And such cultural competence as, for example, sensitivity to art can be taken as a personality trait of an individual, which does not have to undergo additional training, and yet represent a relatively high level[3].

In turn, Dorota Ilczuk and Kazimierz Krzysztofek, in a document prepared for the Ministry of Culture and National Heritage (2011), state:

> Cultural competencies (…) are closely related to human, social, structural and relational capitals, which for the purposes of this expertise we refer to collectively as intellectual capital. There is a constant exchange of a feedback nature between cultural competence and intellectual capital. The conclusions of the Council of the European Union state that investment in education, research and new technologies is the key to growth and innovative ideas that can generate marketable products and services. Europe should do all it can to discount its intellectual capital for the benefit of citizens and businesses, especially small and medium-sized ones. The European Council has pledged to monitor this process as part of the Europe 2020 program[4].

How, then, do these quoted assumptions relate to the cultural policy pursued in Iceland and Norway (countries that, after all, are not

3 http://ozkultura.pl/wpis/962/5 (access: 25.03.2022).

4 Ilczuk D., Krzysztofek K.: Znaczenie kompetencji kulturowych dla budowania kreatywności i kapitału intelektualnego Europy. Warszawa, 2011, 4.

members of the European Union)? It seems that a theory is emerging in the European cultural circle that has been successfully implemented for years in Scandinavian countries. Here, participation in musical activities is considered an act of belonging to a community. Music is therefore a type of activity that is extremely important from the perspective of social inclusion.

What, then, might be the reason for the Scandinavian success? How did they manage to develop such a special model of social inclusion here, which, to a large extent, is based on cultural education and participation in cultural activities (including music)? Perhaps such a state of affairs has a historical and social foundation, stemming, among other things, from the long-standing isolation of the two countries. In Iceland, particularly in view of the low population level, small local communities needed an additional glue, connecting generations with eachother and, in a way, allowing families to survive the onerous autumn and winter periods. Undoubtedly, the glue was culture. It is worth mentioning, here, the sagas[5], which are still popular for joint singing and music making activities today. In the Icelandic cultural circle, music, in addition to honoring church ceremonies, accompanied people in everyday domestic activities[6].

Nurturing culture in the sense of literary traditions and musical activities are, therefore, deeply rooted in Icelandic society. (It is worth noting that while illiteracy was still prevalent in Europe, the ability to read was widespread in medieval Iceland froma around the 12th century). The music education occuring in school appeals to deeply ingrained cultural behavior. Perhaps this is why being a member of a brass band is a natural fit for most children and young people in Iceland today as part of their holistic development. Brass bands are also quite popular in Norway. They are to Norwegians what choirs are to the Welsh, for instance.

5 Note the two genres of epic Icelandic poetry *rímur* and *tvísöngur* functioned in the daily life of Icelanders, for example during *kvöldvaka* (evening meetings), grazing sheep or other farm work. https://tiny.pl/wcd2j (access: 15.11.2022).

6 For the reader interested in this topic, I recommend: Podhajski M.: Dictionary of Icelandic Composers, Warsaw, 1997.

In Poland, brass bands, for example, appear much less frequently and are more or less restricted to smaller towns. In this context, we are very far from Scandinavian societies music-wise. There may be two reasons for this. First, the tradition of amateur music-making, such as in Iceland, has not been developed in the Polish cultural circle. Secondly, the low rate of people actively making music may perhaps be due to lower financial opportunities (both individuals and smaller funds allocated to cultivating music structurally). On these two aspects, we are significantly inferior to Scandinavian societies. So, how do we remedy this situation?

In fact, we cannot boast of a centuries-old tradition of amateur music-making. Although we have many practices related to folk singing and traditional musicians of various regions, the disappearance of Polish statehood (for 123 years) and the consequent introduction of foreign educational models resulted in traditional music never being part of school teaching. The link between what was Polish and folk and the knowledge and skills that the school offered (whether in the Prussian, Russian or Austrian partition) was broken. This is a thing of the past, luckily. Today, it is worth considering how to rebuild the musical community and, above all, where to draw inspiration from. Especially since, in light of Bogna Kietlińska and Barbara Fatyga's definitions, the acquisition of cultural competence can take place through imitation. Let's answer some questions first. Who is the authority to today's youth? Who is the authority to us? And who is to our children?

In the case of the latter group, the situation seems to be the simplest: it is we, the parents, who are the authorities for our children, as a rule, and if we manage to instill in them an interest in playing an instrument, we can say that we have made our contribution to building a culturally competent society. At this point, it should be noted that learning to play an instrument is not synonymous with enrolling a child in a music school. A piano (even an electronic one) can be put into an apartment in a housing block. It is a quiet instrument that does not disturb the household. In turn, the development of an overly active boy can be supplemented by learning to play the drums, which has an excellent effect on concentration and psychomotor coordination.

The introduction of an instrument to the home (e.g., an apartment) could , in general, become an important beginning to change the unfavorable situation in which the field of music finds itself. Let's notice, on a side note, that in the 19th and 20th centuries, especially between two World Wars, domestic musicking was very popular. Nevertheless, here, the second reason for the poor state of musical education in Poland above (i.e., the economic criterion), comes to the fore. After all, a large part of Polish families will not be able to afford to buy an instrument, or a performance course. The answer to this should be a future school reform to expand music training conducted by competent people. But who would finance this? Certainly, a systemic solution is needed and strong cooperation in this field between local and national authorities, who should recognize this gap in the cultural competence of Polish children and young people, who, in a dozen years or so, will form the base of society.

As mentioned earlier, this role of furthering music education has been taken over by non-governmental organizations in Poland. They are very active in the development of cultural competence and, as a result, aiming at the realization of the idea of social inclusion. The characteristics of them all naturally transgress the scope of the present chapter. The author will, therefore, only describe selected entities operating in the Wielkopolska region (in the heart of which the author of this text works). These are also a great example of social inclusion through music.

The first example is the work of the "Viva" Youth Brass Band Association (formerly known as the "Warta" Glassworks Youth Brass Band) in Sieraków. The repertoire of young inhabitants of the town include both marching music, sacred songs and pop hits. Every year they give concerts both at home and abroad. Among other things, they take part in festivals of brass bands and make sports events, city festivals or anniversary meetings of many institutions and organizations more attractive.

The second example is the activities carried out by the Republic of Rhythm—a school of pop music run in Poznań by the "Nieściszalni" („Unsound") Foundation—which offers music courses covering more than a dozen specialties for children, adolescents and adults.

The third example is the music school (understood as additional musical classes) NowMusic in Poznań, run by Bogna Nowowiejska-Bielawska, granddaughter of the outstanding Polish composer Feliks Nowowiejski. The school offers numerous music classes for children and teenagers.

An excellent example of efforts to deepen social cultural competence as well as inclusion is the festival "Cały Poznań Ukulele" („Whole Poznań Ukulele"). Today it can already be said that this event has developed a kind of cultural community. Full of passion and spontaneity, the festival events give participants what is unfortunately lacking in Polish schools.

The last of the examples of entities actively working to promote active participation in culture with a particular focus on the dissemination of music listening in centers and communities with a low level of cultural activity and limited or impeded access to culture in the broadest sense, is the Polish national association "Z muzyką do ludzi". The organization is headed by Ewa Smoleńska. The mission of the entity is already evident in their very simple (and briliant!) name which translates into "With music to the people". As simple as that. The association consistently pursues this vision and its incredible activity is a perfect example of how well (and wisely) music can be used for social inclusion.

The above examples are hopeful, but they should not obscure the generally poor state of cultural competence in Polish society which is unveiled through many reports and statistical inquiries. As Ewa Janicka-Olejnik[7] aptly notes: "the competency deficiencies of Poles seem to be extremely important primarily because the development of such skills should be one of the most significant priorities of state cultural policy[8]".

Unfortunately, it is not. While there are numerous ministerial and local government programs available to support the worthwhile activities of foundations and associations, they do not address the widening systemic gap in raising the level of participation in cultural

7 Janicka-Olejnik E.: Uczestnictwo Polaków w kulturze w świetle aktualnych raportów, "Studia BAS", No. 2 (46) 2016, 57–75.

8 Ibidem, 71.

activities among Poles. In all likelihood, these programs will not change the participation paradigm from occasional to daily. And as the examples from Scandinavian countries show, this is the right way. Barbara Fatyga writes:

> the current system of cultural education [in Poland—EM] not only fails to achieve its goals, but above all is ineffective. The main task of cultural education should be the effective introduction of individuals and groups into culture understood as a rather loose federation of subcultures and niche cultures existing in symbiosis with the dominant culture—popular culture. In order to achieve such tasks set before the system of cultural education, it is necessary to develop strategies different from the existing ones and constant self-education to keep up with the changes carried by life. Cultural education based on learning about and delighting in elements of high and national cultural heritage is only a fragment of the necessary measures. For the most important thing is to address the problems of: withering cultural needs; low quality of collective life of Poles; new methodologies of educational work in the field of culture; new concepts of training "human resources for culture." Since daily, realized culture appears to modern Poles mainly as the domain of family life, work, health care, gaining money and survival—it is high time that cultural education programs began to take these areas of culture into account[9].

And this, the author argues, is the right direction of thought, because it emphasizes the need to integrate cultural activities into everyday life. In doing so, it refers freely to Icelandic traditions, where songs have accompanied household members in the performance of daily activities, as well as to Norway's famous "wind bands", which

9 Fatyga B. (cooperation: Nowiński J., Kukołowicz T.): Jakiej kultury Polacy potrzebują i czy edukacja kulturalna im ją zapewnia?, 2009, 6–9. https://tiny.pl/wdmh3 (access: 2.07.2022).

give children and young people, not affiliated with music schools, the opportunity to participate in culture, nonetheless. Thus, especially on this level, the transfer of good educational practices from Scandinavian cultures to Poland can, and should, take place.

Conclusion

In conclusion, it is once again worth leaning into the idea of working at the grassroots. This kind of education (once again in our history) has a chance to fill fundamental deficiencies in the younger generation. This is because, nowadays, it is often the case that, after passing elementary school and high school, apart from a few lessons in musicianship, many university candidates have had no contact with higher musical culture. Thus, systemic changes are needed, which will allow for, for example, the establishment of music ensembles at comprehensive schools. This is a particularly important measure for children and young people. After all, it is they who will, as future seniors, be the potential recipients of culture in a few decades. If they will be, depends on changes here and now.

The task is not easy. Even more so in view of the habits and socio-cultural changes brought about by the coronavirus pandemic which caused a decline in participation in events, practically excluding people with disabilities. On the one hand, digital competence has developed as many cultural events have moved online. In this context, one can speak of the positive development of a global community in which distances between continents and people practically disappear and one can listen to a concert from Munich from the comfort of a home armchair. On the other hand, however, the very foundation of any society is culture, experienced communally, as a complementary system of values and traditions passed down through the generations. While an isolated individual may be able to produce new cultural goods on their own, this process will not perform the function of social inclusion.

However, it seems that in the face of the latest threats of a pandemic (of which, after all, we have not seen the last), of the war in our eastern neighboring countries and a massive influx of people from other cultural circles, the postulate of learning at the grassroots,

cultivating individual national cultures and cherishing European heritage takes on special significance. After all, if there is no culture, what are we going to fight for?

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Social Inclusion in Music Education in Iceland

Introduction

Social inclusion has been defined by the United Nations as:

> the process of improving the terms of participation in society for people who are disadvantaged on the basis of age, sex, disability, race, ethnicity, origin, religion, or economic or other status, through enhanced opportunities, access to resources, voice and respect for rights. Thus, social inclusion is both a process and a goal. (…) it is contended that promoting social inclusion requires tackling social exclusion by removing barriers to people's participation in society, as well as by taking active inclusionary steps to facilitate such participation[1].

1 United Nations: Leaving No One Behind: The Imperative of Inclusive Development: Report on the World Social Situation, 2016, ST/ESA/362, 42.

The role of music in social inclusion has been defined in the manifesto of Sound Connections, an organization working to strengthen the music sector, as:

> an approach to music teaching and learning that means all children and young people can make music, whatever their background or circumstances. It's about embracing every style and genre of music. It's about creating access to music-making in the first place, and providing the right support and opportunities so that young people can progress on their individual journey. And it's about music leaders having the right skills and resources to help each young person fulfill their potential[2].

• • •

This chapter is based largely on material collected from discussions the I had with two people: Hjördís Ástráðsdóttir and Ólafur Elíasson. Both of them have been examining and rethinking music education in Iceland in different ways and on different scales. Hjördís works at one of Iceland's largest cultural institutions, The Iceland Symphony Orchestra, while Ólafur works at one of the smallest, The Rhythmic Music Department, Miðstöðin. Thanks to their work, music education is conducted with the aim of promoting musical and social inclusion. However, before describing their activities, it is worth paying some attention to the positive changes occurring in Iceland's educational system compared to other countries.

Perhaps the most important is that music education in public schools is obligatory as stated in the national school's syllabus:

> Musical education in public schools should develop students' sensitivity and knowledge of the basics of music: pitch, rhythm, colour, dynamics, chords, expression and form so that students can develop their own opinions on different

2 Sound Connections: Manifesto for Musical Inclusion and Social Justice. https://tiny.pl/wfn8c, 1 (access: 5.12.2022).

> styles of music and its worth in their own cultures and lives, and enjoy music in a positive, constructive and personal way. In the light of how complex the nature of music is it is important that it be connected to all school life independent of subjects. In this way, students will get to know different varieties of musical styles and its connection with life and work through different aspects and ways[3].

There are quite a few alternatives available to Iceland's school children to gaining a more thorough and specialized music training. All of the alternatives involve a tuition that is subsidized by the county or government. There is a long tradition of choral singing in Iceland. According to Kórís, the National Association of The Children's and Youth Choirs of Iceland there are at least 250 children's choirs in Iceland. The smallest tuition to be found is in school wind bands that have become more and more common during the last 50 years. There are now 30 wind bands that are present in most schools in the capital area and in larger towns all over the country. All students get private lessons, music theory classes and band practice. Tuition in 2020 for school bands in Reykjavík is now only 14800ISK or 91€ per term. On top of that no one needs to buy an instrument as renting one for a term is only 4.500ISK or 28€[4]. The education they offer to children varies greatly and so does their structure. Some choirs are affiliated with public schools, some with the church, and others are private institutions. Most are free, but some are set up as choral schools with tuition such as the Kórskóli Langholtskirkju founded in 1991.

Today, specialized music training takes place in around 90 partly subsidized county music schools in Iceland's 79 municipalities with about 900 teachers and 15000 students. There are also 3 specialized Suzuki schools and some Suzuki training is available in 11 county music schools[5].

3 Iceland Ministry of Education: Curriculum 2014, 153. https://tiny.pl/wfn8p (access: 5.12.2022).

4 Sound Connections, op. cit. https://tiny.pl/wfn8c, 1 (access: 5.12.2022).

5 Ibidem.

The first upper-secondary music school in classical, jazz and pop music, The Iceland College of Music (Menntaskóli í tónlist), was established in 2017 enabling music students to obtain high school diploma (stúdentspróf) with music as a core subject. This school receives funding from the Icelandic government rather than municipalities as its students come from all over Iceland. The same applies to The Iceland University of the Arts (Listaháskóli Íslands) established in 1999. There is a thriving music department there, but I will not discuss this institution, as the subject of this paper is primary and secondary education.

The musical education work and vision of Hjördís Ástráðsdóttir (Education Director of The Iceland Symphony Orchestra).

Hjördís is a music education teacher with 20 years of experience of teaching children in public schools as well managing music departments in those schools. She has a master's degree in music education from the University of Arizona, and another master degree in Cultural and Educational Organization from The University of Bifröst. The topic of her master thesis at Bifröst University is educational outreach programmes in Iceland's cultural institutions compared to similar programmes in the U.K.

For the last decade Hjördís has been organizing concerts involving the ISO (The Iceland Symphony Orchestra) for the following groups:

- children from kindergarten age up to the age of 18
- children with disabilities
- the mentally ill
- senior citizens
- dementia patients
- new Icelanders by focusing on schools with the highest percentage of children with a non-Icelandic mother-tongue

Hjördís has also organized outreach with classical symphonic concerts at public squares and shopping centres as well as Symphonic children's concerts, and symphonic rock/pop reaching out to audiences that are new to the symphonic repertoire.

The Iceland Symphony Orchestra (photography Maria Leifsdóttir)

Hjördís was the first appointed Education Director for the ISO. Before her engagement there was no specialist in children's music education working for the orchestra. Hjördís found out that the children's concerts of the time were too long with an interval and that the works, often shortened versions of compositions, were more suitable for a more mature audience. Here is Hjördís's description from a discussion on her vision and the educational program of the ISO from a discussion with Áshildur Haraldsdóttir on June 28th, 2022:

> There are symphonic children's concerts that are played at family concerts in Harpa Concert hall, the ISO's home, which children normally attend with their parents or other family members. They are around 50 minutes long. Within the time limit Hjördís considers the maximum time for a child to concentrate on the music. A school lesson is 45 minutes but since the child is at a symphony concert with a family member, he or she is able to stretch the attention for an extra 10 minutes or so. The point is to leave the child wanting more and with a longing to return rather than being exhausted. Often there are other small events around these family concerts such as choir singing in the foyer of the concert hall before or after the concert. It is very important to have

> visual content at these concerts to capture the imagination of the young, and a great presenter is vital[6].

The ISO also hosts regular free school concerts for all primary and secondary schools. However, schools bear transportation costs to and from the concert hall. Schools located further away have to pay a higher transportation or bus fee and therefore come to the concerts less often. In order not to exclude these pupils, a group of 35 musicians from the symphony orchestra visited them instead. Afterwards, all schools started to visit the concert hall as well. This had a very noticeable effect. In the case of a schools that have never come to the ISO concerts, Hjördís set them up as special friend school of the orchestra and offered more invites, such as coming to rehearsals as well as concerts. This was the case with Klettaskóli and Arnarskóli, both schools for children with special needs. The ISO organized a Christmas concert for them in close cooperation with teachers to make sure all needs were met. Hjördís looked towards The Boston Pops for inspiration, as they are a model in creating concerts for children with special needs in many aspects, such as housing, lighting and programming. This Christmas concert also gave the ISO a chance to bring about more social inclusion as well as to fulfill the United Nations Declaration of the Rights of the Child, which defines children's rights to education as well as protection, health care, shelter, and good nutrition.

Hjördís is a proponent of working further in the spirit of United Nations Declaration of the Rights of the Child and seeks to take the opportunity to have children themselves participate in shaping decisions. Such was the case when the Njálsborg kindergarten came to a concert recently. They had prepared well for the visit by reading a book connected with the concert. After the concerts Hjördís asked for their feedback and received many thanks and drawings from the children but also constructive criticism that was very valuable to the composer for the purpose of this project as well as for

6 Both this fragment and the following ones come from interviews conducted with Hjördís Ástráðsdóttir and Ólafur Elíasson; recordings owned by the author.

future undertakings. The ISO takes care of its own youth orchestra. In the spirit of the UN declaration, the young members have their own artistic board and Hjördís always asks them for feedback on what can be improved next time. Thus, the philosophy of the ISO education program is not to work for children, but, rather, to work *with* children and meet them midway. As such, the ISO works by constantly taking into account the tastes and needs of its young audiences.

Hjördís remarks that the ISO has not been fulfilling its duty to visit towns and villages all around Iceland. Iceland is a sparsely populated country and the orchestra maintains that it lacks the funds to take on the required travels to reach everybody. The ISO does streaming of some children's concerts to counteract this but the board is aware of this unfairness in excluding a big portion of the rural population.

Hjördís is very happy with the orchestra mascot Maximús created by the late Hallfríður Ólafsdóttir, solo flutist of the ISO. Maximús is always present in person at children's concerts. A mouse is the perfect mascot as it does not talk and, similar to music, does not need words. Children and toddlers can now visit his brand new mouse hole in the wall of Harpa concert hall. The mouse hole is filled with fun sensory and educational things to listen to and play with. Importantly, books and CD's about Maximús and his adventures have been published and have reached thousands of children preparing them for a visit to the orchestra and introducing them to the magic of classical music. When asked about the importance of bringing live orchestral music to children, Hjördís answers that it is simply a part of the quality of life to be able to get to know all the wonderful works that have been written with love and presented by these knowledgeable musicians. The ISO welcomes young soloists, young composers and young audiences. We are very informative and we open doors that could be cold and closed to many, she concludes. So that children don't miss out on this art form throughout their lives, ISO at least invited them over.

The ISO also reaches out to other groups that have not been able to come to symphony concerts upholding the motto of social inclusion. The orchestra gives out hundreds of tickets to needy families before Christmas. ISO has also been in cooperation with the mentally disabled and invited them first to rehearsals and then to lunch concerts. Members of the ISO have also visited them at well-being centres and

schools. Last year the orchestra also participated in a project called "Samfónía" with ISO musicians playing alongside mentally ill people as part of preparing them to return to society and work. Senior citizens from nursing homes and elderly day care always receive free tickets to the second half of the dress rehearsal of the ISO new year's programme. This invitation is specifically addressed to the group of people who are unable to sit through the entire concert. Members of the ISO along with pupils and teachers from the Iceland University of the Arts also participated in twelve musical visits to Alzheimer patients this year. This was to a great benefit to the patients because, as is widely known, the sense of rhythm is one of the last abilities we lose. Not to be marginalised because of a debilitating illness and old age is also a human rights issue and benefits society as a whole.

When asked about other aspects of music education in Iceland, Hjördís first mentions her concern that it has become very difficult to recruit new teachers in music education. This creates a problem. A few years ago, Hjördís could send sheet music to prepare students to sing or learn a song before a concert, but now she has to send a recorded file as fewer and fewer teachers read music. Hjördís ends this interview by mentioning how happy she is with Icelandic public school bands that rent out instruments to students at low prices and are open to all pupils almost free of charge.

The invention of a new and different department created and run by Ólafur Elíasson (Director at Rhythmic Music Department, Miðstöðin)

Ólafur Elíasson is a classic pianist specializing in the music of Johann Sebastian Bach. He was a very busy piano teacher for many years and holds the Icelandic record of having brought 17 piano students through their final exams. In 2007 Ólafur enrolled in an MBA at the University of Reykjavík as he was very interested in finding out what opportunities presented themselves in Iceland's music schools. Already during his years of teaching piano, Ólafur sensed that there was a strong will among the students to play different music than what was being presented to them, especially during early teenage years. His daughter was going to be a musician that time. As a test

project, Ólafur formed a band with her. The project went very well and the band played over 300 concerts and recorded an album when the band members were at the age of sixteen. When Ólafur began his study, he focused on researching what the goal of a typical Icelandic music school should be. To get an answer to this question, Ólafur picked 60 parents at random from two counties and analyzed what their expectations of the schools were. To his surprise, almost all the parents had no expectations other than hope that their kid would have fun. There was also very little emphasis on classical music from the parents. Ólafur also interviewed 100 children, both students at music schools and those who had already left school. He asked the children a very simple question: If you were in charge, what would your music school be like if money did not matter at all? The answer was really, quite interesting. They were all in favour of the social element and said that they would like to play music with their peers. Ólafur actually found out later that it is extremely important to form groups of children of exactly the same age. Most of the time, 15-year-olds do not want to be in a band with a 13-year-old. These small things surprises us, but this is the reality. The students expressed a wish to play music to their liking and many of them had strong ideas about making their own music. They also wished to play modern music that they themselves listened to rather than Clementi's Sonatinas for example. These views are most relevant to early teenagers, aged 13–15 or 16, as these are the years that they really move away from classical music. The fact is that in Iceland, we lose 9 out of 10 students from music schools during this period, according to statistics from the Icelandic Teachers' Union. Ólafur also analyzed ideas of music teachers and everyone he asked tried to open up the world of classical music and share their masters, such as Bach and Beethoven. The politicians who were in the councils were more like the parents. They did not really care what went on in the schools, as long as everyone was happy. There are many shades to this, of course. When students do very well, everyone is proud, and also if the school does something amazing, of course. As a result of his research, Ólafur proposed that his department create a programme to help students make their own musical dreams come through on their terms, while balancing the programme with the music school

curriculum that teachers must follow. So, if children suggested a song to work on, Ólafur would accept it only if it met the requirements of the curriculum.

The main difference in Ólafur's new methods, compared to others, is that he usually only accepts students into his department if he can form a band for them. For example, he is now forming a band of 10-year-olds and he will only start accepting them when he has at least four and even six members. Each group receive six teacher-led hours per week. Ólafur also offers everyone in the department to have keyboard lessons with him, in groups, where he teaches how to play all chords in all positions. Students pick one song each week. After Ólafur writes the chords from that song for all students in the classroom, they go in pairs to separate rooms and figure out how to play these chords correctly. This can be very chaotic, but the students find much support in each other. In these lessons, there is a lot of socialisation. Here, students are of different ages and older students often help the younger ones. On last (at the time of writing) Independence day, June 17th, one of the groups performed on a big stage outdoors as part of the Reykjavík City official celebration. In the last ten years,

(Photography Maria Leifsdóttir)

groups from RMDM have performed at over 300 outdoor concerts in collaboration with Reykjavík as well as appearing in Copenhagen.

All of these concerts are free for all and also very inspiring for the community and the performers' peers. A lot of energy has gone into finding an outlet for young groups to perform as, by the age of 13 or 15, they are already quite advanced. Then, they are obviously too young to play at bars, but often play at other schools or at outdoor concerts. RMM owns a high-class sound system for both out- and indoor concerts. The city of Reykjavík is very encouraging and supportive as they like to keep the city lively and also live up to their new mission statement of Reykjavík City that includes a section on the visibility of music students in the city. The impact on the students socially is great, as they spend a lot of time playing and writing songs together, having fun and performing for their friends. By the end of the first year of high school, each band is expected record an original song and send it to local radio stations. Ólafur cannot promise that the song will be played, but the task will be accomplished. After the second year of high school, each band is expected to record an album. Song writing, recording and production is also taught at RMDM. The fee for the RMDM is similar to other heavily subsidized county music schools, that is, about 1125€ after taking into account a small amount of city sponsorship (363€).

Conclusion

Poverty and lack of public funding are, in my view, the biggest threat of social exclusion and injustice. It is indeed worrying that the gap between the super-rich and the poor keeps getting wider. Luckily, public funding and subsidies are available in Iceland which is the reason why most children in the capital area at least have a chance to benefit from a wide choice of musical upbringing.

It is found very worrying to learn from Ólafur's research that nine out of ten music students drop out of music schools during puberty, and that one of the main reasons is that they do not wish to play classical music. This is a wakeup call for classical musicians and should remind us, the classical musicians, to be as visible and audible as possible. It is also quite difficult to face the never-ending story of

inequality between music education opportunities in Iceland between children in the capital region and children in the rest of the country. The lack of music educators in public schools is also alarming and surprising. But some things are done just right! Although Hjördís's and Ólafur's work in music education and outreach is very different, they share an urge to care for the individuals and groups with which they work. They both strive to understand and fulfill their wants and needs. They both seem to listen and to have a dialog with their listeners and students rather than preach to them. They both meet their people midway and intend to give them a good music education. Their way, in my opinion, is one of many great ways to improve social inclusion in music education. Along with the belief that the right music will add so much to the quality of life for all.

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Classics in a classic manner: a brief history of a certain project with inclusive ambitions

The idea for the new project “Metal and rock Classics on Viola” came about as a result of thee author having long-standing doubts about the effectiveness of their conventional concert and recording activities. Of course, these have always been driven by the search for unconventional repertoire, discovery of unjustly forgotten artists and, consequently, making world premieres[1]. But is this really a significant

1 Here I would like to mention CDs with works by contemporary US artist Michael Kimber and his countryman from a century ago, Edward Swan Hennessy, French composers from the turn of the 20th century, such as Émile Pierre Ratez, Rene de Boisdeffre, Adolphe Blanc, in addition to many other examples from Poland and abroad. Moreover, my credits include forty CDs and DVDs with repertoire spanning from Baroque master Christoph Graupner (in co-production with artists from New Zealand) to recent compositions by Polish artists: Alina Kubik, Monika Kędziora, Ewa Fabiańska-Jelińska, Agnieszka Zdrojek-Suchodolska and Arild Jensen (Norway). Recorded compositions included various arrangements: for solo viola, for two and more violas, for viola with piano and with orchestra. The output included artists from Poland, as well as great musicians from abroad (here’s a special nod to Georgian

and meaningful achievement? Does undertaking such activities translate into a real interest in classical music or being curious about playing the viola (or both)? Have these phonographic achievements ever had a lasting and significant effect, such as the desire to get closer to classical music from representatives of various social groups, nationalities, beliefs, health conditions, anywhere outside the music industry, or more precisely, the string instrument industry? Old doubts remain and new ones appear. After all, how can classical music—especially today, after two years of lockdown—reach youths, the "here and now" generation, fast-food eaters stuck to their smartphones, addicted to chain store sales, special offers, Netflix and broad band Internet? The generation of phone apps, YouTube tutorials (*How to cook a broth*?), influencers and followers, the generation of likers and file sharers, the generation that gets bored very quickly, while on the other hand, paradoxically, cannot focus on anything longer than a commercial. How to reach them with classical music, full of delightful nuances so absent from repeatedly reproduced pop songs?

Similar questions have already been asked and attempted answers have resulted in projects such as Vanessa Mae's recordings. It may be a good idea to participate in a show like *Mam talent* (*Britain's Got Talent*) or *You Can Dance* (*So You Think You Can Dance*). This was the thinking of a student of the Universität für Musik und Darstellende Kunst in Vienna (a graduate of the author's viola class), who took part in a TV show *Jestem z Polski* (I am from Poland), showing the lives of Polish women abroad in a slightly embellished way. Could the situation be remedied by the author's involvment in preparing tutorials or online vlogs describing, step by step, how sound is created on instruments? Perhaps.

For now, however, we propose a project entitled "Metal and Rock Classics for Violas" which has the potential to connect the generation

pianist Nino Jvania, in gratitude for our CD of compositions for viola and piano by Gyia Kancheli). The albums were released by the distinguished Acte Prealable publishing house, whose publications have worldwide reach and distribution. Some of the recorded albums are available on social networks, where they have received positive reactions and have gained numerous, also positive, comments and feedback.

born in the 1970's (the so-called Generation X, from which the author comes), Generation Z (i.e., people born after 1995) and Generation Y (i.e., those born after 2000, also known as iGeneration). The assumption is to perform and record well-known and recognizable hits of rock and heavy metal bands from the 1980's and 1990's arranged for four violas. Importantly, the sound of four violas was enriched with effects that can be achieved in a recording studio, such as fuzz, distortion and octaver. In terms of dissemination, the final version (following studio editing) has been made available free to anyone within the range of a wireless network. It is worth noting that the length of one arrangement could not exceed several minutes so that the attention is caught and the audience is left with a sense of insufficiency.

The target group is exactly young people who go to school in the morning with smartphones in their hands and wireless headphones in their ears, having a vague idea about classical music. Youths who, through constant contact with social media and playlists, confuse live concerts with playback shows or think that a song (for instance, *Nothing Else Matters* by Metallica) will sound the same always and everywhere, in any conditions, on different continents and after many years have passed. Well, no, it will not sound the same as the original. Perhaps some listeners will switch to another song (asking, as young people usually do, "what the heck?") and some may not choose any track at all, because the name won't tell them anything. Some will listen to only a fragment, but perhaps some will survive those first few minutes of uncertainty and listen to the whole thing.

The main intention of the author of the project is to create doubt and then curiosity. The goal is to encourage young people to listen to arrangements of rock and heavy-metal classics and start looking for key words, such as "viola", "arrangement" and "composition". Googling will perhaps lead them to further "discoveries", such as Astor Piazzolla's version of *Tango—Etude* No. 3 and, from there, it is only a matter of another step further to find traditional tango, or other works, by the great Argentinian. Perhaps—looking ahead a bit—young people will become so inspired by this music that they will think: "the next time we see each other, I will play this tango for you, because I know you like to dance"? This is how I think it should happen: I hear a song; I become inspired by it; I memorize the melody;

I hum or play it in my own way; I present my version more widely (in public, i.e., to a colleague at work or to a co-partner of a subculture of construction workers); and, maybe, like a virus, the whole thing will spread further, in a slightly less (or more!) altered version, attracting an increasing number of diverse crowds of people.

Of course, the project may be met by rejection since the main character is… the mocked viola. After all, it is no accident that jokes are told about viola players. What is this viola actually? A bigger violin? Well, yes…, since the topic has been brought up, here you go: jokes about the viola (this bomb needs to be defused!):

- What is the difference between a thunderbolt and a viola player's left-hand finger? Both hit with great force, but never twice in the same place.
- What is the difference between the first and second viola players in an orchestra? There are two possible answers: either half a bar or half a tone.
- How was the canon (a musical form involving the repetition of a melody) created? A group of viola players was supposed to play in unison (i.e., together)… but it didn't work out.
- What does the viola section of orchestra X (insert orchestra here that you either don't like or everyone knows) have in common with The Beatles? Well, both have not played together since 1969.
- How did the viola come about? Well, as a result of some drunken luthier putting strings on a violin case.
- How can you tell when a viola player is playing out of tune? Well, by the fact that the bow is in motion.

These kinds of jokes can be multiplied, replicating the stereotype. Can it be changed? It is rather doubtful, so perhaps we should take advantage of the fact that the viola is often ridiculed. More than anything, it is popular after all! Maybe this would be a good reason to make the most of this popularity and make some people want to check out what this instrument looks like. A short film, a clip or a meme can be created on this topic. After all, this is part of the modern language. This kind of material can be found on smartphones, laptops and iPods. In this way, we can use natural human curiosity for our purposes. To achieve this, alongside the musical layer, the target audience needs to be offered

a background image; even with the viola shrouded in satirical fame in the foreground. The picture can be better, worse, sometimes a bit ironic or controversial: after all, it's always nicer to look at someone who plays an instrument, right? And it's even better to look and listen to the whole thing in the form of a music video or videoclip shot with drones in recognizable or original locations.

The implementation of the "Metal and Rock Classics on Viola" project took two difficult, pandemic years (from April 2020 to April 2022). The premise for the project was to develop a recognizable repertoire which, for that reason, came to include:

1. *Nothing Else Matter*s—Metallica (1991)
2. *Hysteria*—Def Leppard (1987)
3. *Alone*—Heart (1987)
4. *Livin' On A Prayer*—Bon Jovi (1986)
5. *The Power Of Love*—Jennifer Rush (1984)
6. *Sharp Dressed Man*—ZZ Top
7. *Home Sweet Home*—Mötley Crüe (1985)
8. *More Than Words*—Extreme (1990)
9. *Don't Stop Believin'*—Journey (1981)
10. *You Shook Me All Night Long*—AC/DC (1980)
11. *Eye Of The Tiger*—Survivor (1982)
12. *Still Loving You*—Scorpions (1984)
13. *Here I Go Again*—Whitesnake (1982)
14. *Every Time I Look At You*—Kiss (1992)
15. *All You Need Is Love*—The Beatles (1967)
16. *Show Must Go On*—Queen (1991)
17. *My Mother Told Me*—The Vikings (bonus track, 2020)

The songs that were arranged, were originally created and recorded by the major rock and heavy metal bands of the decade reaching from 1983–1993. Several outstanding compositions from earlier years, such as *All You Need Is Love*, were also included.

The pieces were recorded at Poznań's FreeFly Studio in excellent collaboration with Michał Garstecki (employee of the I.J. Paderewski Academy of Music in Poznań). The arrangement for four violas consisted of an intuitive use of existing arrangements (for example, for string quartet), but implemented numerous textual and register alterations aimed at bringing out all the sound qualities of the viola

(of which the author is proud). The studio work meant recording individual tracks, that is, particular instrumental parts, one at a time (we usually started from the base, i.e., the fourth viola part and then gradually working our way through the third, second and first part). With more complicated arrangements, however, we were required to record additional tracks. For the song *Show Must Go On* by Queen (arranged for five violas), for instance, we recorded a total of nine tracks which gave a thrilling final effect in the final mix. The biggest challenge in this case was to play and record everything separately, in one take (with possible corrections), wearing only headphones and imagining the final version (fortunately, modern techniques used today in the general studio workflow allow the performer to sound like the whole band, and that's exactly what happened here).

An extremely interesting strategy was to add color effects typical of rock or metal music to the sound of the viola quartet. The goal, however, was not to achieve a pastiche or reproduction of the original, but to create a new, so far unrecorded quality. And this, it seems, became the asset of the project. No one had ever done something like this with a viola in hand and a fuzz effect from a studio table!

The time came to confront reality. Several of the first singles were uploaded to a YouTube channel and the wait for people's reactions began. They came quickly and, for a significant part, were overly positive and enthusiastic. There was also less positive response, such as: "why record it in such a version, when the original is the best?". Such comments are not surprising if we recall a certain movie cliché that we like the songs best that we already know.

However, most of the feedback was positive, as indicated by the "likes" and views-count. Several uploaded compositions (including Metallica, Def Leppard, Jennifer Rush and Extreme) have more than two thousand views each. An interesting fact is the slightly higher number of views of the composition *My Mother Told Me* (2,700 as of July 31, 2022) by Polish a capella band Perły i Łotry (arranged for six violas), but this is certainly the aftermath of the phenomenon of the *Vikings* TV series and the immense popularity of this particular piece of music. To my surprise *Nothing Else Matters* gained over 5,500 views, but that could be explained by it having been available the longest (since July 2020). So, it turns out that such projects are in

demand. Nevertheless, as expected, the viewing figures for these clips are relatively small compared to the video for the iconic song *Livin' on a Prayer* by Bon Jovi, which reached 4,000 views in just a few days after its release (January 3, 2022) and now, at the time of writing, has more than 7,000. Bon Jovi's composition was developed in the form of a music video which was shot in April 2021 in and around Poznań with the participation of a film crew (using drones!). The whole video was directed by Anna Kochnowicz-Kann. The script is an interesting story about life's priorities and the choices we make in life.

It is this piece of music, presented through the video format, that proves the validity of the author's quest. Recent times demand this form of communication and this is the only way we effectively can reach out to viewers and compete for attention. CDs, like vinyl records, DVDs and Blu-ray discs, seem to be obsolete. Today they are merely objects of collectors' passion, relics of a bygone era, important to a narrow and specialized audience. The iGeneration—with social inclusion in mind—needs to be reached through smartphones, not an ad pole or daily newspaper. Well, maybe it is through this type of activity that we will maintain the traditions of higher culture alive and make it accessible to a wide audience (citizens of the "global village").

In the author's opinion, apart from grassroots initiatives and systemic solutions carried out by educational institutions, the role of teachers is to be, as well as to cultivate, cultural role models and to do so outside the school. It is necessary to take advantage of the widespread online availability (of what? Music!) for our activities and long-term goals. And these, after all, may be defined: to make the public curious about the sound of instruments in their natural form; to make them curious about the sound of stringed instruments; to intrigue them with the possibilities of performance; and to use pop (or rock) elements to attract the attention of those people who have so far remained in the safe environment of pop culture. So, let's not be afraid to experiment, to change, to mix tradition with modernity and add an individual element.

The history of cultural animation and the artist's work to expand the classical music audience testifies to many instances when authors were at first scorned, denigrated and depreciated. However, as time has passed, more barriers and bastions of ossified traditions

and principles has fallen, and societies have become increasingly interested in classical music, whose peak of popularity undisputedly came at the end of the last millennium.

What “kills” us, the artists, are cell phones and the widespread availability of music on smartphones (for better, for worse, live, play-back). This process is inevitable and will, in the years to come, further affect concert attendance, for instance. The only way out is to reach for new tools and mixing styles to “smuggle” classical music into the public consciousness. Maybe, in the future, someone will extend our activities for musical arrangements for new instruments that are yet to be created.

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"The whole class creates a common unit": a teacher's experience of social inclusion through music

Introduction

The work to promote inclusion and integration in primary and secondary education at Skien kulturskole (Skien cultural school) in Norway is called MIKS (DICU). DICU stands for diversity, integration, culture and unity. Teaching, as part of the DICU project, is based on values, organisation and social missions rooted in both local political decisions in Skien municipality and in national and international policy documents for cultural schools as well as primary and secondary education. The DICU project aims to contribute to the inclusion and integration of minority groups and children at risk in collaboration with one or more primary schools through cultural activities and stage performances, and to contribute to more practical learning in primary and secondary schools.

National policy documents for cultural schools in Norway

Norway has numerous policy documents stating the value of cultural activities as educational tools in arts and education for children[1].

1 Norwegian Directorate for Education and Training. https://tiny.pl/wdnnk (access: 1.11.2022); Norwegian Directorate for Education and Training.

In White Paper number 18 published by Norwegian Ministry of Culture and Equality *Oppleve, skape, dele—Kunst og kultur for, med og av barn og unge* (e. Experience, create, share. Art and culture for, with and by children and young people), municipal cultural schools have been proclaimed an important arena for integration and inclusion in Norway and the in national strategy plan. In the document *Creativity, Engagement, and Exploration: Practical and Aesthetic Content in Kindergarten, School, and Teacher Education* (Norwegian Ministry of Culture and Equality, 2019), the expectations for creating combined positions in primary and secondary education and cultural schools are discussed. This is aimed at encouraging municipalities to utilize the expertise of cultural schools to make teaching more practical.

The values of cultural schools in Norway are based on a humanistic approach to societal values such as community, freedom of expression, human dignity and democracy. The Norwegian community accommodates a growing diversity of cultural expressions, and by acknowledging and raising awareness of such diversity, cultural schools are seen as an important way to help maintain and renew cultural heritage. According to the curriculum framework, if a person is to respect someone else's culture, they need to know their own and have a strong sense of identity. Cultural activities are also seen as arenas for creating a sense of belonging and social association that may inspire participation in the community of disagreement, which is seen as "a prerequisite for a viable democracy"[2].

These values are also linked to resolution 44/25 in *the United Nations Conventions on the Rights of the Child*, particularly to children's right to "participate freely in cultural life and the arts":

> States Parties recognize the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts (Article 31. 1).

https://tiny.pl/wdmhg (access: 1.11.2022); Norwegian Ministry of Culture and Equality. https://tiny.pl/wdmhr (access: 1.11.2022).

2 Norwegian Council for Schools of Music and Performing Arts., p. 7. https://tiny.pl/wdmhq (access: 1.11.2022).

and:

> States Parties must respect and promote the right of the child to participate fully in cultural and artistic life and must encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity[3] (Article 31.2).

Norway also has a political ambition to use cultural schools to develop teaching and learning processes in and through the arts to enable children to understand the historical and cultural context in which they live. This ambition is part of the *Convention for the Safeguarding of the Intangible Cultural Heritage* (UNESCO, 2003) which obliges cultural schools to focus on cultural heritage in order to enable children to use their past experiences of encountering a world they do not yet know[4].

Section 13-6 of the Education Act[5], *Provision of courses in music and other cultural activities* states that:

> All municipalities, either alone or in collaboration with other municipalities, must provide courses in music and other cultural activities for children and young people, organised in association with the school system and local cultural life.

The *Curriculum Framework for Schools of Music and Performing Arts, diversity and deeper understanding* describes how the cultural schools are aimed at developing childrens' "artistic and cultural competence and expression, as well as foster creativity, critical judgment and general cultural and social skills"[6]. According to this curriculum, such skills are seen as "fundamental for life mastery, personal growth and

3 United National General Assembly. https://tiny.pl/wdnns (access: 1.11.2022).
4 UNESCO. https://tiny.pl/wdnnz (access: 1.11.2022).
5 Ministry of Education and Research. https://tiny.pl/wdnn3 (access: 1.11.2022).
6 Norwegian Council for Schools of Music and Performing Arts. https://tiny.pl/wdmhq (access: 1.11.2022), 5.

Bildung, as the arts shape a person's identity and expand one's capacity for understanding the ways other people express themselves"[7]. In addition, the plan illustrates how working with the arts develops the imagination and sensibility and how, as members of a cultural community, we develop our sense of security and understanding of what it means to be human, alone and in the company of others. Skien municipality has formalised this curriculum through political decisions and it forms the basis for how Skien cultural school can be further developed. The curriculum framework is organised in three training programmes with different profiles and objectives: *The Breadth programme*; *the Core programme*; and *the Depth programme.* The DICU project at Skien cultural school forms part of the Breadth programme and includes projects that aim at fostering interpersonal skills, as well as creative skills, artistic- and cultural competence to provide a foundation for personal expression.

Research on cultural schools in Norway

Research on cultural schools is a nascent, yet growing, field of research in Norway. Thus far, the main focus of the research has been to discourse how teachers in cultural schools review their mandate[8];

7 Ibidem.

8 Angelo E.: Profesjonsforståelse hos en instrumentalpedagog i en samordnet musikklærerstilling. Musikkundervisning som felles skaping av fellesskap. "Nordisk Kulturpolitisk Tidskrift", 2012a, volume 15, Issue 1; Angelo E.: Profesjonsforståelser i instrumentalpedagogiske praksiser. NTNU. https://tiny.pl/wdnkm (access: 1.11.2022); Brøske B.Å.: Samarbeid mellom kulturskole og grunnskole: ekspansiv læring eller bistandsarbeid? [In:] Angelo E., Rønningen A., Rønning R.J.: Forskning og utvikling i kulturskolefeltet: IRIS—den doble regnbuen. Oslo, 2017, 235–257; Emstad A.B., Angelo E.: Skolen som mulighetenes univers i bygda—Eksistensorientert ledelse som drivkraft. [In:] Emstad A.B., Angelo E.: Ledelse for læring i mulighetenes skole: skoleledelse i skjæringsfeltet mellom allmenndanning og talentutvikling. Oslo, 2015; Emstad A.B., Angelo E.: Outsourcing av skolens musikkundervisning—et bærekraftig samarbeid mellom kulturskole og grunnskole? "Journal for Research in Arts and Sports Education". https://tiny.pl/wdnkg (access: 1.11.2022);

how school processes at owner and management level are key factor in quality development in cultural schools; the importance of shared values; and the mutual benefit of cooperation between cultural schools and primary schools. According to Westby[9], it is challenging to use teachers from cultural schools in primary schools as the curriculums have different aims and ambitions.

Research on cultural schools in Norway also shows that there are some challenges, even though cultural schools are portrayed as being very successful in policy documents. Several studies illuminate that cultural schools in a number of municipalities are quite anonymous, characterised as static organisations and that many children do not participate in cultural school activities[10]. According to Bakken[11], about twice as many children and young people from low socioeconomic groups do not participate in leisure, cultural activities and cultural school programmes compared to children and young people from high socioeconomic groups[12]. There is also a connection between children and young people and family finances, ethnic background and participation in cultural and leisure activities (including cultural

Emstad A.B., Angelo E.: Value-Based Collaboration Between Leaders at Schools of Music and Performing Arts and Leaders at Compulsory Schools. "The Journal of Arts Management, Law, and Society Microsoft Word. https://tiny.pl/wdn67 (access:1.11.2022); Waagen W.: Kulturskolens samfunnsoppdrag som ledelsesutfordring. Et styrket samarbeid mellom kulturskole og grunnskole. [In:] Emstad A.B., Angel E.: Ledelse for læring i mulighetenes skole: skoleledelse i skjæringsfeltet mellom allmenndanning og talentutvikling. Ed. Cappelen Damm akademisk, Oslo, 2015.

9 Westby I.A.: Undervisningsfaget musikk i kulturskole og grunnskole: to sider av samme sak? [In:] Angelo E., Rønningen A., Rønning R.J.: Forskning og utvikling i kulturskolefeltet: IRIS—den doble regnbuen. Oslo, 2017, 134–156.

10 The Norwegian Directorate for Education and Training. https://tiny.pl/wdmhg (access: 1.11.2022).

11 Bakken A.: Ungdata. Nasjonale resultater 2017. NOVA Rapport 8/18. Oslo, 2018.

12 Ibidem.

schools)[13]. There is a lack of research on the teachers' views on teaching in cultural schools. In this context, descriptions of teachers' experiences in the area of social inclusion through teaching will be valuable within the MIKS project at the cultural school in Skien.

Purpose of the work

The vision contained in Skien municipality's municipal sub-plan for culture (2010–2021) is: "Skien—a good and inclusive meeting place"[14]. This sub-plan focuses on the "good life cycle" with a particular focus on children and young people. The main focus is justified by the importance for children and young people to have a good start in life and, most importantly, to implement measures to prevent exclusion. The future vision for Skien is defined by the following phrase: "It is the people who live in Skien who make Skien what it is. It is our responsibility to create the future together". The focus is set on seeing all the people in the municipality as a resource, indicating that inclusion is important for creating a local community. The municipal cultural sub-plan is complemented by the strategic plan for childhood whose aim is to include the Skien cultural school's integration and inclusion projects, together with primary and secondary schools, with an ambition to contribute to all children and young people achieving a sense of mastery, security, well-being and friendship[15]. At the Skien cultural school, 2.11% of the students come from a minority language background. Among the main challenges for the Skien municipality is a high number of dropouts in upper secondary education, a high level of unemployment and the challenges of including minority groups in education and work. 16.8% of primary school children are affected by poverty issues[16] and minority language children are overrepresented

13 Ibidem; Hylland O.M., Haugsevje Å.D.: Fritid, frihet og fellesskap: kunnskap og løsninger i lokalt kulturarbeid blant barn og unge. Oslo, 2019.
14 Skien municipality. https://tiny.pl/wdx38 (access: 1.11.2022).
15 Skien municipality. https://tiny.pl/wdx38 (access: 1.11.2022); Skien municipality. https://tiny.pl/wdx3s (access: 1.11.2022).
16 Barne-, ungdoms- og familiedirektoratet. https://tiny.pl/wdnkw (access: 1.11.2022).

in this group. To develop projects that can cause change, the Skien municipality developed a separate municipal sub-plan for integration[17]. This sub-plan provides important guidelines for the priorities of the Skien cultural school, such as an activity plan for increasing enrollment of children in the school.

In the financial plan for the Skien municipality, local politicians decided to offer the following guidelines to the Skien cultural school regarding inclusion and integration:

> The cultural school creates valuable meeting places for children and young people. HOOP (Main Committee for Childhood) emphasises that the cultural school shall offer key professional skills, creativity and development for children and young people in Skien. The Committee will work to ensure that Skien cultural school has an even more integrated and inclusive function, and that services are made available for children at risk[18].

No additional funding was granted to the Skien cultural school, though funding for the DICU project has been partially realised though external funding from the Norwegian Directorate for Children, Youth and Family Affairs and from the cultural school's already existing financial framework. The Skien cultural school expanded the project in 2022, based on a political decision in the budget process[19] in which the Skien cultural school was tasked with implementing more practically adapted teaching in primary and secondary schools. To develop knowledge of how cultural schools can be an arena for social inclusion, this chapter presents a study from the DICU project in which we discuss the following research question: How, according to teachers, can music be a method of social inclusion?

17 Skien municipality. https://tiny.pl/wdx3v (access: 1.11.2022).

18 Skien municipality. https://tiny.pl/wdx36 (access: 1.11.2022).

19 Skien municipality. https://tiny.pl/wdx3n (access: 1.11.2022); Skien municipality. https://tiny.pl/wdx3k (access: 1.11.2022); Skien municipality. https://tiny.pl/wdx32 (access: 1.11.2022).

To explore this question, we will utilise Dewey's concepts of experience, aesthetic experience and democratic education. To grasp the bodily and emotional dimensions of the experiences, we will also include Fuchs' concepts of social musicality and bodily emotions.

Material and methods—theoretical concepts

In this study, we understand learning to be a socially interactive situation in which teachers and students are mutually involved in what German philosopher Thomas Fuchs (2016) describes as "mutual incorporation", in which bodies create affect and are created through affective encounters. For Fuchs, the emotional impression of being in a situation triggers a specific "bodily resonance" which creates affects and prepares the body for movement (the "affective" and "emotive" component of emotions). He uses the concept of "embodied affectivity" to describe this form of circular emotional interaction that the subject is part of with the environment[20]. Another form of circular emotional interaction occurs when subjects meet. Drawing on Merleau-Ponty's[21] concepts of intersubjectivity and intercorporeality, Fuchs[22] describes this as an "embodied interaffectivity". Such intercorporeal interaction takes place quickly, and people are neither able to control it cognitively, nor rationally. In the classroom, teacher and students become part of such a dynamic sensorimotor and inter-affective system that connects their bodies through reciprocal movements and reactions, in what Fuchs refers to as "interbodily resonance". These bodily experiences form the existential basis of the classroom culture and the learning environment for each student, and they include the teacher's and students' corporeal memories from previous learning situations.

According to Fuchs, human bodies are largely shaped by culture; this includes how bodies in a specific culture sit, stand, walk, sing and

20 Fuchs T.: Intercorporeality and Interaffectivity. Phenomenology and Mind, 197. https://tiny.pl/wdnk1 (access: 1.11.2022).

21 Merleau-Ponty M.: Phenomenology of Perception. London, 2012.

22 Fuchs T.: Intercorporeality and Interaffectivity. Phenomenology and Mind, 198. https://tiny.pl/wdnk1 (access: 1.11.2022).

dance. This intimate connection between culture and bodily learning is bound to a specific kind of memory—"body memory"—which Fuchs describes as follows:

> Through repeated and typical interactions with others an individual habitus is formed, and with it the norms and rules of culture are inscribed into the body, yet in such a way that the resulting memory corresponds to an embodied and implicit knowing *how*, not to a knowing or remembering *that*[23].

For Fuchs[24], our embodied and implicit knowing are "not made accessible to us in retrospect but is re-enacted through the practices of everyday life". He defines the entirety of established dispositions and skills as body memories that become current through the medium of the lived body without the need to remember earlier situations[25]. For Fuchs, body memory comprises "all those habits, manners, skills and practices that are performed pre-reflectively" and includes "habitual bodily interactions with others".

Collective body memory is a sphere of pre-reflective mutual bodily attunement that enables the formation and tradition of collective patterns of interaction[26]. Repeated patterns of interaction create affective-interactive schemas that become familiar and result in a pre-reflective, practical knowledge of how to get along with others. This "social musicality", as Fuchs describes it, is developed from the time we are born and is like

> a practical sense, a musicality for the rhythms, dynamics, and patterns of interactions with others [where] intermodal kinematics and bodily resonance are key to attuning and sharing each other's affects within the primary dyad[27].

23 Fuchs T.: op. cit., 333.
24 Ibidem, 335.
25 Merleau-Ponty M.: op. cit.
26 Fuchs T.: op. cit.
27 Ibidem, 196, 205.

From this perspective, learning processes include enacting, exploring and creating new intercorporeal interactions according to the patterns extracted from our previous bodily experiences. According to Fuchs, all our: "interactions are based on such integrated bodily, emotional, and behavioural dispositions, which have become second nature, like walking. They are now part of one's embodied personality structure"[28].

These connections mean that the sense-making of interactors acquires coherence through their interaction, not just in their physical manifestation but also in their significance. This is what De Jaegher and Paolo[29] call "participatory sense-making", which can be understood as being on the spectrum of participation:

> At one end of the scale, sense-making remains largely an individual activity that is at most modulated by the existence of coordination in interaction. At the other end, where participation is highest, we fully and directly participate in a joint process of sense-making and the whole sense-making activity becomes a shared one[30].

According to Fuchs, such a sense-making process is achieved through pre-reflective bodily attunement. This shared sense-making process can be seen in line with what Dewey describes as an "aesthetic experience": "Every experience is esthetic in as far as it is final or arouses no search for some other experience. When this complete quality is conspicuous the experience is denominated esthetic"[31].

According to Dewey, schools should adopt a democratic approach to teaching, where students could experience aesthetically. In such an aesthetical pedagogical approach to learning, students' understanding of democracy is developed through an optimal level of experience, that is, one in which all students are willing to share and adjust their previous experiences in interaction with their peers and teachers.

28 Ibidem, 338.

29 De Jaegher H., Di Paolo E.: Participatory Sense-making. Phenomenology and the Cognitive Sciences, 489. https://tiny.pl/wdnkl (access: 1.11.2022).

30 Ibidem, 496.

31 Dewey J.: Experience and Nature. London, 1929, 235.

This is how democratic schools are drawn: “each has to refer his own action to that of others, and to consider the action of others to give point and direction to his own”[32].

Methods

We applied a sensory narrative qualitative approach[33] to the data material, which comprises extracts from reflection notes written by schoolteachers and cultural educators at the end of the DICU project. The teachers were invited to write descriptions of situations in which they experienced social inclusion during their teaching practice.

When we started to read the six reflection notes, we became curious about a particular meaningful experience in a music classroom described by one of the teachers. This experience was written in detail and included a thick description of the context of the situation and her reflections on it. Inspired by sensory thematic narrative analysis, the reflection note was analysed through the following three perspectives[34]:

1. Analysis of the meaningful situation with emphasis on context.
2. Analysis of the meaningful situation with emphasis on the situation.
3. Analysis of the context and the meaningful situation based on relevant theoretical perspectives and concepts.

The results of the analysis are presented as one theme with two sub-themes: “Going with the flow when teaching music” (in which we analyse a situation) and “From me to we through music” (in which we analyse the teacher’s reflections). The themes are presented within the same structure. First, we present the context and the situation from a first-person perspective, in a style that is close to the description in the reflection note. Then, we present the context and the situation in light of the chosen theoretical perspectives and concepts.

32 Dewey J.: Democracy and Education. An Introduction to the Philosophy of Education. MacMillan Company. New York, 1916, 101.

33 Hunter L., Emerald E.: Sensory Narratives: Capturing Embodiment in Narratives of Movement, Sport, Leisure and Health. Sport, Education and Society. https://tiny.pl/wdnkn (access: 1.11.2022).

34 Ibidem.

Going with the flow

> We gathered the students in room 6B, chatted and served gingerbread and tangerines. We also discussed what we had learned during the autumn term (we filmed many of the classes). In the lead-up to the performance on 8 June, the students learned a diverse repertoire of songs and dances and also contributed their own lyrics and movements. In this situation, one of the exercises developed in a good way. It started with one music teacher playing his drums in a really cool way and another on electric guitar, and me with a song/rap/call, responding to his music. We created a common rhythm with the text: "We are 6B and his/her name is …" in which students repeated the name of each person in the room. Everyone improvised with sound, music, and movement. In this description I wrote in the plural, not the singular form, because it really was a moment in which everyone created music and rhythm, and we were all inspired by one another.

Through this reflection note, the teacher describes how a gathering with students in room 6B re-activated their memories of meaningful moments during the DICU project. Their experience of the specific situation happened when one of the music teachers started playing the drums, whereas both other music teachers engaged with the rhythm and also facilitated the students to engage with it. By creating a vocal exercise in which the teacher was the lead singer and the students responded to her words, movements and rhythms, the teachers and the students developed a common ground for creating music and to being included in a group. According to the teacher, this exercise gave her a sense of connectedness with others in the room, a sense of being a part of a group, which inspired them all.

This reflection note shows how reflection on meaningful moments through a music project reveals the shared aesthetic experiences of the class. In this situation, when the teacher started playing the drums, they also provided an opening for others in the room, inviting them to join in the rhythm. By being aware of one another, the students

and teachers gradually moved from a sense of *I* to a sense of *we*. In this joint process of sense-making, as described by de Jaegher and Paolo[35], song, music and movements become a shared experience, a sense of participatory sense-making, a sense of being socially included.

The power of *we* in teaching

> The mood and rhythm felt like a shared experience for such a long time that the exercise created its own direction. We were able to improvise and listen to one another. It was so powerful; it was impossible not to participate. Everyone contributed. Loudly. All the students! And they did not care how they appeared to one another or whether they were good enough in their performance. The whole class created a common bond. I felt I could relax, lose some of my inhibitions, and trust the group around me. I simply experienced pure joy through music and movement, and also enjoyed seeing how it affected the people around me. I “forgot” about pedagogy and teaching, and we were no longer in a teacher-student setting, but were a great mix of people from different backgrounds immersed in the rhythms. Looking back on this situation, it was probably the most educational thing we have ever done.

In this situation, the music teacher described how the exercise unfolded. The participants joined in, adjusted their movements, words and rhythm to one another; they sensed others in the room. Being socially included allowed them to speak their minds and to be aware of the power of being a part of the *we*. This sense of *we* enabled the teacher to “relax, lose some of my inhibitions and trust the group around me”. She managed to lose her sense of self and to expereince the “joy” of immersing in the music and movements together with the students and her fellow teachers. In doing so, the teacher also “forgot” about being “a teacher” and participated more as a fellow

35 De Jaegher H., Di Paolo E.: op. cit.

human being, immersing herself in the multicultural class culture. Reflecting on this situation, the teacher realised that this moment was the most "educational" experience of her life.

The reflection note illustrates how the teacher's subjective bodily resonance of being part of a joint sense-making experience created affects, such as joy, and made her move with others. This shows how being part of this exercise engendered emotions about both her experiencing being a teacher, but also as a human being, connecting with other humans in a shared community. Through this sense of connectedness with others, she also sensed the embodied interaffectivity, the circular emotional interaction that she was part of together with others. The interbodily resonances that occur in between the words, rhythms and movements created a sense of social inclusion that also created social musicality in the classroom. In this way, since the participants still remember, this situation has become a part of the group's collective body memory, as Fuchs describes it, a bodily pre-reflective, practical knowledge of how to get along with one another[36]. Hence, this situation can be an example of how social inclusive teaching, according to Dewey[37], can be expressed in practice through the process of a person adjusting their own action (rhythm, sound and movements) to the actions of others and to consider how the action of others can give direction to their own actions.

Discussion

Through the themes "Going with the flow" and "The power of we in teaching", we highlight one teacher's experiences that could be incorporated into discussions about how, according to teachers, music can be a method of social inclusion. First, through music, the teachers' and students' past experiences were re-enacted through their collective body memories when they started to follow rhythms, create sound and move their bodies. Second, by being part of a shared participatory sense-making process, the teachers and students also developed new ways of creating rhythms, sounds and movements

36 Fuchs T.: op. cit.

37 Dewey J.: Democracy and Education, op. cit. New York, 1916.

that not only became part of everyone’s body memory, but also a part of their collective body memories of being a specific part of that group. Third, during this process, all the students developed social musicality that enabled them to include one another in both the activity and the reunion, as in this situation.

These findings pave the way for discussions on how to teach music in cultural schools in relation to social inclusion. This situation shows that musical participation is accessible to, and meaningful for, both students and teachers. Thus, this situation raises a discussion on how students and teachers in cultural schools can create a sense of connectedness with a shared and meaningful experience, through music. This shows the potential of how a phenomenological theoretical perspective can pave the way for an embodied understanding of teaching and learning in music. Instead of focusing on categorizing students based on their past and present experiences, such as “family finances” and “ethnic background”[38], there might be a fruitful way of conducting research that aims to develop knowledge about the experiences of being a teacher and student in cultural schools, as well as in cultural projects in primary and secondary schools.

To facilitate such experiences, as described in this study, it could be helpful for politicians and local communities to invest in projects that enable teachers to develop teaching methods that aim not only at learning a specific song or movement, but also pave the way for improvisation. Within the multicultural school community represented by this classroom, like most other Norwegian classrooms, developing projects such as the DICU seems to be the right way to go in order to develop teaching methods that foster social inclusion.

Conclusions

This study offers knowledge about how one teacher experiences social inclusion in one of her classrooms. The teacher’s curiosity

38 Bakken A.: Ungdata. Nasjonale resultater 2017. NOVA Rapport 8/18. Oslo, 2018.

and awareness of her students' ability and keenness to contribute with their own experiences in and through music could be important skills for working within national policy documents in Norway. With national political ambitions to make cultural schools an impetus for integration and inclusion in Norway, more research on teaching and learning experiences is needed. Facilitating music teaching with a focus on integration and inclusion also involves a discussion about the content, methods and assessment practices used in music, in both cultural schools and in primary and secondary schools.

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"I felt it was a victory for him": a teacher's experience of social inclusion through dance

Introduction

In this chapter, we present a study based on material produced through the DICU project in the Skien municipality (presented in the former chapter: "'The whole class create a common unit': a teacher's experience of social inclusion through music")[1]. In this study, the data material is collected from reflection notes from teachers at the Skien cultural school, which describe and reflect upon their teaching in dance and visual arts during an after-school programme at a local primary school in the Skien municipality in Autumn, 2016. At this school, more than 50% of students are from minority language backgrounds. One of the project's aims was to develop a performance to be staged with students at Skien's cultural centre *Ibsenhuset*[2]. Teachers from

1 Skien municipality. https://tiny.pl/wdx3n (access: 1.11.2022); Skien municipality. https://tiny.pl/wdx3k (access: 1.11.2022); Skien municipality. https://tiny.pl/wdx32 (access: 1.11.2022).
2 Skien municipality. https://tiny.pl/wdx38 (access: 1.11.2022); Skien municipality. https://tiny.pl/wdx3s (access: 1.11.2022); Skien municipality. https://tiny.pl/wdx36 (access: 1.11.2022); Skien municipality. https://tiny.pl/wdx3v (access: 1.11.2022).

the cultural school visited the school for one day a week in groups of 2–4 people and worked on cultural activities to be performed at the cultural centre in November, 2019.

To develop knowledge of how cultural schools can be an arena for social inclusion, using dance as a method, we discuss the following research question: How, according to teachers, can dance be a method of social inclusion? To explore this question, we will use Honneth's[3] concept of recognition and respect and Pilbäck's[4] phenomenology of dance.

Material and methods—theoretical concepts

According to Honneth, as human beings, we need to be loved and appreciated as who we are, experiencing care, empathy and emotional devotion. We also need to feel that our knowledge, skills and qualities are sought after and valued in social and cultural communities[5]. We understand social inclusion in a school context according to Honneth's[6] three forms of recognition: love, rights and solidarity. To develop a good learning community at school, teachers must be willing to establish and develop close, warm and emotional relationships with their students (love). These relationships form the basis for creating teaching practices in which all students feel equally worthy to other students in the classroom (rights). In light of Honneth, experiencing equality will impact both how much an individual student is willing to offer his or her experiences and how much a student is willing to accommodate the experiences of others (solidarity). From this background, expressions of social inclusion can be studied by focusing on whether students and teachers are willing to contribute with their experiences of a teaching situation or not. More specifically,

3 Honneth A.: Kamp om anerkjennelse: Om de sosiale konfliktenesmoralske grammatikk. Oslo, 2008.

4 Pilbäck D.: E=(Motion)2 Mellan rörelse och dans. Institusjonen för kultur och lärande, Södertörns högskola. Stockholm, 2013.

5 Jordet A.: Anerkjennelse i skolen: En forutsetning for læring. Oslo, 2020, 95.

6 Honneth A.: op. cit., 103.

this chapter explores the impact that dance can have when utilised as a method of social inclusion in a school context.

According to Pilbäck's phenomenology of dance, everyday movements are concrete movements, while dance movements are abstract movements. Concrete movements are performed by the subjective, lived body and comprise a multitude of movements that an individual has developed as a result of participating in various situations over time. Abstract movements are performed by a dancer's body, describing the subject's experience of their own and others' dances. In line with Merleau-Ponty[7], Pilbäck further argues that, as humans, we experience the world through the body and, in the encounter with other people, we always enter into an ongoing social interaction that we notice within the body (affections) and which is expressed through bodily movements (emotives). According to Fuchs[8], these affective and emotive experiences are part of our social musicality which, through repetition, impacts our social interaction with others, including when we dance.

Methods

We applied a micro-phenomenological case study approach[9] to the data material, which comprises extracts from reflection notes written by schoolteachers and cultural teachers at the end of the DICU project. Several researchers regard reflection notes as being a suitable method for gaining access to teachers' reflections on their teaching practice[10]. The teachers were invited to write descriptions

7 Merleau-Ponty M., Phenomenology of Perception. Londyn, 2012.

8 Fuchs T.: Intercorporeality and Interaffectivity. Phenomenology and Mind: DOI.org/10.13128/PheMi-20119 (access: 1.11.2022).

9 Petitmengin C., Remillieux A., Valenzuela-Moguillansky C.: Discovering the Structures of Lived Experience. Towards a Micro-phenomenological Analysis Method. Phenomenology and the Cognitive Sciences, DOI.org/10.1007/s11097-018-9597-4 (access: 1.11.2022); Varea V., González-Calvo G., Martínez-Álvarez L.: Exploring Touch in Physical Education Practicum in a Touchy Latin Culture. DOI.org/10.3390/soc8030054 (access: 1.11.2022).

10 McCormack A. C.: Using Reflective Practice in Teaching Dance to Pre-service Physical Education Teachers. "European Journal of Physical

of situations in which they experienced social inclusion during their teaching practice.

When we started to read through the six reflection notes, we became curious about a specific meaningful experience[11] in dance that one of the teacher's had described. The teacher wrote in detail about a meaningful experience where she also included her reflections on the same experience. Inspired by micro-phenomenological analysis[12] (Petitmengin et al., 2018), the reflection note was analysed from the following three perspectives:

1. Analysis of the meaningful situation with emphasis on context and action.
2. Analysis of the teacher's reflections on the meaningful situation.
3. Analysis of the meaningful situation and the teacher's reflections based on relevant theoretical perspectives and concepts.

The results of the analysis are presented as one theme with two sub-themes. In the first sub-theme "Dance like nobody is watching", we present the situation from a first-person perspective in a style that is close to the description found in the reflection note. Then we examine these experiences in light of the study's theoretical perspectives and concepts. The second sub-theme "Being appreciated" includes how the teacher thought and felt in the situation and offers a theoretical analysis of these thoughts and feelings.

Dance like nobody is watching

> We practised singing and dancing to Iko and one of the boys raised his hand to tell us that the TikTok dance was a little different from how we were doing it. The other DICU teacher

Education", 2001, vol. 6, Issue 1; Schön D.: Den reflekterende praktiker. Aarhus (Denmark), 2001; Van Manen M.: Researching Lived Experience. Human Science for an Action Sensitive Pedagogy. New York, 1990.

11 Winther H.: Kroppens sprog i professionel praksis. Om kontakt, nærvær, lederskab og personlig kommunikation. København, 2019.

12 Petitmengin C., Remillieux A., Valenzuela-Moguillansky C.: op. cit.

> confirmed it and told us that we had simplified it and adapted the dance to a choir. He wanted to show what the dance was really like but didn't think it would be in front of an audience, in front of the rest of the group. He doesn't usually show off in our classes. He danced with great empathy and included hip twists and lyrics. Midway through the performance, he became aware that everyone around him was staring at him, became a little embarrassed and stopped dancing. The group was so impressed that they clapped and cheered him on, and he performed the whole dance in front of us while the rest of the group was singing. He was glowing and was very proud afterwards.

In this reflection note, the teacher describes a situation in which one of the students does something that surprises her. In other classes, this student neither shares his movements with others, shows off his dancing, nor stands up in front of the class. In this situation, when singing and dancing *Iko* in a version adapted for a choir, the student drew attention to the fact that the dance was not being performed in the right way and that he knew the correct way to perform it. Without hesitation, he performed the dance with "great empathy and included hip twists and lyrics". While performing, he became aware of the others in the room. Being looked at made him feel insecure and he chose to stop dancing. This shows that while performing the dance, this student was able to focus on performing the dance correctly, which he succeeded in doing. When focusing on others, he was not willing to share his dance. But, when others started clapping and cheering, he was willing to continue performing the dance, an experience that made him "glow".

In this situation, the student was able to perform his subjective, lived experience[13] of the dance, as long he did not focus on others in the room or when he was cheered for by his audience. Thus, sharing, engaging with and performing the dance happens within a tension between his subjective experience of dancing, his subjective experience of being looked at and his subjective experience of the support

13 Pilbäck D.: op. cit.

from his peers. Thus, this social interaction is experienced through both the affections and emotions evoked through dancing and by being part of the group's social musicality, as Fuchs describes it[14]. The description of this situation also shows how this student's knowledge, skills and qualities are sought after and valued in this social and cultural classroom community which, according to Jordet[15], is the foundation for social inclusion.

Being appreciated

> I felt it was a victory for him, he received warm and positive attention and got credit for working on and practicing something. I also found that the group, comprising students from both A and B classes, supported him. They appreciated what he did and showed it. I don't know how this student works in other classes, but teachers at this school said on several occasions that students who do not necessarily say much in class or know the answers to all school assignments, glow in this DICU-project. They see that students master the DICU arena more than in the traditional school classroom with students at their desks and the teacher in front of the class. It really means a lot to me to hear about such examples. I recognise myself in these students, and the music lessons and interdisciplinary projects outside the classroom in primary school were really necessary for me. I think the DICU is crucial for these students.

The teacher's reflections on this situation demonstrates how she discerns that the student has experienced love and solidarity[16] from other students both in his own and in the other class. Her reflections also show how she is focused on establishing and developing close, warm and empathic relationships with her students in the project. She also shows her engagement with her students, wanting them to

14 Fuchs T.: op. cit.
15 Jordet A.: op. cit.
16 Honneth A.: op. cit.

experience something more than what they would in “traditional” learning situations at school. She is eager to create teaching practices in which all students equally worthy to other students in the group, where they are willing to contribute with their experiences of the classroom situation. This reflection note also reveals how the teacher’s personal experiences of being a student at school and her experiences of art projects continue to be part of her teaching. By seeing students through her own experiences, she also reveals the value of her own teaching for the students’ learning processes at school.

In light of Honneth[17], the teacher is eager to create experiences of equality in her classrooms that will impact both how much an individual student is willing to contribute with their experiences and how much a student is willing to accommodate the experiences of others (solidarity). Her reflections also show how her body memory[18] of being a student in similar situations in schools are reactivated when teaching in the DICU project. Her social musicality, developed after years of being a music and dance teacher, creates the basis for developing a kinaesthetic empathy for her students[19]. The inclusion of emotions and kinaesthetic awareness in teaching paves the way for teaching dance as a method for social inclusion in a school context.

Discussion

Through the themes “Dance like nobody is watching” and “Being appreciated”, we highlight a teacher’s experiences that could be included in the discussion of how, according to teachers, dance can be a method of social inclusion. First, by allowing the student to dance, the teacher also expresses how she values his knowledge, skills and movement qualities. Thus, her teaching is filled with empathy and emotional devotion, which, according to Honneth, are the prerequisites of social inclusion[20]. Second, the results of this study also show how the teacher’s affective and emotive experiences of being in the situation

17 Ibidem.
18 Fuchs T.: op. cit.
19 Ibidem.
20 Honneth A.: op. cit.

recreate her own experiences of being a student in a similar project and how this affects her, even today. This illustrates how, as humans, we experience the world through our body and in-between bodies[21]. This ongoing bodily interaction affects both the teacher and student in a specific situation, being part of their social musicality. Third, valuing dance as an expression of the subjective, lived body[22] *and* as an expression of students' experience of encountering others in the room, paves the way for understanding dance learning in a manner that is not just about taking steps, but is also a way of learning to be included in a social and cultural context.

These findings clear the path for further discussions on the content and methods of teaching dance in cultural schools, as well as projects in primary schools in relation to social inclusion[23]. The specific situation explored in this study shows that to allow for the unforeseen to happen while dancing creates an opportunity for students to include their own way of expressing themselves and to be appreciated for how they dance. In this way, this situation raises a discussion on how teachers in cultural schools can create a teaching practice that introduces the potential of students into the classroom in order to also enrich other students. This study also shows the potential for how a phenomenological theoretical perspective can pave the way for an embodied understanding of teaching and learning in dance in cultural schools. Instead of focusing on just learning steps, there might be a fruitful way of conducting research that aims to develop knowledge about the experiences of being a teacher and student in dance in cultural schools, as well as in projects in primary schools. To facilitate this, teachers should be willing to acknowledge students'

21 Fuchs T.: op. cit.

22 Pilbäck D.: op. cit.

23 Norwegian Council for Schools of music and performing arts. https://tiny.pl/wdmhq (access: 1.11.2022); Norwegian Council for Schools of music and performing arts. https://tiny.pl/wdmhm (access: 1.11.2022); Norwegian Directorate for Education and Training. https://tiny.pl/wdmhg (access: 1.11.2022). Norwegian Ministry of Culture and Equality. https://tiny.pl/wdmhr (access: 1.11.2022); Norwegian Ministry of Culture and Equality. https://tiny.pl/wdmh9 (access: 1.11.2022).

keenness and ability to contribute to the class, which Honneth and Jordet[24] argue is the key expression of social inclusion.

Conclusion

This study offers knowledge about a teacher's experience of social inclusion in one of her classes in the DICU-project. The teacher's curiosity and awareness of her students' ability and keenness to contribute with their own experiences in and through dance could be important skills for working within national policy documents in Norway. With national political ambitions to make cultural schools an impetus for integration and inclusion in Norway, more research on teaching and learning experiences is needed. Facilitating dance teaching with a dedicated focus on integration and inclusion also involves a discussion, as Westby[25] also suggests, on the content, methods and assessment practices used in dance in both cultural schools and primary schools.

According to Norwegian national policy documents, the aim of cultural schools is to acknowledge the students' experiences, to help them develop their empathy, allow them to express themselves and enable them to participate with others through cultural activities. Allowing individual students to experience love, rights and solidarity[26] within the guidelines of the DICU-project may pave the way for developing dance as a method for social inclusion.

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24 Honneth A.: op. cit.; Jordet A.: op. cit.

25 Westby I.A.: Undervisningsfaget musikk i kulturskole og grunnskole: to sider av samme sak? (In:) Angelo E., Rønningen A., Rønning R. J. (eds.): Forskning og utvikling i kulturskolefeltet: IRIS—den doble regnbuen. Oslo, 2017, 134–156.

26 Honneth A.: op. cit.

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Socially inclusive education and co-creation under the auspices of The Norwegian Flute Ensemble

Introduction

The social aspect of participating in a music ensemble has been widely discussed, and the positive impact upon social skills has furthermore been substantially demonstrated. Indeed, there is a substantial amount of literature investigating how music ensemble participation both facilitate and prevent social inclusion. The authors of this text have worked for several years with The Norwegian Flute Ensemble and aim to develop the ensemble's future activity with this in mind.

Flute ensembles as we know them today started to appear in the middle of the twentieth century, revitalizing a consort tradition found in Early Modern societies where a number of similar instruments were joined together in ensembles. Although the most commonly known consort constellations were based on viola da gambas or lutes, there were also consorts using flutes of various kinds. The same is found within ethnic music that also uses various constellations of flutes.

A classical, traditional flute ensemble, today, mostly consists of piccolo flutes, concert flutes, alto flutes and different types of bass flutes. The modern repertoire for flute ensemble consists predominantly of transcribed music from other ensemble forms such as orchestras and string ensembles, the latter being more readily

transcribed for flutes because of the shared uniform sound quality. The repertoire of original works written particularly for flute ensembles are much rarer than the parallel repertoire for solo flute, orchestra and other ensemble constellations, and it is also narrower in its use of technical and artistic experimentation. A larger amount of the flute ensemble repertoire today, it seems, presents a conservative attitude, strongly founded in romantic and late-romantic aesthetics and ideals (i.e., timbre coloration, melodic lines and effects produced by different tone combinations).

An initial main artistic goal for the Norwegian Flute Ensemble was to contribute to expanding the artistic possibilities of the flute ensemble as we know it to date, to allow for contemporary composers to be inspired to create new works—and new kinds of works—for this type of orchestra. To reach such a goal, the Norwegian Flute Ensemble soon became a medium for artistic research. In 1993, the head of Royal College of Art at the time, Christopher Frayling, proposed a distinction between research *for*, *through* and *into* artistic practice which, in 2006, was revised by prominent theoretician Professor Henk Borgdorff to become a distinction between three kinds of artistic research: research *on* the arts (like academic art history, musicology, etc.); research *for* the arts (applied research, the development of insights and instruments that may be used in practice); and research *in* the arts (research through the very artistic creativity).

The work with the Norwegian Flute Ensemble has utilised artistic research of all three sorts suggested by Borgdorff: It has been research *on* flute ensemble playing when we have studied the traditional repertoire and traditions within the field. It has been research *for* flute ensemble playing when we have tried to develop alternative possibilities of playing technique, etc. And it has been research *in* flute ensemble playing in so far as the crucial research "method" having been used is playing our flutes and experimenting with the sound and technical possibilities in all the flute types of a flute ensemble[1].

1 The Norwegian Flute Ensemble represents a cornerstone at the Department of Classical Music, Faculty of Fine Arts. The ensemble early became very important in building the UiA flute environment, which, today, is Norway's largest of its kind. A prerequisite for involving students

Purpose of this article

Our primary research question has been how engagement in a music ensemble can facilitate social inclusion. The basis for our deliberation is the activity of The Norwegian Flute ensemble and its potential influence on social inclusion on various levels. Since its origin as a student-based ensemble in 2008, under the name of Agder University Flute Ensemble, The Norwegian Flute Ensemble has grown to be the largest ensemble of this type in Norway and has cooperated across several different sectors within the cultural field. The ensemble still maintains a close relationship to flute students at the University of Agder and the authors argue that the ensemble's broad range of activities can facilitate processes of social inclusion for students coming from abroad as well as younger students who wish to develop their musical skills. In addition, flute students at the University of Agder's music department benefit from an enhanced professionalization through training in entrepreneurship and project management skills.

Ideas and literature[2]

Since this article is also addressing a specific Norwegian context, we include the Norwegian Act Relating to Universities and University Colleges. This act regulates students' learning environment by stating the responsibilities of the student board, which shall ensure "that the learning environment in the institution, including the physical and psychological working environment, is fully satisfactory based on an overall assessment of considerations for the health, safety and welfare of the students"[3]. We argue that a socially inclusive

in work with ambitious artistic goals has been to facilitate a learning trajectory characterized by cooperation, co-creation and social inclusion.

2 The literature for this article consists of studies published either as articles or book chapters and was retrieved through Web of Science, Google Scholar and ERIC using "music ensemble" and "social inclusion" as primary terms.

3 University and University Colleges Act. (2005). Act relating to universities and university colleges, Lovdata. LOV-2005-04-01-15.

education, as outlined in this article, complies with students' right to welfare as stated by this act. We are also referring to the statutes of The Norwegian Flute Ensemble, which are unpublished but available upon inquiry to both authors of this article.

The literature reviewed for this article can be thematically divided into two sections. First are articles and book sections about music ensemble participation and how this participation can facilitate social inclusion. This also includes various critiques of the El Sistema project and forms the biggest part of the literature reviewed. The second section regards source material on how music students achieve enhanced professionalization through participation in music ensembles.

A scoping review was published in 2021 that investigated research on both El Sistema and El Sistema-inspired music education programmes[4]. It strongly suggested that "Sistema-inspired music education programmes have great potential for positively impacting students, particularly in terms of musical and social-emotional development" although this "requires context- and student-specific teaching, curricula, and community support"[5]. The need for contextualization is supported, for instance, by articles by Monica Lindgren, Åsa Bergman and Eva Sæther about two ethnographic studies on the programme. They reveal that "the students are primarily positioned as representatives of the *El Sistema* community, rather than as independent agents that are in control of the music and of their learning"[6]. The general context of how the El Sistema programme has been applied is not directly transferable to the context in which The Norwegian Ensemble operates, but we want to draw attention to the potential for musical and social development that the ensemble infrastructure can facilitate.

4 Bolden B., Corcoran S., Butler A.: A Scoping Review of Research that Examines El Sistema and Sistema-Inspired Music Education Programmes. "Review of Education", 9 (3), 2021, 1–23.
5 Ibidem.
6 Lindgren M., Bergman Å, Sæther E.: The Construction of Social Inclusion Through Music Education: Two Swedish Ethnographic Studies of the El Sistema programme. "Nordic Research in Music Education", 17, 2016, 65–81.

The remaining part of this section of the literature review is focused on students with migrant backgrounds and how their participation in a music ensemble facilitated social inclusion. Although this context is also not directly applicable to The Norwegian Flute Ensemble, it is worth studying how this facilitation ocurred. Renée Crawford reports from the Australian context and her work with refugee children. She argues that music education acts as a vehicle for social inclusion based on reports from teachers because "intercultural competencies and socially inclusive behaviours are embedded in their music programmes"[7]. She also indicates personal wellbeing and enhanced engagement with learning as additional themes related to how music education engaged young refugee students[8]. In 2022, there was also published a scoping review on the topic of music in migrant health research, remarking that "positive contribution of music as an arts-based method in migrant health research, practice and policy is broadly supported"[9].

The second section of this literature review was focused on how music students have achieved enhanced professionalization due to participating in music ensembles. Andrea Creech, Maria Varvarigou and Susan Hallam published a substantial text on this topic in 2020, including a chapter on participation in extra-curricular activities which foster non-formal learning for younger students. Reporting from several youth development programmes, they suggest that extra-curricular music activities "may function as a context where young people can freely explore their possible selves, developing

7 Crawford R.: Beyond the Dots on the Page: Harnessing Transculturation and Music Education to Address Intercultural Competence and Social Inclusion. "International Journal of Music Education", 38 (4), 2020, 537–562.

8 Crawford R.: Socially Inclusive Practices in the Music Classroom: The Impact of Music Education Used as a Vehicle to Engage Refugee Background Students. "Research Studies in Music Education", 42 (2), 2020, 248–269.

9 MacFarlane A., Phelan H., Tighe S.M., Garry F. and P. Punch P.: The Use of Music as an Arts-Based Method in Migrant Health Research: a Scoping Review. "The Annals of Family Medicine", 20 (Supplement 1), 2022, 27–28.

personally meaningful narratives around the role that music learning and participation plays in their lives"[10].

Also worth mentioning, in this review, is Emily Frankenberg et al. and their article on musical training and its influence on acculturation processes in migrant children. They report on a study done with extra-curricular activities, arguing that:

> music program participants who had performed in musical ensembles showed larger increases in orientation to mainstream culture over a period of 1.5 years than control students who had not received extended music tuition[11].

The Norwegian Flute Ensemble—towards inclusion

The Norwegian Flute Ensemble was founded in 2008 by then associate professor of flute at the University of Agder, Jørn Schau. Before the ensemble was formally established, the flute department at the University of Agder had organized regular ensemble activities for its flute students since 2000, promoting multiple flute instrumentations and ensemble activities. The ensemble operates on a project basis and performs with between 5 and 21 members, depending on the repertoire and the purpose of particular projects. It contains of flute students at the University of Agder, flute teachers at music schools and music comprehensive schools, mainly in Southern Norway and flute professionals from the Kristiansand Symphony Orchestra.

The word *co-creation* is used in the title of this chapter. This refers to working methods where the term *togetherness* (understood as working together) is central. Co-creational processes take place at several levels within The Norwegian Flute Ensemble and affect both the artistic results and the activity portfolio as a whole. Here we refer

10 Creech A., M. Varvarigou M., Hallam S.: Contexts for Music Learning and Participation: Developing and Sustaining Musical Possible Selves. Great Britain, 2020.

11 Frankenberg E., Fries K., Friedrich E.K., Roden I., Kreutz G., Bongard S.: The Influence of Musical Training on Acculturation Processes in Migrant Children. "Psychology of Music", 44 (1), 2016, 114–128.

to the ensemble's players, who represent different segments and layers of professional and educational music environments. Co-creation is a keyword and must work across these layers in the process of achieving artistic results. The word *co-creation* also covers processes that involve preparation, organization and administration in achieving the general goal and in the activities carried out.

The Norwegian repertoire for flute ensemble is restricted, and the main artistic goal was to inspire composers to write new music for multiple flutes, and to expand the existing flute ensemble repertoire. Another intention was to create a teaching supplement to the traditional master-apprentice tuition in ordinary University flute teaching. The instrumental work within the ensemble focusses on intonation, balance, repertoire knowledge and technical skills, and thereby fulfills the one-to-one university flute teaching format. The flute ensemble allows students develop a sonic identity, a sense of flute sound unity in addition to more traditional chamber musical and orchestral skills.

The Norwegian Flute Ensemble has also become a device to inspire younger players in the region and strengthen the visibility of flute activity in Southern Norway. The ensemble's statutes were revised in 2016 to reflect this mandate:

> §1 Purpose
>
> 1.1 [The Norwegian Flute Ensemble's] purpose is to create and maintain a high level of artistic activity, and facilitate a good social environment for skilled flute players who are currently or formerly affiliated with Southern Norway, independent of gender, political affiliation or religion.
>
> 1.2 The ensemble shall predominately consist of current or former flute students at the University of Agder, professional flute players living in the region, or others who are in other ways affiliated with the region, who can be considered to maintain a professional or semi-professional level.
>
> 1.3 The Norwegian Flute Ensemble will take action to facilitate the musical and personal development of all members through active ensemble performance.

1.4 The Norwegian Flute Ensemble will take action to facilitate decision making among all members, in order to develop leadership and organization skills, as well as enhanced understanding of democratic processes[12].

The activities of the ensemble that we have included in this study spread across three major areas. The first area relates to the ensemble's artistic output in the form of recordings and concert performances, as well as the previously held rehearsals. The second area consist of flute seminars arranged and hosted by the ensemble, while the final area relates to issues of entrepreneurship and management.

Since 2014, The Norwegian Flute Ensemble has hosted several pedagogy seminars on a quasi-regular basis to which amateurs and young beginners are invited. Here, over the course of a weekend, they perform in smaller ensembles tutored by members of the ensemble and the weekend ends with a concert performance with everyone together.

According to the statutes mentioned above, the ensemble's steering group has always consisted mainly of current flute students at the University of Agder's music department. This provides a principal advantage worth discussing in this article. Students, and by extension the student community, are directly engaged in planning projects for the ensemble, which facilitates the development of entrepreneurship and management skills. This includes preparing applications for funding, planning concerts and performances, as well as organizing concert tours and the above mentioned pedagogy seminars. The musicians of tomorrow need to have additional knowledge and qualities. Of course, the level of individual musical and instrumental skills should always be especially emphasized, but for many this is not enough in itself. In real life, the line between performing, teaching, researching, organization and production is thin. The fact is that most flautists need to do a bit of all of these things, also because of the relatively restricted numbers of purely performing positions. Jørn Schau, co-author of this article and founder of The Norwegian Flute Ensemble, wanted the ensemble to become a platform to complement

12 The Norwegian Flute Ensemble Ensemble. Statutes (revised 2016).

and strengthen the traditional pedagogical practice in the education of flautists and flute teachers. Alongside artistic results, artistic research, recordings and concerts performed by the ensemble, students have been challenged with tasks on promotion, organization, practical facilitation, as well as economy.

A complete list of activities is available on The Norwegian Flute Ensemble's webpage, which is currently under construction, but here we quote from the booklet of the recently recorded album *Symphonies for Flute Ensemble*:

> The ensemble gives regular performances in their home district of Southern Norway, and has performed at festivals such as The Kristiansand International Music Festival (2009 and 2010); Second International Flute Convention in Nice, France (2010); IV International Flute Festival in Poznań, Poland (2013) and The Norwegian Flute Festival (2015)[13].

In recent years, the ensemble also performed at the 46th annual convention of the National Flute Association in the United States of America in 2018, which had been preceded by a performance in Oslo. The performance activities mentioned here are only examples from the ensemble's CV, which includes 7 CD recordings and numerous appearances over the last decade.

Based on the activity portfolio of The Norwegian Flute Ensemble as described above, we can identify three levels of socially inclusive education: university students, amateurs, and young beginners. As members of The Norwegian Flute Ensemble, the flute students at University of Agder receive formal and non-formal learning that enhances their level of musicality. Furthermore, they participate in the ensemble's steering group, and thus develop and inspire their approach to entrepreneurship as well as organization skills. Since the ensemble also regularly organizes seminars for amateurs and young beginners, amateur flute players with occupational or academic interests other than musicare invited to enhance their individual

13 Schau, J.E.: Symphonies for Flute Ensemble [CD Booklet], EMK Records, No. 540335, 2018.

musical and social skills. This also extends to the third and final area; young beginners receive formal training adapted to their level through the ensemble's pedagogy seminars.

Conclusion

How does socially inclusive practice increase the professionalism of flute students at the Music Department of the University of Agder? The social dimension of the ensemble's activities is maintained first and foremost through an organisational division. The total number of active performing members varies from project to project, and the steering group administers together with artistic director which projects are "open" and which are "closed." "Open" projects are concerts or seminars in which the repertoire is flexible enough to invite everyone on the membership list. Examples of these types are pedagogical seminars, concerts scheduled in advance, as well as tours outside Norway. "Closed" projects are projects that are centered around the music department at the University of Agder and may have specific demands with regards to seating and number of parts, such as specific commissions or CD recordings.

The ensemble also accepts commissions on short notice, which leaves less time for managing participation outside the music department. This division between "open" and "closed" projects lead to a varied and flexible rehearsal schedule with members performing together in different venues throughout the years, which in turn facilitates the social development of participating members. They must therefore navigate social relations both during rehearsals and performances and outside them during social activities, whereby they learn to adopt a socially inclusive behaviour in order to strengthen and develop their own musical skills.

The portfolio and activities of The Norwegian Flute Ensemble are based on ambitions to develop of the flute ensemble as an artistic medium, as well as on an argument that flautists of the 21st century need a broader set of skills than those normally offered in traditional courses and music performance study programmes. Creative approaches, problem-based learning, interdisciplinary projects and collaboration with off-campus institutions have therefore been

essential components within the activities of the Norwegian Flute Ensemble. Professionalism for a contemporary musician will also include elements such as knowledge and skills of “how to run”, “how to lead and manage”, how to facilitate musical experience for different types of audiences and how to implement pedagogical aspects in performative settings.

Traditional basic skills within music performance and instrumental mastery often represent only some of several competences needed for contemporary musicians to launch a successful career. This is especially evident for the flautist, where the number of purely performing and orchestral positions are limited, and careers within what can be called freelance environments are highly likely for future employment. Furthermore, equipping students with skills that correspond to the range of demands they are likely to encounter, is not only based on economic arguments. More importantly, it is grounded on the need to adapt to the greater diversity and complexity of today’s music industry and of cultural life in general.

Learning and developing skills of collaborating and co-creating is indeed a complex exercise. Within a music ensemble, as in our case, it is more complicated than ever because of the number and diversity of tasks. Artistic, organizational and administrative cooperation in a professional or at least semi-professional music ensemble must be treated as different disciplines which require different abilities and skills regarding communication and an eye for overview and detail.

Being a member of The Norwegian Flute Ensemble means having to take overall responsibility both in terms of general management and in every aspect and in all stages of a single production. In the context of a university learning environment, this calls for an extended methodology where elements such as social inclusion, tolerance and social behaviour must be clearly addressed.

An important dimension of developing professionalism is having a global mindset. This is the reason why The Norwegian Flute Ensemble has added international impulses to its portfolio through tours abroad and bringing in international soloists to the ensemble. It is also the reason why the ensemble always welcomes international students and guest lecturers. In this way, the ensemble has also responded to the University of Agder’s own international strategies

that are incorporated at all levels in the university. Understanding the diversity of traditions and the worldwide complexities of trade and employment opportunities in the arts is important for all art students today. This dimension of social inclusion also extends to intercultural competencies. The percentage of international students coming to the University of Agder's music department has been steadily increasing over the past ten years, with incoming students representing other European countries as well as Asian countries. The working language in the ensemble has, to a larger extent, become English to facilitate communication both during and outside rehearsals. Socially inclusive behaviors are therefore naturally extended to include cultures and countries other than just Norway.

From the educational standpoint, according to the artistic director of the Norwegian Flute Ensemble, it has been clearly stated that an international environment among ensemble members is necessary to develop professionalism. Traditionally, being a classical musician has always been an international vocation, where the quality and performance of the art itself overshadows national affiliation.

At the level of a learning environment where musical co-creation is central (e.g., in a musical ensemble), an international environment will enhance cultural competence, and in a society such as ours, it will also contribute to the increase of transculturality. Furthermore, we know that cultural competence and global mindsets have become crucial for students to be able to pursue a successful career, and that cross-cultural and collaborative thinking strengthens competences in language and communication and affect aspects like integration, tolerance and social inclusion.

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Towards social responsibility and tolerance: student participation in socially engaged music projects

Introduction[1]

> It was more powerful, poignant and greater than I had expected. I find it incredible when people with such different backgrounds, both people from rehabilitation and us from the university, all with diverse backgrounds in music, how we managed to write this together. How much energy it produces. And how much it is possible to do in such a short time when many people come together, because it can become complicated and conflicts can arise when people have such varying tastes, styles and opinions[2].

1 This research was funded by the Iceland University of the Arts' Research Fund. I would like to thank Sigrún Sævarsdóttir-Griffiths for allowing me access to Korda Samfónía and all the research participants for sharing with me their experiences and personal stories. I would like to thank Kimberly Cannady for her help and support.

2 All direct quotations from students that can be found throughout the chapter come from interviews that I took in June and July, 2022 (see methodology section for further information). I will not make a reference to "personal communication" after each quotation.

This is how a music student from the Iceland University of the Arts described to me her experience of participating in the band Korda Samfónía[3], which is socially engaged and participatory music project. In this chapter, I examine how higher education music students, who participated in Korda Samfónía, experienced it and what they felt they had learned. Social engagement and civic responsibility have recently become essential to universities' missions[4]. I use Korda as a case study to unpack the potential of socially engaged projects to develop a sense of social responsibility and tolerance among students. The findings show that students experienced that they had learned various skills, both personal and musical, and had increased their social awareness. Through my conversations with students, however, it became clear that these types of projects are most successful in fostering a sense of social responsibility when students themselves have experienced hardships that reflected the experiences of non-student participants. Or when students are, for other reasons, already sensitive to issues of social injustice.

Purpose of the work

The chapter seeks to explore the impact of socially engaged and participatory music projects on students entering higher education in music and to better understand if they support students in fostering social awareness. It focuses on exploring if and how participating in

3 The name of the band Korda Samfónía is a play on the words Chords (Korda) and Symphony but by using "Sam" it indicates togetherness as the preposition sam translates to "together". Sam is the first half of the term society (samfélag) which suggest that Korda Samfónía is where the Chords come together.

4 Gaunt H., Duffy C., Coric A., González Delgado I.R., Messas L., Pryimenko O., Sveidahl H.: Musicians as "Makers in Society": A Conceptual Foundation for Contemporary Professional Higher Music Education. "Frontiers in Psychology", 12, 2021, 3. https://tiny.pl/wd7p3 (access: 13.06.2022); Kenny A.: Making Space: Expanding Professionalism through Relational University-Community Partnerships'. [In:] Expanding Professionalism in Music and Higher Music Education, Westerlund H., Gaunt H. (eds.). London, 2021, 30–41.

a collaborative musical project with a group of individuals with diverse backgrounds can develop active social responsibility among music students. I examine the experiences of music student participating in Korda Samfónía as a case study to explore these issues. Through this research, I consider how such musical activities can foster empathy, tolerance and understanding, while being aware that these are all personal attributes that relate to global and democratic citizenship and social justice.

Theoretical context

I have been teaching in higher music education (HME) for the last twelve years. During that time, I have detected a change in higher education in general, but also specifically within music education, which reflects changes in society at large. There is an increased demand that universities "open up" and take an active part in society, look beyond their "ivory towers" to impact on and engage with their communities and larger societal issues. Universities are attempting to meet this demand by offering "outward-looking, 'real world' degrees"[5]. Related to these changes, the global field of music education has been experiencing an:

> awakening […] linking music education to the challenges of urban education, gender and sexual inequality, class difference, cultural identity, racial segregation, and corporate intrusion into and control over music education[6].

Grant argues that "discipline-specific knowledge and skills" that have been the central (or only) objective of higher education are no longer sufficient[7]. Sloboda has urged educators, researchers and leaders of

5 Grant C.: Developing Global Citizenship in Tertiary Performing Arts Students through Short-Term Mobility Programs. "International Journal of Education & the Arts", 19, No. 15, August 1, 2018. https://tiny.pl/wd7l7 (access: 12.04.2022).

6 Cathy B., Schmidt K.P., Spruce G., Woodford P.: The Oxford Handbook of Social Justice in Music Education. Oxford, 2015.

7 Ibidem.

HME to revise how their institutions can go beyond their contribution to musical culture to include the needs of broader society[8]. Gaunt et al. call for musicians to become "makers in society" and for HME to examine how musical practices are of societal value and "how they may be part of nurturing flourishing and inclusive societies for the long term"[9]. But how do students become musicians who are "makers in society", and how do HME institutions make meaningful contributions to their communities? One way to achieve it is to "empower graduates to make responsible, responsive and informed contributions to their local and global societies"[10], as well as to encourage students to develop democratic and global citizenship with an understanding of social responsibility. Musicians of the future who develop these skills may have a better chance of contributing to the process of building an inclusive society and better prepare for the unknown future that awaits us all[11].

The chapter draws on scholarship from education and community music to frame the discussion of whether and how participation in a socially engaged and participatory music project develops social awareness among a group of students. Turino states that participatory music-making projects "can be potent resources for social change"[12] and educational scholarship seems to echo this. Social collaboration in education can develop an understanding of democratic

8 Tregear P., Johansen G., Jørgensen H., Sloboda J., Tulve H., Wistreich R.: Conservatoires in Society: Institutional Challenges and Possibilities for Change. "Arts and Humanities in Higher Education", 15, No. 3–4, July 1, 2016, 277. https://tiny.pl/wd7l1 (access: 29.06.2022).

9 Gaunt H., Duffy C., Coric A., González Delgado I.R., Messas L., Pryimenko O, Sveidahl H.: op. cit., 3.

10 Ibidem, 3.

11 Barnett R.: Learning for an Unknown Future. "Higher Education Research & Development", 31, No. 1, January 1, 2012, 65–77. https://tiny.pl/wd7lp (access: 1.07.2022).

12 Turino T.: Music, Social Change, and Alternative Forms of Citizenship. (In:) Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis, Elliott D., Silverman M., Bowman W. (red.). Oxford, 2016, 298. https://tiny.pl/wd7l4 (accsess: 9.10.2022).

citizenship[13]. Bourke et al. argue that to ensure that students will be ready to "take on the role of adult global citizens and associated responsibilities", they need to have developed the relevant "skills, values and attitudes as opposed to simply the acquisition of knowledge and understanding" which can be produced by working with communities outside the university[14]. Attributes of global citizenship include:

- well-informed global world view,
- cosmopolitan outlook as well as local perspective on social and cultural issues,
- cross-cultural understanding and awareness,
- respect for cultural and social diversity and difference,
- empathy and sensitivity toward people of different genders and the ability to work with them; age, ethnicity, culture, religion and political persuasion,
- high regard for human rights, social justice and equity,
- sense of social, moral, ethical and practical responsibility, both individual and civic,
- mature judgment and understanding of social and ethical implications of actions,
- aspiration and ability to contribute to the intellectual, cultural and social life of local, national and international communities in a full and meaningful way,
- awareness of and respect for social, biological, cultural and economic interdependence of global life, as well as concern for the environment[15].

It is a rather ambitious goal to instil these attributes in students during a three-year university degree. Scholars agree that one way of

13 Todd S.: Culturally Reimagining Education: Publicity, Aesthetics and Socially Engaged Art Practice'. "Educational Philosophy and Theory", 50, No. 10, September 24, 2018, 973. https://tiny.pl/wd7lk (access: 23.09.2022).

14 Bourke L., Bamber Ph., Lyons M.: Global Citizens: Who Are They? "Education, Citizenship and Social Justice", No. 2, July 1, 2012, 163. https://tiny.pl/wd7l2 (access: 7.06.2022).

15 Grant C.: op. cit., 3.

working with issues of social justice and awareness among students is to move beyond the traditional classroom and engage with society[16]. Research has shown that such field experience can provide a "means for students to develop tools to be responsive to context, broaden social awareness, examine previously held assumptions"[17]. It can also "nurture the development of socially responsible musician's identity … [and] a way to prepare students for working in and with diverse communities and societies in the changing world"[18]. Research has also shown that students developed increased tolerance, flexibility, and empathy by working with individuals outside the academy in a "real world" setting[19].

16 Longo N.V.: Why Community Matters: Connecting Education with Civic Life, New York Press, 2012; Bartleet B.L., Carfoot G.: Desert Harmony: Stories of Collaboration Between Indigenous Musicians and University Students. "International Education Journal", 12, No. 1, 2013, 180–96; Westerlund H., Partti H., Karlsen S.: Teaching as Improvisational Experience: Student Music Teachers' Reflections on Learning during an Intercultural Project. "Research Studies in Music Education", 37, No. 1, July 1, 2015, 55–75. https://tiny.pl/wd7l6 (access: 18.03.2022); Nichols J., Sullivan B.M.: Learning Through Dissonance: Critical Service-Learning in a Juvenile Detention Center as Field Experience in Music Teacher Education. "Research Studies in Music Education", December 1, 2016, 38, No. 2, 155–71. https://tiny.pl/wd7lv (access: 18.03.2022); Grant C.: op. cit.; Kenny A.: Exploring Student Learning and Leadership through a University-Community Choral Initiative. "British Journal of Music Education", July 2018, 35, No. 2, 203–16. https://tiny.pl/wd7l (access: 18.03.2022); Brøske Ågot B., Storsve V., Sætre J.H., Vinge J., Willumsen A.: Musicians for the Intercultural Society: Student Involvement in International Projects. (In:) Becoming Musicians. Gies S., Sætre J.H. (eds.). Oslo, 2019, 219–238.

17 Kenny A.: Exploring Student, op. cit., 204.

18 Thomson K.: World In Motion Ensemble: My Professional Journey with Refugee Musicians and Music University Students. [In:] Expanding Professionalism in Music and Higher Music Education. Westerlund H., Gaunt H. (eds.). London, 2021, 141.

19 Bartolome, "Growing Through Service". Bartolome S.J.: Growing Through Service: Exploring the Impact of a Service-Learning Experience on Preservice Educators. "Journal of Music Teacher Education", 23, No. 1, September, 2013, 79–91. https://tiny.pl/wd74q (access: 3.08.2022).

Material and methods—the case study

Over the past few decades, there has been an increasing number of socially engaged and participatory music projects that work with diverse communities. These include projects that work with people in detention (e.g., in prisons, refugee camps, asylum-seeking centres), in health care settings (hospitals, nursing homes), and with people of all ages, abilities and backgrounds. These projects are a testament to the belief that music and music-making can bring about positive experiences and change in people's lives. One example of a socially engaged and participatory music entity is MetamorPhonics (MP), a Community Interest Company that "creates unique, inclusive environments for music making, with students in higher education and adults in recovery, including people with lived experiences of homelessness"[20]. Sigrún Sævarsdóttir-Griffiths founded MP and is both the artistic director and leads the bands. It was established on the basis of the Messengers ensemble set up by Sævarsdóttir-Griffiths in 2012. The Messengers band was a student placement at the Guildhall School of Music and Drama (in the UK) and was made up of music students and people with lived experience of homelessness. Sævarsdóttir-Griffiths later established MP and founded other bands in the UK, US and Iceland. MP is the parent organization of Korda Samfónía, the case study for this research project.

MP creates bands, each with its own identity, in collaboration with HME institutions, orchestras, occupation rehabilitation centres and homeless charities[21]. The bands are led by experienced professional musicians and focus on collective and collaborative composing processes, resulting in high-quality music created and owned by all band members. The bands co-create all the music and lyrics once

20 https://www.metamorphonics.co.uk/about-us/ (access: 9.08.2022).

21 Current partners include Guildhall School of Music and Drama London, Iceland University of the Arts, De Montfort University Leicester, The Iceland Symphony Orchestra, The Philharmonia Orchestra London, Reykjavík Music City, Choir With No Name London, The Centre Project Homeless charity Leicester, Dear Albert Addiction Rehabilitation Support Charity Leicester, Occupational Rehabilitation Centres (in Hafnarfjörður, Akranes and Suðurnes).

they get together. The reception of the bands demonstrates the quality of the work created. Korda Samfónía's (based in Reykjavík, Iceland) first concert was nominated to the Iceland Music Awards as "Musical Event of the Year", and The Messengers (based in London, UK) have been invited to perform at prestigious music festivals such as Field Day Music Festival in Victoria Park and Walthamstow Garden Party. The Messengers and Korda Samfónía have recorded and released albums (available on Spotify). Musical knowledge or experience is not a prerequisite for joining the bands. They include both highly skilled musicians and people with no prior experience in composition, writing lyrics or music making in general. The MP model differs from many community and socially engaged music projects. This difference stems from the combination of and collaboration between HME students and adults in recovery (band membership is equally split between the two groups).

For this chapter, I will explore the Korda Samfónía band. It was founded in 2021 and gave two public concerts (in May 2021 and May 2022) during its two years of activity (with two different groups of participants). The band members consist of music students from Iceland University of the Arts, individuals who have been in occupational rehabilitation or received mental health support, and professional musicians who lead the project. Each year the band meets three times for an intensive stretch of work over three or four full days. At the end of the final session, the band gives a public concert where it performs co-created new repertoire. A total of 38 people participated in the 2021–2022 edition. For music students, participation is credit-bearing and elective. Students receive 6 ECTS for participation in both the autumn and spring semester. Participating students come from different study programmes within the Iceland University of the Arts (both bachelor and master levels). They apply to participate and are chosen based on their instrument (to ensure a balance in the band). The number of students depend on how many participants come from rehabilitation centres (so far, all students who have applied have been selected). The latter came from three occupational rehabilitation centres and Hugarafl (a mental health support NGO). They had all participated in song-writing workshops (as part of their rehabilitation) with the project's leaders before joining the band.

Participation in Korda is voluntary and not part of any official rehabilitation programme. Those who joined from rehabilitation centres had varying musical experiences ranging from no prior experience to being semi-professional musicians. However, most participants could be placed somewhere in the middle, having some musical skills on an amateur level.

Data Collection and Analysis

I used a mixed-method approach for this research. I participated as a cellist in Korda Samfónía in both 2020–2021 and 2021–2022 and I identified myself as a researcher of the project to all participants in the band while carrying out participant observation. I conducted semi-structured qualitative interviews with students about their experience participating in Korda. The interviews were transcribed, coded, classified, thematically analysed and contextualised with the participant observation.

Participants

I interviewed eight current students and one former student who had transitioned into an assistant band (and project) leader. Six of the interviewees identified as females and three as male. Students came from the following study programmes: Creative Music Communication (3); Music Education MA (2); Composition (1); NAIP (New Audiences and Innovative Practice) (1); and Performance (1). Sixteen students participated in the 2021–2022 edition of the band, so interviews were conducted with half of the students who participated.

I would like to note that the experiences of other band members, those who came from rehabilitation centres, are also of value and their voices would be an essential part of a more extensive examination of Korda. Since, in this chapter, the focus was on students, these individuals were not part of this data set. In some instances, my interlocutors spoke about how they perceived the participants from rehabilitation centres had experienced the project (and how the interlocutors felt that it had impacted those participants). These comments are only meant to contextualise and provide further insight into the students'

experiences and are based on their own perceptions. As this chapter comes from a larger research project, the voices not included in this chapter will be given space in a later publication.

Results

The thematic analysis revealed three themes: 1) student learning; 2) different roles that the students took on; and 3) how students viewed other participants in the band. The focus will primarily be on the first theme of student learning and the three subthemes that emerged: 1) music skills; 2) personal skills; and 3) social awareness. However, I will begin by discussing the other two themes which will contextualise the student learning.

Roles of students in the band

Students came to the band with different backgrounds, skills and knowledge, and took on different roles. These roles were not prescribed beforehand and not assigned by the band leader, although the role they took was impacted by the instrument they played and who else was in the section. Some students saw themselves mainly as musicians, performers or composers, indicating that their project experience was perhaps mostly a musical one. One student stated, "since my section only had music students or professional musicians, I did not really have the role of advising or supporting other participants". Of course, all participants were active in the process of writing songs and performing music together, so everyone was a musician, composer and performer by default. Some students identified more with these roles, whereas others took on positions that prioritised the social and community side of the project. My interlocutors explained that they had tried to "create a positive environment" or "ensure that everyone had a voice that was heard" or were "pep" people. The one who identified as a "pep" person explained that other members in his section were much better instrumentalists than he was, so his role was to "keep spirits high" and to "provide emotional support". Others took on the role of a section leader, assistant leader

or advisor and felt that their role was to support the band leader and help in their sections. I would argue that the students' own positioning within the project and their roles impacted on what they learned as it is directly linked to the tasks they took on and the work they did.

Students' view of the participants from rehabilitation centres

Interlocutors spoke of their interactions and experiences of the participants who came from rehabilitation centres and how much it gave them to see their positive reactions and development in the band. Students found it powerful how participants with low self-esteem or who were clearly dissatisfied with themselves grew throughout the project. One mentioned how participants "overcame the 'I can't do anything' narrative" as the project developed, and "they experienced that their voice was heard and valued and that they were able to contribute to the music making in a meaningful way". The students noted that as the project went on (and between the two project years), they saw a change in the participants. They were more secure with themselves, demonstrated increased self-respect and were "happy to take on more leading roles". Several students revealed that what gave them the most was seeing how happy and proud the rehabilitation participants were after the final concert. That was the highlight that made them feel the project was significant and worthwhile. I would like to stress that it was not the goal of the research to have music students speak for other participants, but I think these stories give an insight into the student's perceptions of the project, and it feeds back into their own experiences.

It came clearly to me, through my discussion with the students, that they were mindful of the contribution everyone made and that they valued the different perspectives, knowledge and approaches participants brought with them. I never got the sense that the students saw themselves as better or placed them as "saviours" of the participants that came from the rehabilitation. Grant has explained how students can have difficulty seeing collaborative projects in the field as "primarily as a learning experience, rather than a volunteering program to 'help' or provide service to the less fortunate" that can

reinforce prejudice[22]. Kenny has also problematized university-community partnerships and explained the possibility of reinforcing stereotypes amongst university students and reinforcing perceived divides between students and other participants[23]. I did not feel this was the case in this project and the interaction I observed between participants seemed to be on an equal basis. One student described it as follows: "In my section, I was surrounded by really experienced musicians… I really profited from those experiences… It was a collaboration based on total equality." Although, as described above, students did take on the roles of leading section work regarding time management or ensuring that all participants took an active part in the work. Sometimes that included listening to a fellow band member's idea and bringing it forward to the larger group.

Student learning

The theme of student learning was perhaps the most pronounced and included three subthemes, which I categorised as music skills, personal skills and social awareness. I chose to use the term "skills" with an intention for it to encompass a wide range of competencies and abilities ranging from social awareness to technical proficiency. Thus, I do not use it in a narrow pedagogical sense where it has been placed in learning outcomes alongside knowledge and competence.

Music skills

Students reported having honed an extensive range of music skills during the project. Concrete workshop skills emerged, such as group leading and learning to listen better to others. Several students spoke about the magic of "just do and not think" or "talk less and do more" and "allow silence to open up the space for good ideas" as an approach to music making. Previous research has shown similar findings that not using words is often very beneficial when working

22 Grant C.: op. cit., 17.
23 Kenny A.: Making Space, op. cit., 33.

with music[24]. Music-making has been celebrated as a particularly "democratic medium" as it "transcended other communication methods and involved a wordless knowing of others that became a basis for relationships and interactions in any social context"[25]. Students reported that their ability to be open to musical ideas and their participation in general had "opened up musical horizons", which both indicate that students worked with more diverse music than they were used to. Students also mentioned practical skills connected to music-making, such as knowing that it is okay to make mistakes and being able to compromise. Most of these can also be seen as personal skills and can be transferred between categories. My interlocutors also mentioned that "good ideas can come from everyone" and that "more diversity in the group [would] lead to more diversity in music". This shows that students were mindful of the breadth of backgrounds the participants had and saw value in working with people who were different from them. These aspects also transgress the music category in which I placed them and move easily into other themes of personal skills and social awareness.

Personal skills

There were various skills that students mentioned that they had developed or obtained that can be categorised as "personal" skills. These include flexibility, patience and empathy, skills that were also noted

24 Westerlund H., Partti H., Karlsen S.: Teaching as Improvisational, op. cit., 67.

25 Adkins B., Brydie-Leigh B., Brown A., Foster A., Hirche K., Procopis B., Ruthmann A., Sunderland N.: Music as a Tool for Social Transformation: A Dedication to the Life and Work of Steve Dillon (March 20, 1953–April, 2012). "International Journal of Community Music", 5, September 30, 2012, 203. https://tiny.pl/wd749 (access: 9.07.2022); Westerlund H., Partti H., Karlsen S.: Teaching as Improvisational, op. cit., 67; Adkins B., Brydie-Leigh B., Brown A., Foster A., Hirche K., Procopis B., Ruthmann A., Sunderland N.: Music as a Tool for Social Transformation: A Dedication to the Life and Work of Steve Dillon (March 20, 1953–April, 2012). "International Journal of Community Music", 5, September 30, 2012, 203. https://tiny.pl/wd749 (access: 9.07.2022).

in surveys of students working on projects in the field[26]. Students also developed practical skills such as time management; listening and collaboration skills; learning to create a safe space; letting go of their own ego; having the ability to learn from everyone, even those who are “far from them in society”; and working with people with different backgrounds. Students reported that they had learned to be able to read people, be responsive to others’ needs and ensure that interactions between people were respectful. They also said they had grown during the participation and felt that their self-esteem had increased. Another aspect mentioned was going “out of the comfort zone” and actually managing that quite well. Sæther argues that to achieve “fundamental learning”, one should be forced out of one’s comfort zone[27] and similar findings have been shown in other research[28]. These skills could be valuable when working on music projects, but they also relate to the third theme, which I tentatively named “social awareness”.

Social awareness

The name of this theme was informed by how my interlocutors described how they had come to understand the civic or social aspects of the project. These transcended the musical element of the work and the way students spoke of them seemed larger than personal skills. These include the awareness of how much music and music-making can impact people. Students demonstrated that they considered music valuable and that it could “lift people up”, “allow people to grow” and to “create a community”. Other research has demonstrated that students realise the value of music while working on community music projects[29]. The power of community

26 Bartolome S.J.: op. cit.

27 Sæther E.: The Art of Stepping Outside Comfort Zones: Intercultural Collaborative Learning in the International GLOMUS Camp. (In:) Collaborative Learning in Higher Music Education. Gaunt H., Westerlund H. (eds.). London, 2013, 37.

28 Westerlund H., Partti H., Karlsen S.: Teaching as Improvisational, op. cit.

29 Broeske-Danielsen B.A.: Community Music Activity in a Refugee Camp—Student Music Teachers’ Practicum Experiences, “Music Education Research”, vol. 15, No. 3, 2013.

music-making to produce wellness and happiness has also been documented[30]. Students recounted their revelations that “music works well when working with marginalised groups” and the project offered a safe space as “it is a safe space because the language and work is music”. One student commented that it was “the diverse background [of participants] that created the magic [of the music and the project]”. Another student experienced this in the following way: “Because we had people from all directions, such a large collection that it is impossible to know what is going to happen”. Other students also commented on the value of different backgrounds and cultures in collaborative projects such as these and how important it was to work with different people and groups. This idea of “diverse backgrounds” or “different backgrounds”, which was central to the project, is worth unpacking. One of the stated purposes of the research project was to examine how “collaborating with a group of individuals with diverse backgrounds” would impact students. Diversity was also a topic of conversations with my interlocutors.

Diversity can be defined in various ways, for example, in terms of ethnicity, gender, language and class. Within the band (across both the student and rehabilitation groups), there were people of colour, people of non-Icelandic nationalities, people who did not speak Icelandic and transgender people. But most participants were Icelandic, white, cisgender and spoke Icelandic. The class aspect is challenging to estimate without having collected any data on it. Still, my sense is that participants came from a wide range of class backgrounds and they also came from different areas in Iceland. There was an evident diversity within the band regarding musical experience, ranging from having no prior know-how to seasoned musicians (who were both music students and individuals from rehabilitation centres). Both the student group and the individuals from the rehabilitation centres had a background in different musical genres.

Students reported increased social awareness and spoke about the “privilege of studying music”. Kenny demonstrated in a research project that students realised their privilege of studying music and

30 Adkins B., Brydie-Leigh B., Brown A., Foster A., Hirche K., Procopis B., Ruthmann A., Sunderland N.: op. cit.

attending university when they participated in a community music project[31]. These relate to "musicians' responsibility" to society which also came across in the conversations with my interlocutors. They spoke about the importance of "giving back to society" and that music making should be accessible to all, not just the privileged few who studied music in music schools or at a university level. My interlocutors also mentioned that music was a good communication tool, a finding supported by previous research, which has demonstrated that students can develop relationships with individuals and communities through music and performance[32].

Discussion

As the results show, my interlocutors reported that they had developed various skills and social awareness. The overall experience of the project seemed positive and all claimed they would like to participate in the band again if they could. I can also testify to the positive atmosphere in the band and the community was respectful and kind. I felt that all participants (students and non-students) exhibited growth and were happy with the project's outcome. All my interlocutors experienced that they had learned something from the project. As qualitative studies usually reveal, the stories reported by individuals were different and what my interlocutors learned and took away from the project varied substantially. However, the overall experience was positive in all cases. The positivity should perhaps be taken with a grain of salt, as the students who participated in the project had applied for it specifically. They could therefore be seen as self-selected believers in the project beforehand. However, the project seems to have met their expectations, but perhaps the results would have been different with another group of students who had other outlooks on the project.

The different learnings and roles students took on within the band, which arguably are connected, seemed to be shaped by students' personal backgrounds and life experiences. For instance, students

31 Kenny A.: Exploring Student, op. cit., 212.
32 Bartleet B.L., Carfoot G.: op. cit.

who spoke most passionately about the social responsibility dimensions had thought about this issue prior to the project. It was as if they were better "tuned" into those issues than others. This manifested itself in the stories my interlocutors told about themselves, either in professional or personal contexts. Those who had had the experience of working with people from different or even marginalised backgrounds, and those who had personal experience with social, emotional or mental health issues, were more likely to comment on the social aspects of the project. Some students primarily focused on the musical or personal skills they felt they had obtained and the project did not seem to have developed a greater sense of social responsibility. Those with the knowledge or the experience of social injustice or who have struggled themselves are more likely to be sensitive to social issues. They were more likely to have developed a critical outlook and understanding of social awareness. The question is whether it is possible to attune students to social issues which project such as this could further develop. Nichols and Sullivan have suggested that adding critical readings on central problems connected with the fieldwork and facilitating discussions of the texts can help[33]. Bartleet and Carfoot have given students field diaries to encourage them "to be observant and self-reflexive"[34]. Brøske et al. argue that in collaborative learning and in cultural encounters, reflection seems to play a crucial role. They emphasize the importance of reflection both on and in action, to have a "reflective attitude towards the ideas, norms, values, beliefs and assumptions which underlie all the decisions involved in planning and undertaking music teaching and musical performance"[35]. By adding critical readings for students to discuss and encouraging reflection on the social issues of the project, students who are less open or sensitive to matters of social responsibility and tolerance might be encouraged to develop that side of their practice.

33 Nichols J., Sullivan B.M.: op. cit.
34 Bartleet B.L., Carfoot G.: op. cit., 182.
35 Brøske Ågot B., Storsve V., Sætre J.H., Vinge J., Willumsen A.: op. cit., 228.

Conclusion

All participants considered Korda Samfónía a success and the concert in May, 2022, was well received. I remember the excitement and anticipation that permeated backstage before the show began and during the celebration afterwards. Several of my interlocutors mentioned the concert as their personal highlight of the entire project; everyone came together to show the co-created music and to reap the rewards. One concertgoer told me after the concert that the most touching part had been to see how much the performers enjoyed themselves on stage.

The students reported an extensive range of acquired skills, which I categorised as musical or personal skills depending on their nuances and the context in which they were placed. They also reported on issues that I connected to social awareness, but most other skills, even those that seem the most music-specific, such as "being open to musical ideas", can transgress their category and be placed in a context of social awareness. I argue, for example, that being open to musical ideas can quickly develop into being open to new ideas in general, which is an essential social skill. Those who spoke most passionately and knowledgeably of social responsibility were those who had had the most exposure to social issues. In the discussion, I have outlined possible ways to clue in those with less experience to increase the social impact of these types of projects. Nonetheless, Korda Samfónía is an example of how social responsibility can be encouraged and fostered in a collaborative project between universities and other community entities.

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Part IV
Towards the Outsider

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Developing psychosocial competences as a response to threats related to stigma, prejudice and exclusion

We are inevitably and existentially moral beings, we will not escape our responsibility to our fellow human beings.

Zygmunt Bauman[1]

We are a "society of human animals"[2], relational beings who live in community, creating a network of mutual connections, obligations and dependencies. Throughout the life cycle, we need and seek circles of care that ensure our survival (especially during childhood), enable us to meet our needs, condition our development and are a source of multidimensional support in difficult and crisis situations.

The first circle of care—the family

The first circle of care is (and certainly should be) the parents, or other carers, present in the child's everyday life (predictable, physically and emotionally available) who are able to recognise the child's

1 Bauman Z., Haffner P., Steuer D.: Making the Familiar Unfamiliar. Conversations with Peter Haffner. Cambridge, 2012.
2 Bauman Z.: Obcy u naszych drzwi. Warszawa, 2016, 18.

needs and meet them appropriately. The family is the first small intimate group in the child's life, where the child gains bonding experiences and learns patterns and rules of behaviour in social interactions. The early developmental experiences (both positive and negative) associated with the relationship with the caregiver are brain-organising experiences. The child seeks the presence of caregivers in situations where they are experiencing discomfort or difficult emotions (anxiety, fear), related to challenges that are beyond their capacity or are perceived to be so by the child. Attentive, caring and supportive caregivers help the child to cope effectively with stress, frustration and emotional strain, thereby helping the them to build individual resources (such as a sense of agency, influence). In contrast, early adverse developmental experiences (related to deficits of care, love and support, lack of control or severe long-term stress) lead to the internalisation of an image of the world as a place characterised by chaos, danger and unpredictability. Severe long-term stress accompanying traumatic experiences (such as physical or emotional abuse, sexual abuse) is associated with long-lasting high levels of the stress hormone (cortisol), leading to damage to neurons in the hippocampus, which plays an important role in learning memory, control of emotional behaviour and regulation of the autonomic system[3]. Adverse early developmental experiences increase the likelihood of disorders in the areas of behaviour and mental and physical health in later stages of development (school age, adolescence and adulthood). According to Sue Gerhard, "(…) stress and separation can weaken the development of the immune system, while warm early relationships are likely to strengthen it"[4].

According to research, an area of the brain such as the medial prefrontal cortex becomes activated when we interact with or think about other people, but remains inactive when we come into contact with inanimate objects[5]. The readiness to interact socially is an ele-

3 Orrison W.W.: Atlas funkcjonalny mózgu. Warszawa, 2019, 7.

4 Gerhard S.: Znaczenie miłości. Jak uczucia wpływają na rozwój mózgu. Kraków, 2010, 76.

5 Eagleman D.: Mózg. Opowieść o nas. Poznań, 2018, 177.

ment of perceptual and reflexive equipment that is already apparent in the neonatal period[6]. The child seeks proximity and attention from the caregiver, activating such innate responses as clinging, screaming, smiling. Seeking proximity to other people, seeking to interact pleasantly with them and building bonds accompanies humans throughout life and is one of the essential social needs. However, there are individual differences in the intensity of this need. The inability to satisfy the need for affiliation leads to feelings of loneliness and emotional suffering.

What the child has experienced in the relationship with his or her parents (caregivers) becomes the matrix used to build relationships with other people in later stages of life. The attachment pattern formed in early childhood is one of the important factors that influence an individual's later functioning, their relationships with peers, friends and partners. Children who have developed a secure attachment pattern are characterised by an interest in their surroundings, a desire to engage with social interactions, make friends and build intimate relationships in adulthood. They can recognise other people's emotional states and respond appropriately to them. They also have the ability to self-regulate their emotional states, as well as to seek help when they experience difficulties in reducing emotional tension. Their self-image includes self-confidence, which allows them to successfully complete cognitive tasks and solve interpersonal difficult situations[7]. A secure attachment pattern is formed when the caregiver is physically and psychologically available and responsive, that is, sensitive to the signals sent by the child, able to interpret them correctly and to respond to them quickly and adequately[8]. A secure attachment pattern is also developed when the caregiver is able to respond to the signals sent by the child in an appropriate way. The functioning of children who have developed a non-secure attachment pattern is characterised by,

6 Czub M.: Wiek niemowlęcy. Jak rozpoznać potencjał dziecka? [In:] Psychologiczne portrety człowieka. Praktyczna psychologia rozwojowa, A.I. Brzezińska (ed.). Gdańsk, 2005, 44–48.

7 Czub M.: op. cit., 55–56; Schaffer R.: Psychologia dziecka. Warszawa, 2005, 128.

8 Czub M.: op. cit., 56.

among other things: insecurity in relation to their own value or a belief in the lack of self-worth; reduced ability to explore the environment; uncertainty in dealing with people; fear of rejection; isolation in dealing with others; difficulty in recognising one's own emotions; a tendency to inhibit the expression of difficult emotions or, on the contrary, to pay too much attention to the environment in order to satisfy one's own needs; a tendency to perceive other people as unfavourable and to attribute negative intentions to them. A non-secure pattern of functioning is formed in the relationship with the caregiver, whose behaviour is described by: inconsistency in meeting the child's needs or an inability to recognise and respond appropriately to signals sent by the child; a lack of sensitivity to slight signs of discomfort or stress revealed by the child; avoidance of contact with the child who is seeking closeness and support; a tendency for the child to seek comfort from others or to find solace in contact with objects (such as toys)[9]. Children belonging to the group with a disorganised attachment pattern have an increased risk of cognitive and emotional dysfunction in later life. This pattern is formed in contact with a caregiver who is violent or reveals bizarre, inconsistent, violent and fearful behaviour[10]. An important part of early childhood experiences is the experience of touch—its presence or absence. As M. Grunwald notes, "the lack of physical contact leaves (…) deep scratches that in infancy may even lead to death"[11]. A. Montagu argues that contact through touch is crucial in building a sense of security in the child's relationship with the mother and significantly influences human well-being[12]. According to S. Gerhard, "the more we are hugged, the more antibodies are produced"[13]. A.A. Schützenberger cites the existing French expression "badly licked bear", which refers to people who reveal deficits in social functioning. These deficits arise as a consequence of the premature

9 Ibidem, 58–59.

10 Ibidem, 59.

11 Grunwald. M.: Homo hapticus. Dlaczego nie możemy żyć bez zmysłu dotyku. Kraków, 2019, 39.

12 Schützenberger A.A.: Psychogenealogia w praktyce. Warszawa, 2017, 139–140.

13 Gerhard S.: op. cit., 76.

interruption of close contact with the mother (usually as a result of hospitalisation of the mother or child) and the inability to find (experience) a sense of security in later life[14].

The second circle of concern—peers

At school age, peers are the most important reference group. Belonging to a group is associated with cognitive and social benefits, such as: 1) the possibility to obtain feedback on one's own person, individual patterns of reaction, behaviour, coping with difficult situations; 2) the improvement of acquired skills and the development of new ones (such as: cooperation, conflict resolution, communication; exerting influence; competition, leading the group); 3) the opportunity to get support in difficult situations; 4) experiencing a sense of belonging, entering into friendships and intimate relationships; 5) the opportunity to experience a sense of security, resulting from contact with like-minded and like-behaved people with common passions, interests, etc.[15]

During adolescence, the group becomes a "vehicle for change"[16], helping the adolescent to reject family patterns and values, as well as to make changes in the way they function and to test new rules. Being rooted in a peer group and finding one's place in it helps to gradually become emotionally independent from parents, initiating the process of searching for one's own developmental path and building a mature identity[17].

As D. Eagleman notices "As we grow older, our social challenges become more subtle, as well as more complex"[18]. Changes in activity

14 Schützenberger A.A.: op. cit., 140.

15 Appelt K.: Wiek szkolny. Jak rozpoznać potencjał dziecka? [In:] Psychologiczne portrety człowieka. Praktyczna psychologia rozwojowa. A.I. Brzezińska (ed.). Gdańsk, 2005, 285; Bardziejewska M.: Okres dorastania. Jak rozpoznać potencjał dziecka? In: Psychologiczne portrety człowieka. Praktyczna psychologia rozwojowa. A.I. Brzezińska (ed.). Gdańsk, 2005, 361–362.

16 Bee H.: Psychologia rozwoju człowieka. Poznań, 2004, 375.

17 Bardziejewska M.: op. cit., 361.

18 Eagleman D.: op. cit., 157.

in various parts of the brain result in adolescents being characterised by a strong focus on the self (self-esteem, sense of worth), a tendency to engage in risky behaviour and increased vulnerability to peer group influence. At the same time, due to the prefrontal cortex lobes not yet fully developed, adolescents' decisions are based on impulses, currently emerging needs, without taking into account the consequences of decisions taken and the participation of deeper reflection on one's own behaviour[19].

A characteristic phenomenon of adolescence is a lack of tolerance for difference. Intolerance of what is different is associated with a strong need to define one's identity, to get an answer to the question "Who am I?" and to define who one is not. In this context, intolerance can be ascribed an adaptive and developmental function, provided that it is temporary and does not petrify[20].

Third circle of care—teachers, educators, school counsellors

Group rejection, isolation and the associated feeling of loneliness have a negative impact on the child's self-esteem, psychological and social well-being. According to Z. Bauman, people subjected to stigmatisation also experience humiliation or shame, which in turn leads to feelings of disgust or contempt (if the stigmatised person internalises the lack of social acceptance) and, ultimately, to depression and paralysis[21]. According to B.D. Perry, marginalisation, associated with exclusion, humiliation and shaming, is a traumatic experience[22]. The suffering resulting from rejection by others, exclusion from the group is in fact difficult to bear, as social pain activates the same areas of the brain as physical pain[23].

Stigma is also associated with other risks: the search for acceptance and belonging may increase the risk of the child experiencing

19 Ibidem, 20, 22, 148.
20 Bardziejewska M.: op. cit., 360.
21 Z. Bauman: op. cit., 50.
22 Perry B.D., Winfrey O.: Co ci się przydarzyło? Rozmowy o traumie, odporności psychicznej, zdrowieniu. Warszawa, 2022, 249.
23 Eagleman D.: op. cit., 168–169.

violence (physical, sexual) or joining groups whose members engage in risky, self-destructive or illegal behaviour. Social stigmatisation may, in combination with other unfavourable factors, lead to the adoption of a negative identity, that is, the formation of an image of oneself that is in opposition to patterns, principles and values considered important in the family. The rebellion accompanying the adoption of a negative identity can be seen as a form of relieving internal tension caused by lack of support in oneself and lack of support from others[24].

According to Z. Bauman, "The need to torment others, to find victims and motives has always existed and will never disappear"[25]. Therefore, the role of adults (parents, educators, teachers) is to shape psychosocial competences in children and adolescents, which can play an important role in counteracting such negative phenomena as stigmatisation, aversive attitudes (prejudice) and discrimination against persons perceived as "other" due to race, age, gender, sexual orientation, physical appearance characteristics, specific educational needs, illness or disability. Caring adults (teachers, educators) should also be aware of the fact that a child's (adolescent's) challenging behaviour, such as aggression, self-aggression, oppositional and rebellious behaviour or other incomprehensible, violent or stimulus-inappropriate reactions, may result from early adverse developmental experiences or traumatic events. Referring to B. Perry, to understand a child's (adolescent's) behaviour, the key question is therefore "What happened to you?", which replaces the stigmatising question "What is wrong with you?"[26].

Given that people react with fear, aversion or withdrawal to the unfamiliar, it seems that providing children and adolescents with knowledge about the specific functioning and difficulties experienced by those perceived as "other" plays a significant role in undermining prejudice and counteracting stigma. Caring adults should, at the same time, point out what unites rather than divides, emphasising

24 Ziółkowska B.: Okres dorastania. Jak rozpoznać potencjał dziecka? [In:] Psychologiczne portrety człowieka. Praktyczna psychologia rozwojowa. A.I. Brzezińska (ed.). Gdańsk, 2005, 404–406.

25 Bauman Z., Leoncini T.: Płynne pokolenie. Warszawa, 2018, 56.

26 Perry B.D., Winfrey O.: op. cit., 20.

the fact that everyone has resources as well as deficits or limitations. In actions aimed at changing undesirable attitudes, empathy is given significant importance. Empathy is the ability to share the emotional state observed in another person and to experience the same qualitative emotions (both positive and difficult) that another person is experiencing[27]. As demonstrated in one study, eliciting empathy prevents the occurrence of victim blaming, that is, placing blame on those who have experienced suffering and loss[28].

The term "psychosocial competences" (social, socio-psychological, soft) enable the individual to function efficiently and satisfactorily in social reality. Psychosocial competences are significantly related to interpersonal attractiveness and effectiveness, as well as to efficient self-management (i.e., among other things, motivating oneself to undertake activities, planning effective action strategies and controlling one's own emotional expression)[29].

Psychosocial competence (encompassing knowledge, attitudes and skills) can also be seen as an individual's resource that protects and enhances his or her well-being, enables him or her to deal constructively with complex, ambiguous social situations and increases his or her readiness to take on interpersonal challeng,es. Key psychosocial skills include:

- the ability to establish and maintain contacts and build long-term relationships,
- ability to set one's own boundaries and respect others' boundaries
- ability to communicate one's needs and expectations and to formulate psychologically correct feedback,
- ability to recognise, name and express one's own emotions in a way that does not intrude on others' boundaries,
- ability to take other people's perspectives into account,

27 Stach-Borejko A.: Zakończenie. [In:] Empatia i mózg. Stach R., Stach-Borejko A. (eds.). Kraków, 2016, 171.

28 Stach-Borejko A.: Funkcje empatii, empatia jako narzędzie (instrument) prospołeczności. [In:] Empatia i mózg. Kraków, 2016, 100.

29 Smółka P.: Kompetencje społeczne. Metody pomiaru i doskonalenia umiejętności interpersonalnych. Kraków, 2008, 37.

- ability to recognise and respond to other people's needs,
- ability to recognise other people's emotions and respond appropriately,
- ability to interact,
- ability to handle conflict constructively,
- ability to deal with one's own and others' stress,
- ability to provide support (informational, instrumental and emotional).

It is the task of caring adults to create opportunities for children and adolescents to practise a variety of social skills in everyday situations, to engage students in activities based on cooperation, joint solution-finding, role-playing, helping each other, as well as to reinforce these behaviours.

Instead of a conclusion

Edith Eger, a trauma therapist, suggests incorporating exercises into daily activities that increase flexibility of thinking (and are aimed at anyone interested in developing their own cognitive, emotional and social potential)[30]:

1. *Accept others as they are.* Write down the name of the person you have an argument with. Then write down all the resentments you hold towards that person. For example: (…)…………………………….

   Then edit the list again, but this time identify only what you see without expressing your opinions, interpretations, judgements or assumptions. Try not to use words like "always" and "never". Just state the facts: (…)…………………………….

2. *Cooperate, don't dominate*. Choose one item from a list of observations relating to the person. Find a neutral moment to talk to the person—don't do it in the heat of conflict. Say what you noticed first: (…)…………………………….

30 Eger E.: Dar. 12 lekcji, dzięki którym odmienisz swoje życie. Poznań, 2021, 145–146.

Then take an interest in your interlocutor's point of view. A simple question is best: What is going on? Then, without shaming or blaming, say what you mean: (…)…………………………..

And finally, ask your interlocutor to come up with a plan together: Do you have an idea? Maybe we can find a solution that works best for both of us? Nothing will happen if you don't resolve the conflict right away. The most important thing is to shift the burden of it towards cooperation—so that each person in the relationship can satisfy his or her need for power and control.

3. *Treat others as if they are the people they can become.* Imagine a person with whom you are at odds. Create in your imagination his or her best image (…). Put your hand over your heart and say: I see you.

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Learning from an outsider. On the social inclusion of refugees

Refugees: from ask to task

In 2020, Dobrosław Kot's book entitled *Tratwa Odysa. Esej o uchodźcach* (e. The Raft of Odysseus. An Essay on Refugees) was published. The philosopher opened the book with a bold thesis: "What if refugees are the most important question we are faced with? What if their emergence has exposed the obligation to enquire about the most fundamental matters?"[1]. Kot referred to the 2015 "migration crisis" that caused great emotional stir among people. He wrote about the wave of refugees coming to the shores of the Mediterranean Sea. To Poles, their drama was an abstract notion. The crisis was on everybody's lips, but it remained out of sight. This is how Kot described this status: "Where's the refugee? He's not here. He's not among us. We know the problem, we saw footages, videos, photos and statistics. There are those who saw it, we know their account. But the refugee in person is beyond reach"[2].

1 Kot D.: Tratwa Odysa. Esej o uchodźcach. Gdańsk, 2020, 7.
2 Ibidem, 10.

If the author wanted to publish (or re-edit) *Tratwa Odysa* after 24 February, 2022, he might replace his hypothesis with a stronger thesis: "Refugees are the most important question we are faced with". The circumstances have obviously changed. The said date has become a breaking point in the history of modern Europe and the world. On that day, the Russian Federation invaded Ukraine and started a war that resulted in the largest and fastest exodus in history. Ukraine's neighbouring countries are being flooded with thousands of refugees, mainly women and children. The wave seems endless. War victims are seeking shelter and help. Adjacent countries were, and still are, unprepared for accepting such an extensive mass of refugees or for such large-scale drama.

Dobrosław Kot wrote in his book that in the matter of refugee and exile "different discourses and practices are pursued: ones referring to politics, ethics, science, publicity and religion"[3]. The list, however, leaves out several other aspects. In the current situation, the failure to include educational theory and practice in the list is particularly striking. After all, these two aspects should be considered crucial. Education is a process involving two parties: the learning party and the teaching party.

From day to day, refugees are being deprived of their roots and their right to receive education. The inclusion of Ukrainian[4] children and adolescents in the Polish educational framework and providing them with the opportunity to continue (or start) school education is an immense logistic and educational challenge. It also refers to college students whose education in Ukraine was interrupted by the war. The very fact of including young Ukrainian refugees in the educational system does not mean that their education will be successful. Educators (not only the Polish ones) are not prepared to work with younger or older students from Ukraine, due to linguistic (most of them do not know either Ukrainian or Russian) and psychological barriers[5]. Both

3 Ibidem, 7.

4 The problem appeared in Poland much earlier, together with economic emigration.

5 This includes war traumas, post-traumatic stress disorder, survivor syndrome and many other disorders resulting from the war and the escape.

sides (students and educators) find the new educational situation uncomfortable and stressful. Therefore, suitable efforts should be made to make the educational process satisfactory for both sides. The best solution would be if the newcomers learnt from the hosts, and vice versa[6].

An outsider is an alien, someone who comes from the outside, "and this fact is of considerable importance to the environment in which they were reborn, as well as to themselves"[7]. One must not focus only on differences or externalities. Joanna Rutkowska convinces the reader that if one wanted to clarify (or explain) the phenomenon of an outsider, they should ask the following questions: "who is he?, where is she from?, why?, what draws their attention?, what is the result?"[8] If someone wants to learn from other people, they must meet an elementary condition: they should get to know the person who they want to learn from. Cognition starts with friendly, non-judgmental interest. The next stage should consist in careful listening and getting to know the dramatic story of the person who has fled. The listener should be tactful and respect the other person's silence. Many people with post-war trauma do not want to talk about their lives in the time of war, permanent fear or forced escape from their homeland.

Dobrosław Kot explains that

> The word *refugee* is an introduction to a story. By definition, a *refugee* is on the move, so there is a plot, a starting point, and a trace of a place which the refugee fled from. Thus, a refugee is not simply a person who shows up in a new country[9].

6 The first step may have the form of passive cognition by reading stories written by refugees or watching films, such as a documentary titled *Flea,* directed by J.P. Rasmussen, 2021 (telling the history of a young refugee).

7 Rutkowiak J.: Szanse i bariery uczenia się od outsidera. [In:] Uczenie się od outsidera. Rutkowiak J. (ed.). Kraków, 1997, 87. See: Bauman Z.: Socjologia. Łoziński J. (transl.). Poznań, 1996, 61–76.

8 Rutkowiak J.: op. cit., 87.

9 Kot D.: op. cit., 85.

It means that every refugee has their own unique story, their roots, longings and dreams.

The drama of a refugee is particularly complex. It relates to the loss of former community and, and the same time, to the inability to be included in a new community because of one's alienation. In *Tratwa Odysa*, Dobrosław Kot tackles another painful aspect: refugees' loss of subjectivity. The aspect is supported by usus: we frequently refer to refugees not in a singular, but in a plural form, we talk and write about refugees, not about a refugee. The conclusion formulated by Dobrosław Kot is correct:

> One of dramas a refugee faces is that they become an undistinguishable drop in a river: what is most important to them gets multiplied by thousands of similar stories and when the wave of refugees reaches the sea and then they cross this sea, the plurality is the only thing left. Wherever they go, a refugee is a part of the crowd: on a boat, on the shore, in a registration queue or in a temporary camp[10].

The philosopher is interested in two matters: "Do they [a refugee] regain their singularity? Do we have an idea how they might regain their lives, not only in the sense of a safe home, but also in the sense of rejecting plurality?"[11]

People who have direct contact with refugees, such as teachers, lecturers, psychologists, coaches, tutors and instructors, ask themselves the same questions. The questions that people from refugees' close and distant environment (or even the entire society, ideally) should take into account.

Practice shows that it is very difficult for refugees to regain singularity and reject plurality. They remain on the outskirts of their new community, live in (actual and mental) ghettos and camps, and remain alienated, because their assimilation is poor or illusive. Only few manage to succeed. It happens only when, firstly, they are able to make being an outsider an asset, and, secondly, they run across

10 Ibidem, 204.

11 Ibidem, 204.

people who at the right moment will help them not only in developing their talents, but also in presenting it to a broader audience. These individuals are called *beyonders*. According to Paul E. Torrance, a *beyonder* is a person who "goes beyond what is required and expected, who exceeds the limits no one has exceeded before"[12]. In this chapter, I will discuss three eminent persons who have become representatives of an immense group of refugees. Although stories of their lives are far from ordinary, they may inspire both migrants and those who want to help them, to understand their pain, solitude and marginalisation.

Abdulrazak Gurnah—a literary analysis of the drama of refugees

In 2021, the Swedish Academy awarded the Nobel Prize in Literature to Abdulrazak Gurnah. When Mats Malm, literature historian and secretary of the Academy, read out his name, there was long-lasting silence, because the laureate's works are not commonly known. There are only few who have read *Paradise* (1994), *By the Sea* (2001) or *Desertion* (2005). The choice of Gurnah was, however, very well-thought. The justification verdict said the prize had been awarded for "uncompromising and empathetic immersion in the effects of colonialism and in the fates of refugees trapped between cultures and continents"[13]. What mattered to the Swedes was that: "Gurnah takes a close look at the experience of a refugee, focusing on their identity, awareness and self-assessment. The protagonists of his books are torn between cultures, continents and the life they used to have vs. the life that awaits them. This status makes them feel permanently unstable and imbalanced—the feeling they are unable to reject"[14].

12 See: Chmielińska A.: Portret *Beyonders* jako inspiracja do badań biograficznych. [In:] Biograficzne badania nad twórczością. Teoria i empiria. Modrzejewska-Świgulska M. (ed.). Łódź, 2016, 61.

13 The Nobel Prize in Literature 2021. https://tinyurl.com/4k4yj7vk (access: 18.06.2022).

14 Kube M.: Abdulrazak Gurnah. Wciąż bardziej obcy. https://tinyurl.com/3j5c3s8z (access: 18.06.2022).

Abdulrazak Gurnah was born in 1948 in Zanzibar (currently Tanzania). When he was approaching 18, he arrived in the United Kingdom, where he escaped from persecutions of the Muslim minority, which were a consequence of the revolution in Zanzibar. For many years, he was a Professor in English and Post-Colonial Literature at the University of Kent[15].

He writes in English, although Swahili is his mother tongue. His works discuss issues related to migration, which he knows from his own experience[16]. In a number of interviews, Gurnah emphasized that the autobiographical themes in which he refers to his own experience are saturated with our contemporary history, since millions of people have found themselves in a similar situation and, as emigrants, refugees and exiles, have been forced to adapt to new environments. Assimilation is difficult, because newcomers are often faced with racism, biases and hate. That is why they sometimes decide to hide the truth about their origin and identity or shape their biographies so that they match new circumstances. It is noticeable that although the novelist has been living in England for 50 years, he still writes about (his) alienation. This is what he wrote about Tanzania: "I am from there. In my mind I live there"[17]. He concentrates his literary output on three themes: belonging, rupture and dislocation[18]. Having chosen him as the winner, the Academy reminded us of an extensive group of refugees, which also includes exceptionally talented individuals. Gurnah has explained to us what a refugee goes through, how the exile impacts the rest of their lives, what they feel when they settle in a new place, being someone different, alienated and undesired.

15 See: Abdulrazak Gurnah. https://www.kent.ac.uk/AbdulrazakGurnah (access: 18.06.2022).

16 See: Memory of Departure. Jonathan Cape, London 1987; Pilgrims Way. Jonathan Cape, London 1988; Dottie. London, 1990; Paradise. London 1994; Admiring Silence. London 1996; By the Sea. London 2001; Desertion. London 2005; The Last Gift. London 2011; Gravel Heart. London 2017; Afterlives. London 2020.

17 Taylor B.: Abdulrazakh Gurnah Wins Nobel Prize. https://tinyurl.com/4nd-7m8zn (access: 18.06.2022). (See:) Gurnah A.: The Arriver's Tale. [In:] Refugee Tales. Herd D., Pincus A. (eds.). Manchester, 2016, 35–39.

18 Kube M.: op. cit.

Zygmunt Bauman—"a global scholar"[19]

As far as the world is only just discovering the works of Gurnah due to him having been awarded the prestigious prize, the fame of Zygmunt Bauman, who died in 2017 at the age of 92, has lasted since early 1990s (when he published the book *Modernity and the Holocaust*[20]) until today. He remains the best known and most frequently quoted sociologist and philosopher in the world[21]. His works have changed or affected many people's train of thought[22]. Although in numerous interviews Zygmunt Bauman ensured that he had successfully managed to separate personal experiences from scientific work, his biographers have no doubt that Bauman's concepts have stemmed from his life events[23]. That is how they explain his particular sensitivity to issues concerning refugees, stigmatised and marginalised stateless people and human poverty. His focus of these issues was paired with the sense of observation and his own perspective, which his daughter Irena wrote about: "He saw poverty before everything else"[24].

Zygmunt Bauman does not fall within standard assessment frameworks. What is characteristic for him is the "question of ethnic binary identity, a tension between his Polish and Jewish self"[25]. Biographers have been seeking the right statements that would define

19 Title from: Wagner I.: Bauman. Biografia. Warszawa, 2021, 593.

20 Bauman Z.: Modernity and the Holocaust. New York, 1989. According to Bauman, the Holocaust was a phenomenon specific for cultural modernity. Jews, a stateless nation, were beyond society and were able to pass borders easily. That is why European communities treated them as people from the outside, who were everywhere and nowhere at the same time—it made them elusive, which caused aggression.

21 Chmielewski A: Ślady Zygmunta Baumana. https://tinyurl.com/5n7xw276 (access: 18.06.2022).

22 See: special issue of "Lekcje Baumana": Znak 2018, 1.

23 See: Wagner I.: op. cit.,12.

24 Ibidem, 545. Bauman was also a keen photographer.

25 Ibidem, 681. The author provides copious quotations of an unpublished autobiographical essay written in the form of a 70-page letter to his children and grandchildren, titled "Poles, Jews and I: considerations on what has made me". Zygmunt and Janina Bauman were a Polish

his social status: *numerus clausus*, refugee[26], kolkhoz worker, misfit student[27], outlaw, stateless man, emigrant, immigrant[28], fugitive, outsider[29]. Artur Domosławski did not hesitate to call Bauman an "exile"[30]. He was exiled from Poland twice. First, when he was 14 and after the breakout of World War II he fled with his parents to the Soviet Union in September 1939. He was exiled for the second time at the age of 43, when, as a result of anti-Semitic persecutions in 1968, he was removed from the university and emigrated to Israel with his family. After three years, he moved to United Kingdom, where he started work at the University of Leeds (in 1972–1990 he was the head of the Department of Sociology). Bauman underwent a transformation from an activist (soldier, officer, educator specialising in propaganda), through a research worker, an academic teacher and an intellectual, to a global scholar.

Artur Domosławski is right when he says that for several dozens of years Bauman did not write separate, independent books, but rather one "multi-volume essayist epic about the 20th and early 21st centuries—about the creation and destruction of subsequent orders and disorders, catastrophes he witnessed, symbolic earthquakes and private ends of the world"[31]. In his texts, he always reflected upon exile and the exiled. In his book *Liquid Modernity*, which became his pass to international, global career, he stated that exile should not be perceived only from the perspective of loss, but rather of a gift. He did not mean a person who experienced emigration, but rather a community to which an exile arrives with gifts. These are the gifts

leftist family representing intelligentsia, whose pursuit of Jewish culture was not motivated by religious reasons (ibidem, 481).

26 Wagner-Saffray I.: Bauman as a Refugee: We Should Not Call Refugees "Migrants", Thesis Eleven 2020, Vol. 156 (1), 102–117, https://journals.sagepub.com/DOI/full/10.1177/0725513619899499 (access: 21.03.2022).

27 Wagner I.: op. cit., 102.

28 Aliyah, coming to Israel in 1968, was in their case forced, not voluntary. See: ibidem, 482–483.

29 Cf. ibidem, 498–499.

30 Domosławski A.: Wygnaniec. 21 scen z życia Zygmunta Baumana. Warszawa, 2021, 463.

31 Ibidem, 803.

"the countries need, even if they are unaware of it"[32]. Their value is even greater due to the fact that they could not have been acquired any other way or from any other source. This remark also referred to himself. Bauman succeeded exactly because he was an outsider who did not fall within templates, stereotypes and did not blindly follow intellectual trends[33]. Having been forced to leave Poland, he had to build his position in the new, distrustful scientific environment from scratch. He published a number of research papers that gained recognition[34]. For many, he became an authority[35]. His most important and best-known publications were issued after 1991, when he started cooperation with Polity Press publishing house. Izabela Wagner, biographer, believes Bauman's books owe their popularity and power to the fact that they were "translated" from Bauman's English to English for the masses[36]. Proofreaders of his books deserve the merit. They sorted out the adjective *liquid* from his texts and highlighted it in the title of the book *Liquid Modernity*, which opened a series of different faces of "liquid" modernity. Bauman proved that his literary output could be inspiring for a new community, because it presented a different, fresh and frequently unobvious view on certain things.

In his late years (2015) Bauman published an important book titled *Strangers at Our Door.* It tackles the issue of unwanted guests—refugees—and the need for social inclusion. The 2015 migration crisis was the impulse to publish it. In the book, Bauman reminded that mass migration was not a new phenomenon[37]. Refugees are an inseparable element of modern reality. Their recently expanding presence, caused by the "migration crisis", and presently by the war in Ukraine, has exposed gaps in the system we live in. The system

32 Bauman Z.: Płynna nowoczesność. Kunz T. (transl.). Kraków, 2006, 321.
33 Domosławski A.: Wygnaniec, op. cit., 804.
34 Wagner I.: op. cit., 612.
35 See: Witkowski L.: O pozorach i innych ułomnościach form i postaci wpływu w kulturze (perspektywa zadań dydaktyki humanistycznej). [In:] Kultury wpływów. Ludzie wpływu. Doda-Wyszyńska A., Okupnik M. (eds.). Poznań, 2021, 13–29.
36 Wagner I.: op. cit., 549.
37 Cf. Sławek T.: U-chodzić. Katowice, 2015, 41.

lacks a place for refugees, that is why they remain on the sidelines (although supervised by state authorities), beyond law, but at the same time bound by it. Bauman discussed the problem of social inequalities in the globalisation era and wrote about a powerful group called "human remains"[38]. He explained: "The term refers to people who are out of our sight, conscience and care, 'us' meaning the ones born in a comfortable world, living in houses, not in tents or barracks in camps for refugees and asylum seekers"[39].

It is not a coincidence that the cover of the English edition of *Strangers at Our Door* presents seven doors that very suggestively show social attitude to refugees and migrants[40]. One door is open ajar, the second door is almost entirely open, the third one is half-open, the fourth and fifth doors are slightly open, the sixth one is nearly closed, and the last one is securely locked. The graphic presents attitude towards refugees: acceptance and will to help, including readiness to host refugees at one's own home, greater or smaller confusion, irritation, reluctance, indifference and, finally, refusal to accept their presence (expressed by collocations such as "to show someone the door" and "slam the door in front of somebody's face"). The chapter *Migration Panic and its (Mis)uses* includes a reference to a symbolic obstacle in the form of a door:

> Refugees fleeing from the bestialities of war and despotism or barbarities brought by life in hunger and without perspectives have been knocking on other people's doors since the beginning of modernity. From the perspective of

38 Bauman Z.: Obcy u naszych drzwi. Mincer W. (ed.). Warszawa, 2016, 101. In other books, he used other expressions, such as "human waste" and "people to be used up".

39 Ibidem, 101.

40 The cover of the Polish edition is yellow, associated with danger and threat. In the centre, there is a single graphic element: a partly covered peephole. In 2016, the issue of refugees, although covered in the media, was not a real problem which Poles would have to personally deal with on a mass scale. The cover design was adequate to that particular situation.

> those who are on the other side of the door, the newcomers have always been aliens. They give rise to concerns due to their «alienation», which makes them horribly unpredictable, contrary to people we deal with on a daily basis, people we know what to expect from[41].

The inflow of refugees is a source of anxiety and fear. Bauman explained that it mainly resulted from the demolition of the previous order[42] or *status quo*. The people to whom refugees flee do not have sufficient knowledge about them and are unable to read their behaviours or intentions correctly. They have no idea how to behave in this situation, which they did not initiate or plan, but which was imposed on them and on which they have no actual influence. Deprivation of the possibility to exercise any form of control results in fear, develops xenophobic moods and promotes hate[43].

Zygmunt Bauman considered himself an atheist. In the book concerning refugees, he quoted the words of Pope Francis, which some might find surprising. Although there were numerous differences between Bauman and Jorge Mario Bergoglio, they had very much in common[44], as both of them "focused on the weakest members of society and looked into the future of the world with great care"[45]. The Pope warned the world of "the sin of indifference" to the drama of

41 Ibidem, 14.

42 Cf. ibidem, 22

43 The Pope Francis discussed it in, among others, the encyclical "Fratelli tutti" about brotherhood and social friendship. Wrocław, 2020, 31.

44 Cf. Wagner I.: op. cit., 645–646. Both of them were celebrities, public authorities and their biographies included difficult episodes having been involved in tough commitments (Bauman as the officer of the Internal Security Corps, Bergoglio during the rule of military junta in Argentina in 1976–1983). Bauman met the Pope in 2016 in Assisi. He said to him: "All my life I've been working to make humanity a more hospitable place. I've turned 91 and I'd seen false starts, until I've become a pessimist… I want to thank you, because to me, you (Pope Francis) are the light at he end of the tunnel of negative globalisation". Papież Franciszek a Zygmunt Bauman i córka Bieruta. https://tinyurl.com/yc87fddd (access: 19.06.2022).

45 Wagner I.: op. cit., 646.

refugees. Bauman quoted an extensive fragment of the Pope's sermon given during his visit to Lampedusa on 8 July 2013. On that day, the Pope said that: "In a globalised world we suffer from globalised indifference. We have got used to the suffering of others. It does not affect me or concern me, it is none of my business!"[46] Pope Francis talked about "the sense of fraternal responsibility"[47], the obligation of hospitality and the need to provide help to immigrants.

In *Strangers at Our Door*, Bauman described the "migration panic" and wrong strategies followed by politicians (separation, distance, building walls instead of bridges), which led to even deeper distrust and alienation. The scholar saw one solution: "Humanity is in crisis—and a solution to it leads through human solidarity"[48]. The solution is valid to this day.

Yusra Mardini—"Refugee Hero"[49]

Yusra Mardini is a young, attractive female athlete; a refugee that the entire world has heard of. In her case, sports became an opportunity for social inclusion[50]. Together with British journalist Josie Le Blond, she wrote the book titled *Butterfly. From Refugee to Olympian—My Story of Rescue, Hope, and Triumph*[51], which was ranked among ten best autobiographies of all times[52].

46 Bauman Z.: Obcy u naszych drzwi, op. cit., 29. Cf. Papież Franciszek: Nie ulegajmy globalizacji zobojętnienia. https://tinyurl.com/3j33bfce (access: 19.06.2022).

47 Encyclical "Fratelli tutti", op. cit., 32.

48 Bauman Z.: Obcy u naszych drzwi, op. cit., 26.

49 Spence K.: Yusra Mardini: Refugee Hero and Olympic Swimmer. New York, 2018.

50 Islam, colliding with women exercising sports, is a separate matter worth discussing.

51 Mardini Y.: Butterfly. From Refugee to Olympian—My Story of Rescue, Hope, and Triumph. London, 2022. German edition: Mardini Y., Le Blond J.: Butterfly. Das Mädchen, das ein Flüchtlingsboot rettete und Olympia-Schwimmerin wurde. Baisch A., Liebl E., Rupprecht U. (transl.). München, 2018.

52 Top Ten Best Autobiographies All Time. https://tinyurl.com/2p88af22 (access: 6.02.2022).

Yusra Mardini was born on 5 March 1998 in Darayya (a suburb of Damascus). Her biography is unique not only due to her being a refugee. Yusra was different from her peers in Syria, because from her earliest years she practised swimming, trained by her father. She also trained during the war, putting her life at risk. Mohamed Ezzat Mardini was a severe and demanding coach, who planned her swimming career and consequently implemented the plan[53]. At the age of 6, Yusra watched Michael Phelps racing in 100m butterfly stroke at the Olympic Games in Athens in 2004. She dreamt of becoming an Olympian like him, although it required numerous sacrifices and arduous work. Yusra compared her daily schedule set up by her father who was also her coach to military service: every day after school Mohamed Ezzat Mardini would take her to a swimming pool, where she practised[54].

In 2012, Yusra Mardini represented Syria during the 11th FINA World Championships. Her father planned her participation in further competitions. Life in Syria was becoming less and less safe. Yusra, as a very young person, did not understand what was happening around her, what was the cause of the conflict or of the open war. In the second part of the autobiography, titled *Spring* (referring to the so-called Arab Spring), she mentions the beginnings of the conflict: an outbreak of protests against President Bashar al-Assad, which led to civil war that took the lives of many people including children[55]. 13-year-old Yusra was deeply moved by media coverages concerning Syrian teenagers arrested in Dara for anti-government inscriptions on the wall[56]. The boys were tortured and the security service told their parents to "Make yourselves some new children, because you

53 The plan included joining the Syrian national team and participating in international competitions and Olympic Games. See: Mardini Y., From Refugee to Olympian, op. cit., 4–9.

54 Ibidem, 10.

55 This is discussed in the monograph: Dzieci i doświadczenie wojny Wiek XX i XXI. Grzywacz M., Okupnik M. (eds.). Poznań, 2020. Cf. Morales A.: Nie jesteśmy uchodźcami. Życie w cieniu konfliktów zbrojnych. Szafrańska-Brandt M. (transl). Poznań, 2019.

56 Cf. Boni K., Tochman W.: Kontener. Warszawa, 2014, 7–8.

won't see these again"[57]. Yusra wrote about tense atmosphere at school. When fights started, religious affiliations gained significance. Children took this attitude from older people, like their parents or grandparents[58].

In front of her eyes, Syria was turning into ruins, with its people living in permanent fear. Yusra mentioned that one day her father had not returned home and the family had been unable to contact him by phone. Mohamed Ezzat Mardini was captured by paramilitary forces, beaten up and tortured. After several hours, the rebels realised he was not the man they had been looking for, so they left him tormented in the street. Mohamed Ezzat Mardini managed to crawl back home. He was extremely exhausted[59].

Yusra survived four years of the Syrian war. She saw dead bodies in the streets nearly every day. Some of her friends and family members were killed. Her house was completely destroyed and not fit to live in anymore. Her family had to move to other part of Damascus, which was safer. She moved multiple times. For four months, she lived in a basement deprived of daylight. The years of war, which seemed endless, were horribly exhaustive: "The tanks, the bombs, the mortars, the gunfire"[60].

Yusra Mardini tried to live as before, although it was becoming more and more difficult each day. She continued to practise, which had a relaxing effect on her. Several times grenades fell into the pool she was swimming in, but they did not explode in the water. At the bottom of the pool, there was a metre-long rocket-propelled grenade. It broke through the roof and fell into the water[61]. If it had fallen on the tiles, it would have surely exploded, killing everyone including Yusra. The girl saw one of the warheads destroy a hall where she used to train. Mother asked her to stop training. However, Yusra was adamant. She told her: "'I am not stopping (…). Swimming is my life.

57 Quote from: 10 lat destrukcji i rozlewu krwi. Rocznica wojny domowej w Syrii. https://tinyurl.com/3w85zzr2 (access: 6.02.2022).

58 Mardini Y: Butterfly. From Refugee to Olympian, op. cit., 38.

59 Ibidem, 36–37.

60 Ibidem, 63.

61 Ibidem, 61.

I'll have to go to Europe"[62]. Her plan was clear: "I envisage swimming in Germany. Without bombs. With a future"[63].

In August 2015, Yusra decided to flee Syria with her sister Sara. Their parents agreed, because the girls were supposed to pass the border together with their two cousins and two other young Syrians. First, they reached Lebanon and continued to Turkey. When Yusra's group was planning the escape, they ruled out going on foot, although it was cheaper, because it was much more risky, and chose to go through the sea instead. They decided to board a boat going from the Turkish shore to a Greek island. Sara Mardini convinced them by saying: "We're swimmers. I'm a lifeguard. We're not going to leave you to die"[64]. They waited for transport for four days. Traffickers provided a boat designed to carry several passengers, which did not stop them from stuffing it with 24 people (including children and infants[65]). In the middle of the sea, their drama began: the engine broke down and the boat started to leak. Yusra made a decision that affected the rest of her life:

> I dive into the glinting water. "Yusra! What the hell are you doing?"
>
> I ignore my sister and duck under the waves. The ocean roars over the drum beat of my pulse. The life jacket tugs upwards on my chest. I break the surface. Desperate prayers ring out from the boat above.
>
> I grab the rope and glimpse the shore. Europe is in sight. The sun inches down towards the island. The wind is up. The passengers cry and shriek as the boat spins in the swell. The Afghan pulls desperately on the engine cord. It splutters but doesn't catch. The engine is dead. We are alone, at the mercy of the raging sea[66].

62 Ibidem, 61.
63 Ibidem, 64.
64 Ibidem, 71. Mardini writes about life vests that have become a symbol of refugees.
65 Ibidem, 94.
66 Ibidem, 1.

Yusra Mardini goes on to describe in what extremely harsh conditions she spent three hours in the sea, towing the sinking boat full of terrified refugees along with her sister (and two other people who could swim). She did not have protective goggles. She felt burning pain[67]. Yusra Mardini did not give up in such extreme conditions. This is how she described the victory over water:

> "Yusra, get back on the boat!"
>
> I grip the rope more tightly. I'm not letting my sister do this alone. No one is going to die on our watch. We're Mardinis. And we swim[68].

It was a question of honour. Swimming skills saved the life of Yusra Mardini, her sister Sara and other refugees on the boat. They managed to reach the shore. The group of young Syrians walked through Macedonia, Serbia, Hungary and Austria, to finally reach Germany[69].

Yusra Mardini was given a once-in-a-lifetime chance: she could develop her swimming talent. In a refugee camp, she was allowed to contact a Berlin-based sports club Wasserfreunde Spandau 04, which had a swimming team. That is where she met Sven Spannekrebs, who became her coach and, at the same time, her friend who was very concerned about her fate[70]. Although she was technically good,

67 It was not a new challenge for her. Some time earlier, she participated in an open sea competition in the Syrian seaside city of Latakia. Ibidem, 18.

68 Ibidem, 2.

69 Various things happened along the way. The young Syrians were shown kindness, but also reluctance and hostility. Yusra's worst memories are from Hungary, where she was sent to prison. Her parents and younger sister also managed to escape from Syria. They went to live in Germany as well. See: Mazurczyk A: Sara Mardini, ofiara procesu kryminalizacji działań humanitarnych? https://tinyurl.com/yswf4mhr (access: 8.02.2022).

70 He was concerned about her mental condition (he suspected that she might have suffered from Holocaust syndrome often manifested in people who went through catastrophies and feel guilty because of it). He suggested psychotherapy (multiple times). Ibidem, 241.

the break in training made her lose her ability to “feel water”. Yusra was a very disciplined swimmer, so she quickly got back in shape. She never stopped thinking about her dream from childhood: to compete in the Olympic Games. The opportunity came in 2016, when in reply to the global refugee crisis, the chairman of the International Olympic Committee Thomas Bach announced the formation of the first independent team for athletes who had to flee their countries[71]. This is how Yusra Mardini was included in the group of ten athletes who were given an opportunity to compete in the 2016 Olympic Games in Rio de Janeiro. Her results in 100m butterfly stroke were not good enough to qualify her to next stages. In 2021, during the Olympic Games in Tokyo, Mardini was also a member of the team of refugees, which was composed of 29 athletes from different parts of the world[72]. Participation in the Olympic Games was not limited to sports (objectively, with her results, her chance of winning was low). She had another, more important mission to complete:

> I’m very proud to be representing 80 million refugees from around the world, knowing that for them it’s a message of hope, doing what I love and showing the world that refugees do not give up easily and even after tiresome journey they continue to dream[73].

In 2017, Yusra Mardini became the youngest-ever UNICEF Goodwill Ambassador and a representative of a permanently growing group of refugees[74]. During numerous trips around the world, she drew attention to the problem of migration. In the UN headquarters, she advocated for the rights of refugees. She had an opportunity to talk to significant

71 Ibidem, 211.

72 Including 9 athletes from Syria, which is very meaningful. Cf. Michelini E.: The Representation of Yusra Mardini as a Refugee Olympic Athlete: A Sociological Analysis. “Sport und Gesellschaft”, 2021, 18 (1), 39–64. https://tinyurl.com/2p8r4rf5 (access: 18.06.2022).

73 Yusra Mardini: Od ucieczki z Syrii po drogę do medalu. https://tinyurl.com/2e4s98z9 (access: 8.02.2022).

74 Yusra Mardini. https://www.unhcr.org/yusra-mardini.html (access: 19.06.2022).

persons, such as President Barack Obama or Pope Francis[75]. She is currently involved in providing help to refugees from Ukraine.

Yusra Mardini cannot be denied her talent or determination. She would not have achieved that much if it had not been for the right man met in the right time—it was Sven Spannekrebs, her swimming coach, who cared not only for her physical condition, but also for her education and mental well-being. Yusra is helping others, because she had been provided with comprehensive care and given a possibility to make her dreams come true.

The story of Yusra Mardini is an example of successful social inclusion achieved through sports. Her story has been described in children's books. In 2020, her illustrated biography, *Yusra Swims*[76], was published, and earlier, her biographical story was included in the book titled *Good Night Stories for Rebel Girls: 100 Tales of Extraordinary Women*, which quotes the following words of the young swimmer: "I would like all refugees to be proud of me"[77]. The story of Yusra and Sara Mardini is about to be filmed[78].

Despite her young age, Yusra Mardini is aware that she is among few women refugees who managed to come out of the shadow of anonymity. To put it more clearly, she succeeded in regaining singularity and reject plurality[79]. Her name and achievements are famous. Mardini uses the fame to change people's negative attitude to refugees and show their drama: "As a refugee, you feel as if you were not entirely a human being, as if you did not have your country, as if you were nobody. It's tough for everyone"[80].

75 Dziubiński Z.: Sport w służbie osoby i wspólnoty w perspektywie papieża Franciszka. Warszawa, 2020, 27–29.
76 Abery J.: Yusra Swims. Mankato, 2020.
77 Favilli E., Cavallo F.: Good Night Stories for Rebel Girls: 100 Tales of Extraordinary Women. San Francisco, 2016, 199.
78 Film The Swimmers, directed by Sally El Hosaini. Cf. Saleh Z.: A Netflix Film on Syrian Refugees-Turned-Olympians Yusra and Sarah Mardini is in the Works. https://tinyurl.com/26a2fctp (access: 11.02.2022).
79 Kot D.: Tratwa Odysa, op. cit., 204.
80 As cited in: Warzecha S.: Bomby, zepsuty ponton i ucieczka z kraju. Jak Yusra Mardini dotarła na igrzyska, https://tinyurl.com/4randb27 (access: 6.02.2022).

Conclusion

Refugees are not the most important question we are faced with. They are presently the most important task for us as a society. This extensive group has always included eminent personalities who influenced the course of history[81]. Refugees have always been telling their stories. It does not always happen in a complete and open way. Some of them describe their experiences in a literary form (Gurnah)[82], while some make them the central subject of their scientific works (Bauman). Others express themselves through music[83], dance or art. For some, sports become a chance for inclusion (Mardini). Danuta Lalak emphasizes that "Biographicality occurs within a framework of available conditions of social and cultural development"[84]. The propaedeutic stage of inclusion might consist in the intentional research of refugees' biographies, tracking the process of construction and reconstruction of their lives in particular[85]. As Joanna Rutkowiak emphasizes, outsiders (beyonders) can be good teachers. In a story told by a refugee, one should look for "outsider's hidden wisdom expressed in questions such as when?, how?, what for?, what from?, towards what?, in what circumstances?, with what sense?, with what primary and secondary results they formed their own solutions?"[86] Studying the achievements of Gurnah, Bauman, Mardini and many other refugees can be enriching and inspiring. It also makes one aware that passing one border can be an immense change and a great effort to write one's biography anew.

81 Famous Refugees. https://tinyurl.com/kzw346r6 (access: 30.06.2022).
82 Cf. Sandten C.: Refugee Tales: Asylum Stories and Walks as New Forms of Literary and Political Intervention, Anglistik: International Journal of English Studies 31.3 (Winter 2020): 121–136. https://tinyurl.com/4br8fks5 (access: 19.06.2022).
83 See selected musicians who were refugees: https://tinyurl.com/mvttprj4 (access: 19.06.2022).
84 Lalak D.: Biograficzność jako proces kształtowania życia—uczenie się z życia i jego konsekwencje rozwojowe. [In:] Badanie biografii—źródła, metody, konteksty. Skrzyniarz R., Krzewska E., Zgłobicka-Gierut W. (eds.). Lublin, 2014, 33.
85 The reconstruction starts after having fled the country.
86 Rutkowiak J.: Szanse i bariery uczenia się od outsidera, op. cit., 127.

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Digitising historical crafts education

Introduction

In recent years, the Norwegian state has put more and more effort into digitising higher education. The Norwegian government has a dedicated, formalised strategy for digitising its higher education sector[1] and they offer funding schemes to effect it, for instance, through the Norwegian Agency for International Cooperation and Quality Enhancement in Higher Education (DIKU)[2] as well as dedicated conferences[3]. In the preface to the over-arching digitalisation strategy, Minister of Research and Higher Education at the time, Henrik Asheim, writes that

> universities and university colleges must, therefore, adjust to make better use of digital technology. […] The institutions

1 Kunnskapsdepartementet, Strategi for digital omstilling i universitets- og høyskolesektoren, https://tinyurl.com/4fa69578 (access: 20.06.2022).
2 See:, e.g., DIKU, Digitalisering for læring i høyere utdanning. https://tinyurl.com/5ay85krt (access: 20.06.2022).
3 University of Bergen, Nasjonal konferanse: Digitalisering i høyere utdanning 2021. https://www.uib.no/uhdig21 (access: 20.06.2022).

> must also contribute new study offers and the necessary competence and understanding to utilise the possibilities and meet the challenges raised by the digitalisation [process…] I am confident that the university and university college sector will succeed with the adjustment process. (My translation from Norwegian)[4].

Through key phrasings, supported by the actual strategy document itself, we learn that the digitalisation process is not optional and it should lead to new study offers as part of an *adjustment process* (which, through translation from Norwegian, could also be read as a more neutral, organisational "restructuring process", for instance. I will use both translations below depending on context). The Norwegian Labour Inspection Authority (NLIA) makes us aware that conversion processes can have both positive and negative repercussions. On the positive side, an employee may improve their competence and experience personal development through more varied and interesting work. They may receive more responsibility, opportunity for self-management and an increased ability to influence what is going on. At times, it may also secure future work. On the negative side, conversion processes may cause insecurity based on unclear roles, demands and expectations, perhaps even combined with a perceived lack of control over the situation. One may worry about losing one's job and may suddenly find oneself embedded in conflicts and rumors[5].

Now, for an individual higher education teacher of musical instrument performance, aiming to transfer a tradition-rich vocational craft to new generations of musicians, this may not be a clear-cut scenario. Depending on personal disposition and experience, some may find themselves on the positive side of NLIA's scenarios, reading Asheim's preface above with interest or indifference. Others may find themselves in the midst of NLIA's negative examples and thus meet Asheim's words with annoyance, worry or rebellion.

4 Kunnskapsdepartementet, Strategi for digital omstilling i universitets- og høyskolesektoren, https://tinyurl.com/4fa69578 (access: 20.06.2022), 2.

5 Arbeidstilsynet. *Omstilling*. https://tinyurl.com/4brs647r (access: 20.06.2022).

To the dispositioned or unaligned teacher, the "adjustment process" risks marking an upheaval both with the tradition and practice they fell in love with, and a forced sense of falling short as an employee. "This is not what I do, and certainly not what I signed up for. Why do I have to do this?", they may think. Of course, the two cases above represents two positions on a much greater scale where there are countless versions of fitting and not fitting in on several layers.

What interests me, here, is not whether this digitalisation process is good or bad, nor if it will solve the challenges it was initially conceived to deal with. What concerns me is how it affects the perceived mandate and identity of the Western classical music performance teacher and how the craft should deal with this digitalisation restructuring of its pedagogy without losing itself on its way. More to the point, I ask: "how do digitalised Western classical music instrument performance teaching and new technologies relate to accessibility and marginalization?"

Central to the thoughts I develop here, is the philosophical and practical friction that arise when a given policy is set into action. I begin by utilising the Norwegian Directorate for ICT and Joint Services in Higher Education and Research's (hereafter UNIT according to the Norwegian acronym) *Action Plan for Digitalisation in Higher Education and Research* (2019)[6] as my ground-zero. It followed the Ministry of Education and Research's digitalisation strategy, presented in 2017 to provide measurable and quantifiable data to concretise and monitor the implementation of the above strategy. Followingly, I turn to the nomenclature of equality and marginalisation to clarify how I use them, and what I wish to achieve by using them in the present context, leading to a proposed discursive tool: *ethico-etymo-logic*. Thereafter, I turn to Baradian performativity and ethico-onto-epistemology to highlight the agency inherent in intra-active praxes and emphasise the importance of providing digital learning tools a clear mandate for them to reach their full potential in historical crafts education. In this instance, I propose "curating" and "care" as two possible mandates. Finally, I conclude the chapter by presenting five urgencies unveiled

6 UNIT, Action Plan for Digitalisation in Higher Education and Research 2019–2021. https://tinyurl.com/3y8t8wua (access: 20.06.2022).

through the chapter that must be considered before a digitalised music conservatory can be both realistic and effective.

UNIT's action plan for ICT

The UNIT's action plan defines how the Norwegian Ministry of Education and Research's Digitalisation Strategy (2017) should be executed to secure its implementation within higher education. The strategy, on which the action plan is based, emphasises that universities and university colleges must 1) offer study programmes promoting relevant digital competence for most occupations; 2) be made more available, accessible and promote "life-long learning" through digital technology; 3) increase learning quality through digital technology to make students learn more; and 4) focus more on outreach to make research more available and quickly put into use by people outside institutions. It is also stated through the strategy that it provides a guide onwards through the digitalisation process by clarifying what is necessary for reaching the goal of restructuring the higher education sector through digital technology and "to meet society's need for knowledge and competence. The goal is that the institutions have a holistic approach to using, and the consequences of, digital technology to solve their social mission in a better way" (my translation from Norwegian)[7]. The goals are also supported by other state documents, such as The Norwegian Ministry of Education and Research's white paper *Report No 14 to the Storting (2019–2020) The Skills Reform—Life Long Learning*[8] which emphasises the higher education sector's responsibility and role within a society- and labour market-based demand and supply chain, and The Norwegian state yellow book *Prop. 1 S Gul bok (2018–2019) For budsjettåret 2019 statsbudsjettet* (Porposition 1 S Yellow Book (2019–2019) For the budget year 2019, the state budget)

7 Kunnskapsdepartementet, Strategi for digital omstilling i universitets- og høyskolesektoren. https://tinyurl.com/4fa69578 (access: 20.06.2022), 4–5.

8 Ministry of Education and Research, Report No14 to the Storting (2019–2020) The Skills Reform – Lifelong Learning. https://tinyurl.com/3r87vskt (access: 20.06.2022).

in which the so-called ABE-reform (i.e., de-bureaucratisation and effectivisation-reform; *avbyråkratiserings- og effektiviseringsreformen* in Norwegian) seeks to, put bluntly, save state money through systematic budget reductions over time, to free funds for the minister relevant to the context to reallocate in order to enforce current policies. It is stressed that a restructuring from the human to the digital domain will achieve this, so there is not only a matter of digitalisation for the common good and inclusion, but also for economic reasons[9].

The UNIT's action plan sums up the above strategy reducing it to four main goals that the research and higher education digitalisation process should achieve: "1) high quality in education and research; 2) research and education for welfare, value creation and adaptation; 3) good access to education; 4) an efficient, multi-faceted and robust sector of higher education and research system"[10]. Obviously, the generic language used in both the strategy and action plan makes them challenging to implement across subjectisms, faculties and teaching traditions as they invite multiple understandings on what, why and how to deliver without providing any clear definitions along the way; particularly when the same documents provide the base for quality assurance and quantifying the delivery outputs of which the strategy asks. In continuation, the action plan further outlines strategic priorities, including: "learning processes of the future; open science; improved insight and decision-support; foundation for mobility and sharing"[11]. Under this over-arching umbrella, it is specified that students should:

- encounter activating and varied forms of learning and assessment, involving the use of digital technology […],
- experience data and technology integrated into subjects to promote digital education, including the limitations and implications of using technology […],

9 Finansdepartementet, Prop. 1 S Gul bok (2018–2019) for budsjettåret 2019 Statsbudsjettet (Gul bok). https://tinyurl.com/s7v9bd9s (access: 20.06.2022).

10 UNIT, Action Plan for Digitalisation in Higher Education and Research 2019–2021. https://tinyurl.com/3y8t8wua (access: 20.06.2022), 3.

11 Ibidem, 5.

- have access to modern, individual learning environments that facilitate individual learning programmes and cooperative learning, and offer flexibility […][12].

Other priorities that are stressed include: 1) flexible, digital teaching programmes, digital assessments and examinations; 2) digitally facilitated student mobility; and 3) increased relevance of work experience during studies as well as innovation and entrepreneurship[13]. All is sound and well at first glance, perhaps. The above specifications leave many questions unanswered as to what is *actually* implied here. It would be easy, I think, to argue that learning to perform a musical instrument is indeed an activating activity, and given combined work with ensemble, orchestra, soloist repertoire, ear training, prima-vista (i.e., sight reading sheet music), music history, etc., I dare also designate it as varied forms of learning and assessing musicianship. For the Western classical music performer, the trouble appears at the end of the first bullet: "involving the use of digital technology". First of all, what sort of technology? Using a computer to send e-mails to the student? Using a tablet for books and sheet-music? Filming classes for students to revisit after the class at their own discretion? Go all they way to explore remote learning in VR, AR, XR or MR (i.e., Virtual Reality, Augmented Reality, Extended Reality or Mixed Reality)? All these are technologies with different natures and levels of accessibility and originality.

Moving forward to the second bullet point above, "experiencing data and technology [as] *integrated* into *subjects* to *promote* digital education *including* the limitations and implications of using technology" (my emphases) thickens the plot. In my reading, "integrated" suggests being a natural, recurrent part, rather than an ad-hoc tool, only used occasionally. "Subjects" lifts the focus from the relaiton of one violin student to their violin teacher to also include other violin students and teachers. Particularly, in a Norwegian higher education setting where classes and courses are organised chronologically according to date of admission rather than instrument. That is, a main instrument performance course may encompass violin, guitar, piano,

12 Ibidem, 7.

13 Ibidem, 8.

voice and accordion students *and* teachers, each with their individual classes and instrument-specific didactic progression, plans and repertoire as a whole, with the expectation that *all parties involved* under the designation of that course should *integrate* and *promote* technologies to an equal and assessable extent. To add even more complexity, as courses are also restricted to one or two semesters, the course-class with all their diverse instrumentalists (teachers as well as students) may pass two, three, even four (or more) courses throughout their study, all centred on their one-to-one relation with their given instrument performance teacher. Of course, this is not only a technological issue, as it is much more a structural, organisational one stemming from the institutionalisation process of music education back in 2015, when music conservatories were gradually merged with other faculties to form more encompassing universities[14]. Clearly, digitising historical instrument performance training is not easily achieved as a uniform activity that all parties involved readily subscribe to without variance.

Third, it should not be very surprising that students should have access to modern, individual learning environments that facilitate *individual* learning programmes and cooperative learning, and offer flexibility. Returning to the compound body of musicians constituting a "subject" or a "course" above, we should note the last bullet point's use of "modern, individual learning environments". Note the plural tense which further opens for different learning environments between each teacher and student (in a singular sense per instance in parallel) or that there should be more than one learning environment *per* student-teacher instance. We may readily ask if the passage implies that there should be three pairs of parallel, available tracks here (Table 1 below)? If we consider the difference between an individual students' relation to their main instrument teacher and the group of students following the same instrument tuition, and also add the fact that they

14 I go much more in-depth with this topic in Rolfhamre, R., Through the Eyes of an Entangled Teacher: When Classical Musical Instrument Performance Tuition in Higher Education is Subject to Quality Assurance, "Action, Criticism, and Theory for Music Education", 2020, Vol. 19, No. 1, 81–117.

may study physically or digitally at the institution, remotely or any hybrid combination thereof, it is clear that the inclusion of technology into an everyday learning routine demands careful consideration that is case-specific, not generic.

Table 1. Parallel tracks of digital and non-digital study offers for flexibility.

Parallel tracks of digital and non-digital study offers for flexibility					
Physical		*Technological*			
In place		In place		Remote	
Individ-ual	Group	Individ-ual	Group	Individ-ual	Group

Clearly, when speaking in such generic terms as both the above strategy and action plan do, encompassing all study subjects available in Norwegian state higher education (incl. math, music, art, medicine, IT, etc.), it is easy to become confused as to what sort of technology is implied, for which purpose and to what extent. The industrial technology provided for the medicine sector is by nature very different from that of the classical performance arts. Also, are we speaking of didactical or teaching administrative technologies alone? Are we talking about data related to the quality assessment and student satisfaction of study programmes and courses or are we looking for completely different answers? The questions accumulate quickly. Perhaps, it is because of this underlying question of "what does this mean to me in my context?" that the action plan suggests a collaborative environment to come to terms with the digitalisation process. It clearly states that teachers should: "have digital and educational competence in a *culture of cooperation and sharing* […] experience a *wide* range of *applications, digital tools and services that support the process* of education […]"[15]. What the plan leaves open for interpretation, however, is what this actually means: what sort of wide range of applications and digital tools? Do "services" include language editing

15 UNIT, Action Plan for Digitalisation in Higher Education and Research 2019–2021. https://tinyurl.com/3y8t8wua (access: 20.06.2022), 7.

or referencing software, for instance? And if the latter is true, with several such technologies offered to their employees and students by the higher education sector already: when is the threshold reached for *enough* digitalisation? Some clues are given when the action plan writes that the individual institution is responsible for developing educational expertise on digital competence. UNIT's publication clarifies that their own role here is to coordinate the work and share good practices and examples. Beyond this, the action plan refers to funds made available by DIKU which has "a system of instruments to promote educational quality that is designed to support the learning processes of the future" and which "will also take the initiatives for surveys and for the sharing of relevant lessons learned for development work"[16].

Marginalising technologies and the need for dedicated mandate

Returning to the digitalisation strategy, it stresses that "the technological shift can improve products, processes and services, but can also lead to increased social and cultural differences, and challenge freedom of speech, privacy and security" (my translation from Norwegian)[17]. In this section, I will focus on who digitised education is for. That is, who benefits from it and who does not. This, of course, is a vast topic that has received attention by a multiplicity of scholars in numerous settings. My contribution will focus on the use of technology in higher music performance education in the sense of discoursing the teacher's professional *ethos*, with emphasis on rhetoric and the mandate we ascribe to technology.

To begin with, let us look at four key terms—inclusion, exclusion, diversity and marginalisation—etymologically, using etymonline.com. First, *inclusion* refers to "the act of making part of" from Latin *inclusionem* (a shutting up, confinement). From the early fifteenth century, it gained a sense of "to shut (someone or something) in materially,

16 Ibidem, 9–10.

17 Kunnskapsdepartementet, Strategi for digital omstilling i universitets- og høyskolesektoren. https://tinyurl.com/4fa69578 (access: 20.06.2022), 4.

enclose, imprison, confine" and "to have (something) as a constituent part"[18]. *Exclusion*, on the other hand, stems from Latin *exclusionem* (a shutting out, from *excludere*: to keep out, shut out)[19]. Third, *diversity* has developed from Latin *diversitatem* (contrariety, contradiction, disagreement), to Old French "difference, diversity, unique feature, oddness […]", also "wickedness, perversity", to the late fourteenth century "quality of being diverse, fact of difference between two or more things or kinds; variety; separateness; that in which two or more things differ [in a neutral sense]". According to etymonline.com, we cannot see the specific use of diversity as a positive signifier to focus on ethnicity, gender, minorities, etc., until the 1990s[20]. Lastly, to *marginalise* is of a newer date. In 1832, one could speak of "mak[ing] marginal notes", but more familiar to us today is the 1929-attested meaning of "force into a position of powerlessness" (etymonline.com does not mention geolocation or original language in these two cases, but points out the relation to "marginal (adj.)" with a sense of something being "of little effect or importance" recorded in 1887, again without geolocation provided)[21].

An ethically infused logical inconsistency presents itself: At the one hand, we have "inclusion" as "making one unity" or "uni-formity" to which "exclusion" or "keeping out" fits nicely as an opposite. We are talking about something being contained or not into one entity. On the other hand, however, "diversity" emphasises *not* being uniform and "marginalisation" being of less importance and given a status of powerlessness (either perceived by or forced on the subject). Of course, one could name an entity of diverse subjects as one unity and effect acts of inclusion into and within that conceived entity, but if the same approved diversity should not entail anything or anyone (which even in a well-functioning democracy would be impractical), someone will not be given enough attention to be properly included. That is, someone may not be diverse in the correct manner or adhere to

18 Etymonline, Inclusion. https://tinyurl.com/2s3manyh (access: 20.06.2022).

19 Etymonline, Exclusion. https://tinyurl.com/yck7e3c8 (access: 20.06.2022).

20 Etymonline, Diversity. https://tinyurl.com/2fduv8p6 (access: 20.06.2022).

21 Etymonline, Marginalize. https://tinyurl.com/497x6m9e (access: 20.06.2022).

normative diversity, so-to-say, and therefore be left out. We must also differentiate between those who are included in words (politics, rhetoric, everyday discourse) but not in effect, not through action. Based on this perspective, what words we use to designate "the problem", the being left out, has consequences. Logically speaking then—or what I personally would express as "*ethico-etymo-logically* speaking" (i.e., the ethical inheritance in a word and the logic of its use in relation to other words) with a kind nod to Karen Barad's *ethico-onto-epis-tem-ology* discussed later—we may ask if inclusion and diversity are at all compatible? And how does unity and non-unity, words and action relate to each other?

Recall that UNIT's action plan emphasises "high quality in education and research; research and education for welfare; [...] good access to education"[22]. One would not need to be an economist to come to the conclusion that this is as much an economic topic. On the institutional side, to use and offer digital services demands one to have funds to invest in it. An institution's digital ambitions must stand in relation to the funds they have available for realising the necessary infrastructure. Much of what we would today call standardised, digital products within a Norwegian higher education setting (e.g., digital learning platforms, administrative software, digital archives, video conferencing, and much more) is covered through the state funds they receive. But for more advanced, not yet standardised technologies (e.g., VR-glasses, holograms, metaverse interactions, etc.), the situation is quite different and relies either on internal, institution- or department level allocations or external, competitive funding schemes. A teacher with an employment above a certain percentage and character, on the one hand, will receive a laptop or stationary computer from their institution, so they are provided for. In addition, they also have access to various studios, equipment and funding schemes to which they may apply to fund certain educational projects. Students, on the other hand, do not receive laptops from universities. In fact, students are required by law to have access to a portable computer

22 UNIT, Action Plan for Digitalisation in Higher Education and Research 2019–2021. https://tinyurl.com/3y8t8wua (access: 20.06.2022), 3.

(Windows or MacOS)[23]. Separating between those who can afford or access a computer and those who can't, clearly suggests that Norwegian universities have a certain type of student in mind, one who has some economic stability and ability. I may only speculate, at this point, whether this is a matter of strategic deliberate choices, thoughtlessness or a simple lack of funds (with no further evidence to support my perspective here, as a state university employee, I suspect a combination of all three to various degrees on different levels within the administration structure). The question arises: are we implicitly pushing non-privileged students aside from our target group because they are not the students in whose education we are interested? Does this support diversity to the same extent as it offers digitalised education for inclusion? Of course, those without financial abilities may be fortunate to receive financial support in one way or another from state social support systems or may be able to borrow a computer from a next of kin, a beneficiary or someone else.

A certain infrastructure must, then, be in place. Examples at a personal level would be to have access to the means of receiving and engaging with digital services in a format-appropriate device (e.g., laptop, smartphone, tablet, headphones, microphone, web camera, VR-glasses, etc.). Services at university level would include, for example, computer labs, PC for rental or borrowing by application, software as well as networking solutions. Municipal and state structures would also be necessary to provide internet coverage, power lines and stations, libraries, archives, internet cafes, social support structures, etc. At first glance, it would, from a Norwegian

23 To be precise, the general Forskrift om egenbetaling ved universiteter og høyskoler (FOR-2005-12-15-1506) §3–3 (The Regulation on Own Contribution at Universitites and University Colleges §3–3), https://tinyurl.com/2p9fj66v states that the institution can demand own payment of portable computers for study. The local regulation at my home institution, the University of Agder, for example, choose to demand it, using the words "must have", and they are not alone in doing so; Forskrift om studier og eksamen ved Universitetet i Agder (FOR-2005-06-22-833) §12d (Regulation on Studies and Exams at the University of Agder, §12d). https://tinyurl.com/28xxt345 (access: 20.06.2022).

perspective, perhaps be readily accepted (beyond the student's individual ability to access and fund technologies mentioned above) that this is already in place; we have that. Research suggests, however, that there is indeed a political bias in, for instance, Internet service provision across ethnic groups. Nils B. Weidmann et al. (2016) reports that politically marginalised groups have worse Internet access and stability than those who are not, which undermines the liberating effect of technologies[24]. Clearly, technology in education is not and cannot be equal for everyone.

Back to the case of the main instrument performance teacher, Western classical music performance is already, by nature, a sport more or less for the privileged. Musical instruments are not cheap and students rely on them to be of a certain quality and standard. Speaking from my experience as a university-level main instrument performance teacher, substandard instruments can confine students' artistic development. The instrument holds them back, so-to-say. I have experienced at multiple occasions how students with substandard instruments perform much better (according to what we are trying to achieve in the educational setting), and often automatically resolved many technical problems, simply by shifting to a better performing instrument (according to their individual artistic idiom, of course). Furthermore, strings must be regularly changed, pianos have to be tuned, sheet music and literature have to be purchased, and so on. Digital technologies, then, come on top of an already expensive interest and vocation. From this perspective, extended technological use which is not provided for by the institution at no cost, will affect musicians differently from those students who are free from the economic constraints of having and caring for a musical instrument in their study.

What is more, according to the nature of classical music instrument performance in its traditional vocational sense, to perform our crafts we do not need digital technology to the same extent as

24 Weidmann, N.B., Benitez-Baleato, S., Hunziker, P., Glatz, E. & Dimitropoulos, X. (2016). Digital discrimination: Political bias in Internet service provision across ethnic groups. "Science", Vol. 353 No. 6304, 1151–1155. https://DOI.org/10.1126/science.aaf5062 (access: 20.06.2022).

someone in computer science or engineering would. Educational, didactic learning technologies (to separate it from administrative information exchange, for instance) are an imposed activity, an afterthought one could say, to an already, pre-digital-era-established vocational practice. That is, it is difficult to conceive, for instance, how robot-assisted learning would have the same positive effect in music performance training as it would have in surgery. It is perhaps here that much of the essence of the issue of successful digitalisation of historical crafts education resides: what mandate should we give to digitised practices? What can technology do for us? Based on the premises laid out above, I suggest that for technologically enhanced or extended didactical practices to be successful in Western classical main instrument performance training, it must be given a clear mandate on its own within local, specific contexts. Its mandate in music must be different from architecture, historical (analogue) crafts must be acknowledged for its otherness compared to digital arts.

One such mandate could involve facilitation for various sorts of impairment. An interesting work in this respect is Marion Hersh's paper *Technology for inclusion*, commissioned by Global Education Monitoring Report to inform the 2020 GEM Report, Inclusion and Education[25]. Hersh recognises the growing demand for and recognition of universal designs for learning and inclusive education, but points to several hinderances on the way towards technologically assisted learning and other related concepts reaching their full potential. Not only are teacher competence and training as well as economy and infrastructure such hinderances on a global basis, but social inequalities contribute as well:

> Many disabled people, in particular, still experience numerous barriers to education, including learning environments which are not fully accessible […], limited legal recognition of their right to education […], limited financial support […] and negative attitudes and low expectations […]. Females' access to education is still lower than that of

25 Hersh, M. Technology for Inclusion, Global Education Monitoring Report Team, 2020. https://tinyurl.com/2p9ekp6w (access: 20.06.2022).

> males, with probably even lower access for disabled girls and women. […] Disabled children are the most significant and the most marginalised group globally with regards to education […]. Disabled students are underrepresented in further and higher education […] and obtain poorer degree results despite comparable entry qualifications […][26].

Work to improve the situation varies across the globe in its developmental status and progress. For inclusive technology to be successful, also for marginalised groups and those with various sorts and degrees of impairment, we rely on trained teachers, sufficient funds and time for curricular planning and production, as well as appropriate pedagogical approaches. Technology must be seen as "a tool/strategy rather than a universal solution" and universal learning designs must not be treated in parallel with technology, but technology must be seen as a means of implementing universal learning design principles.

Baradian performative and ethico-onto-epistemology

To unlock the agency of a possible digitalised crafts education and to propose a mandate for technologies in Western classical music main instrument performance training that does not look away from the above accessibility function, but offers a higher-level mode of caring for one's historical craft, I turn to Baradian performativity. My inclusion of Barad here, I confess, is a balancing act between my present human-centred perspective and drawing inspiration from her post-humanist thoughts. Although, I find much of her *Meeting the Universe Halfway* (2015) strikingly accurate to much of what my discourse revolves around, her pivotal critique of anthropocentricism, which manifests through her new-materialist approach, would turn my present contribution towards a non-intended direction that is premature and thus makes its logic, from its premises, fall somewhat short. My following discussion here is more of an anthropocentric

26 Ibidem, 2–3; Please note that I have excluded Hersh's many references from the quote in order not to confuse them with my own references. All original references can be seen in the original text.

sort. The incorporation of some of her concepts is then to be seen as a borrowing, or transferal, of the essence of what she has to offer (according to my reading of her) into my current context to lay the ground for future, more dedicated new-materialist excursions into the topic.

Karen Barad's performativity takes the lead from Judith Butler's conception of the term, as Barad holds that materiality is not a passive representation, but an active, discursive one[27]. Butlerian performativity, as presented in her *Gender Trouble* (1999)[28], presents a circular relationship between the socio-political norms that affords certain types of accepted activity and our acting in accordance with those norms effectively nurturing and upholding their existence and effect. Norms create and uphold expectation and action; action creates and upholds norms and expectation. From her post-humanist view, Barad critiques the anthropocentrism of Butler's performative as not considering materiality's agency. To Barad,

> a posthumanist account of performativity […worthy of its salt,…] challenges the positioning of materiality as wither given or a mere effect of human agency. […] Apparatuses are material (re)configurings or discursive practices that produce (and are part of) material phenomena in their becoming. […] In an agential realist account, performativity is understood not as iterative citationality (Butler) but as *iterative intra-activity.* Intra-actions are agentive, and changes in the apparatuses of bodily production matter for ontological

27 Barad, K. Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning. Durham, 2007, 28, 59–66, 131, 151.

28 Butler J.: Gender Trouble. New York and London, 1999/2006. For a full account of Butler's, as well as her predecessors, Austin and Derrida's use of "performative", see: Rolfhamre, R.: Performative Musicology and HIP as Rhetoric and Pedagogy for the Past in Present and Future. [In:] R. Rolfhamre R. & Angelo E. (eds.): Views on Early Music as Representation: Invitations, Congruity, Performance. "Music Pedagogy Research", 2022, no. 4, ch. 2, 21–95, 2022. DOI.org/10.23865/noasp.157.ch2 (access: 20.06.2022).

> as well as epistemological and ethical reasons: different material-discursive practices produce different material configurings of the world, different difference/diffraction patterns; they do not merely produce different descriptions. Objectivity and agency are bound up with issues of responsibility and accountability.... In an agential realist account of technoscientific practices, the knower does not stand in a relation of absolute externality to the natural world—there is no such exterior observational point. The condition of possibility for objectivity is therefore not absolute exteriority but agential separability—exteriority within phenomena. We are not outside observers of the world. Neither are we simply located at particular places in the world; rather, we are part *of* the world in its ongoing intra-activity[29].

What I derive from this extract, in my transposition of her performative from post-humanism into my present, anthropocentric line of reasoning in order to differentiate between Butlerian and Baradian performativity is this: 1) Butler centres her argument on humans and their actions (or lack thereof), while Barad includes all matter's material agency; 2) Butler citational performative positions the human above or outside the world we reflect on, as someone who engage with the surroundings, while Barad levels out the hierarchy and places humans as part of something that becomes what it is through *intra*-acting (rather than *inter*-acting)[30]; 3) Butler focuses more on formation, enforcement and upheaval of socio-political norms, while Barad also includes the ethicality of that which it precedes. That is:

> Theories that focus exclusively on the materialization of human bodies miss the crucial point that the very practices by which the differential boundaries of the human and the nonhuman are drawn are always already implicated in particular materializations. The differential constitution of

29 Barad K.: Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning. Durham, 2007, 183–184.

30 Ibidem, 133.

> the human (nonhuman) is always accompanied by particular exclusions and always open to contestation. This is a result of the nondeterministic causal nature of agential intra-actions, a crucial point […][31].

Butlerian performativity highlights the ethicality and agency of knowledge and how we construct and react to how we perceive and take part in the world. Central to her claim are the concepts of "agential realism" and "ethico-onto-epistem-ology". The latter, as I read her work, operates as a sort of premise enabling the former to act. The logic stems from the idea that apparatuses, for instance microscopes, are not providing cold facts about the world, but offers a specific truth based on how they are constructed; they are boundary-making, discursive and produce differences that matter and form meaning. They are, therefore, not distinguishable from the phenomena they portray, but reconfigure the world. Apparatuses are constructed, open-ended practices[32]. This brings her to "ethico-onto-epistem-ology" which she describes as "an appreciation of the intertwining of ethics, knowing, and being—since each intra-action matters, […] because the becoming of the world is a deeply ethical matter"[33]. From this view, "agential realism" functions as a framework for "a rethinking of fundamental concepts that support such binary thinking, including the notions of matter, discourse, causality, agency, power, identity, embodiment, objectivity, space, and time"[34].

Agency of curating and caring for historical crafts through digitalised education: a proposed mandate

It is precisely the intra-actions with agential materials that can make us rethink the fundamental concepts of our historical crafts education. The ethics, knowing and being of teaching someone how to perform past music in the digital domain can lead to a different path

31 Ibidem, 153.
32 Ibidem, 140, 146, 169–170.
33 Ibidem, 185.
34 Ibidem, 26.

of engaging with one's practice and hence also affect how we proceed (here, in the digital domain specifically). This is where Butlerian performativity can be useful as a tool of shifting perspectives as it highlights the ethicality and agency of knowledge and how we are part of the world: "[…] Knowing entails specific practices through which the world is differentially articulated and accounted for. […] Knowing is not a bounded or closed practice but an ongoing performance of the world"[35]. It is in the extension of this idea that I propose ethico-etymo-logic to highlight the ethical inheritance of a word and the logic of its use in relation to other words. It could easily be argued that to ascribe such semantical legacies to words does little to the public debate as most people, arguably, are unaware of their history. But, from a Butlerian stance, I, as a scholar and teacher, can engage with its ethical agency for the sake of unlocking the perspective of ethical agency in historical crafts teaching. Barad reminds us that agency is gradual, not binary—either on or off[36]. "Statements […she continues,] are not the mere utterances of the originating consciousness of a unified subject; rather, statements and subjects emerge from a field of possibilities. This field of possibilities is not static or singular but rather is a dynamic and contingent multiplicity"[37].

As a main instrument classical music performance teacher, it has often struck me that what I do—choosing certain repertoire, historical and modern praxes and artistic ideals to pass on to new generations—can appear similar to the mandate given to a museum curator. Someone who is given the mandate *explicitly* to gather fragments into a whole to communicate a narrative of our past, for instance. This has, in recent time, lead me to question what narrative I pass on to my students and how technology can assist me in telling that story. Perhaps, this can be one such mandate for digital technology in historical crafts education, to aid the narrative rather than physical praxis associated with the crafts. Curating is indeed an interesting word in this context. Etymologically speaking, the noun *curate* traces back to Latin *curare* (to take care of), leading to Medieval Latin *curatus*

35 Ibidem, 149.
36 Ibidem, 172.
37 Ibidem, 146–147.

(one responsible for the care [of souls]), to the late fourteenth century "spiritual guide, ecclesiastic responsible for the spiritual welfare of those in his charge; parish priest. As a verb, it gained the meaning of "be in charge of, manage […] a museum, gallery, art exhibit, etc.", by 1979 (again without linguistic geolocation given)[38]. In extension, an *ethico-ethymo-logical* reading of the verb and noun's legacy, could suggest that curating could lead beyond deciding the content and narrative on and within an "imaginary museum of musical works" (to borrow Lydia Goehr's effective metaphor). It could revisit its earlier connotations of being responsible for the *care* of something and its spiritual welfare (not necessarily in a religious but rather an ethical sense)[39]. In this sense, it is interesting to note Barad's comments on "discourse". To her, "Discourse is not a synonym for language. […] Discourse is not what is said; it is that which constrains and enables what can be said. Discursive practices define what counts as meaningful statements"[40]. So, to curate a discourse or narrative can be understood to constrain possibilities to promote a certain set of meaningful statements. But that discourse needs not be a static, one-way ticket but rather a dynamic emprise.

In this sense, agential-realist dynamics, according to Barad, differs from traditional dynamics in that it does not substitute one way of construing "laws", so-to-say, for how values change from one entity to another over time. It is rather a matter of citational intra-actions that reconfigure the materialisation of phenomena and its material-discursive boundaries[41]. Although somewhat simplified (since I do not fully devote myself to post-humanism here) in our present context, we could understand the use of digital technology as complementary assisted story-telling as we curate a cultural praxis and legacy. The way we do so sets the boundaries for our discourse and what historical crafts live on for future generations. It is agential; causal; it enacts and effects knowledge and perspective: "Indeed, in this

38 Etymonline, Curate. https://tinyurl.com/3pt4rvk8 (access: 20.06.2022).

39 Goehr L.: The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music. Revised edition. New York, 2007.

40 Barad K.: Meeting the Universe Halfway, op. cit., 146–147.

41 Ibidem, 179.

account, the very nature of change and the possibilities for change changes in an ongoing fashion as part of the world's intra-active dynamism"[42]. From this perspective, digitalisation offers no threat to or upheaval of the traditional praxis which constitutes the identity of Western classical music performance practice education. We can shift its mandate from competing crafts didactics to a complementary, discursive narration—an added story, or "hi-story" if you will, emphasising the story-telling part of writing history. Hence, we are not only curating the future of the craft, but also its agency: "Cause and effect emerge through intra-actions. Agential intra-actions are causal enactments"[43]. But in agential realism, it is important to adhere to the fact that determinate entities arise through intra-actions, they do not pre-exist[44]. What is more, agential realist causality is not restricted to the domain of human actions, but it also levels out the hierarchy between human and matter. Agency is not a feature, it is an enactment, something that someone or something does. "Particular possibilities for (intra-)acting exist at every moment, and these changing possibilities entail an ethical obligation to intra-act responsibly in the world's becoming, to contest and rework what matters and what is excluded from mattering"[45]. My line of reasoning the historical music instrument performance education as a caring curation of a narrative cultural identity opens for an alternative perspective on digitalised education. It offers one which can be assisted by technology in telling its ethically charged and agential hi-story as a natural part of its practice rather than acting as a didactic after-thought. In figure 1 below, I present the same observation visually by emphasising how learning activities of different natures can work gradually between the physical and digital domain, praxis and narrative to offer balanced, varied and complementary learning and dissemination activities.

Caringly curating a narrative could also reach beyond the discourse itself to imply helping it navigate and "survive" the world, like a parent supporting their child. To construct a surrounding scaffold within

42 Ibidem, 179.
43 Ibidem, 176.
44 Ibidem, 175.
45 Ibidem, 178.

which the discourse, narrative or hi-story can flourish and come to be while taking its ethical agency into account. We can now speak of caring for the crafts, caring for the student and caring for the teacher in a more dynamic manner as the craft lives on through our human and material intra-actions. For instance, diversity can be fostered *through* the narrative as well as by how the narrative is told. That is, we can make our didactics accessible to different impairments, cultural positions and other learning needs, as well as emphasise diversity through the narrative we enact. We can care for the student, teacher and narrative content by not only caring for the subject, but also for each other in the process of its becoming. As Barad strikingly states: "Particular possibilities for (intra-)acting exist at every moment, and these changing possibilities entail an ethical obligation to intra-act

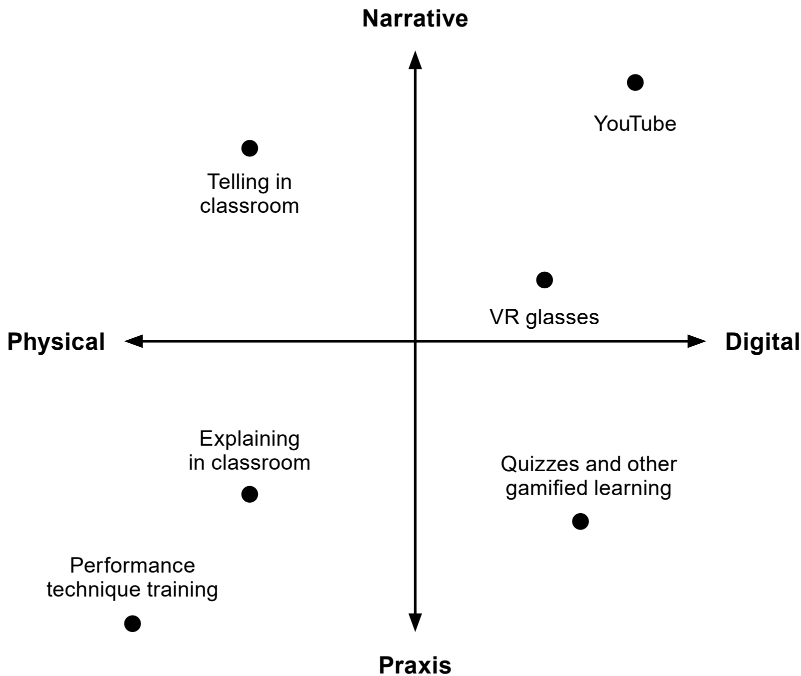

Figure 1. Learning activities can work gradually between the physical and digital domain, praxis and narrative to offer balanced, varied and complementary learning and dissemination activities. My illustration.

responsibly in the world's becoming, to contest and rework what matters and what is excluded from mattering"[46].

Concluding urgencies for a digitalised music conservatory

For a digitalised music conservatory to be plausible and effective, then, we must work dedicatedly with its relation to technology, emphasising rhetoric and the mandate we ascribe to educational technology. UNIT's action plan leaves us with little information on how and when the digitalisation process is satisfactorily achieved. Nor does it disclose what values lie in "high quality in education" or "education for welfare, value creation and adaptation."

"Good access to education" is perhaps more clearly laid out, but, as we have seen, accessibility is not a straightforward matter. It may appear that a successful implementation of the action plan to some extent resides with the rhetorical device of a report uttering "the deed has been done" in the sense of an Austinian speech act (cf., the famous case of the pastor saying "By the power vested in me […] I pronounce you husband and wife")[47]. Additionally, it is troublesome to imagine a way of incorporating digital learning in historical crafts education that is universal to all instruments within a course, and to all types of learners and their economic ability. It is much easier to conceive how digital learning tools can add to "activating and varied forms of learning and assessment, involving the use of digital technology [… the] experience [of] data and technology integrated into subjects to promote digital education [… and] individual learning environments that facilitate individual learning programmes and cooperative learning, and offers flexibility […]"[48]. In responding to the action plan and other policies that we must adhere to, by our position as state employees, clearly the Norwegian historical crafts teacher must find their own way and purpose.

46 Ibidem, 178.

47 Austin J.L.: How To Do Things with Words. [In:] "The William James Lectures Delivered at Harvard University in 1955". Oxford, 1962.

48 UNIT, Action Plan for Digitalisation in Higher Education and Research 2019–2021. https://tinyurl.com/3y8t8wua (access: 20.06.2022), 7.

What I have done through this essay is to move away from the binary traditional way of training vs emerging digital technologies to a more dynamic, ethically charged perspective on how historical crafts training and modern, digital technologies intra-act to create knowledge differently. I proposed *ethico-ethymo-logic* as an active way of engaging with and creating a mandate for what technology can and should do for main instrument performance education. This paved the way for implementing the word "curating" as caring for historical crafts education, students and teachers to provide enough time, accessibility and incentive to include technological tools in the learning situation. But simply acknowledging and enabling a different conception is not the same as making it effective and realistic. To conclude this chapter, I propose five urgencies that I believe must be addressed when moving towards digitalised main instrument performance training, not only at higher education institutions but at all educational levels, state-owned or private:

1. *Cognitive dissonances and love/hate relationships to technology in relation to historical crafts education*. People have different relations to technology and for technology to be effective in historical crafts education, we must not only act on external restructuring incentives because of habit, loyalty, force or duty. We must construe its mandate and what it can offer to complement our work instead of replacing it. It must make sense to us to engage with.
2. *The mandate we ascribe to digital education and what we want it to achieve.* Should it, for instance, support us in preserving, re-living, re-writing, judging or reconstructing the historical narrative we are forwarding? Should it make what we say more accessible, more diverse, more of a hype? Should it promote memorisation or critical reflection?
3. *Marginalisation and inclusion in education as an ongoing, agential activity.* We must dedicate much more thought towards whom we include and exclude and for what reason. From that we can better conceive for whom we should make our didactical material more accessible and hence also prioritise the time it takes to produce the same learning material.

4. *The ethics and performativity of knowledge maintenance and promotion.* What craft lives on through our practice? Whose responsibility is it? And to what extent do we colonize or decolonize our narratives, not only on behalf of other cultures than our own, but also for our own story or hi-story?
5. *The teacher's role in sustaining and forwarding cultural heritage in congruence with and against active policies and social norms.* How do we facilitate the general teacher's "becoming" as a sentient, cognitive, caring curator with sufficient digital skills to tell their narrative?

In asking "how do digitalized Western classical musical instrument performance teaching and new technologies relate to accessibility and marginalisation?" in this essay, I hope to have unravelled a potential path leading beyond practicalities such as normative inclusion and representationalist understandings of what digital technologies can and can't do in traditional crafts training. Hopefully, I have also activated the ethically charged agential potential of Western classical music performance education not only to care for a past trade but also for the future through historical crafts; i.e., how curating a tradition *with* students and different learning activities offers a possibility to act, enact and make a difference beyond merely complying to UNIT's action plan, the Ministry of Education and Research's Digitalisation Strategy, or whatever other policy document. It is all about mandate, purpose and recognition of our ability to act simply by being historical crafts spokespersons in the world.

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Inclusion of students form Ukrainian ballet schools to Polish schools on the example of the Olga Sławska-Lipczyńska General Ballet School in Poznań

The Olga Sławska-Lipczyńska Ballet School in Poznań (OSB) has extensive experience in integrating migrants or refugees into the Polish education system. Over the past 20 years, the school welcomed individual foreigners (e.g., from Greece, Russia or Belarus) who were not familiar with the Latin alphabet and who could only communicate with single words or sentences. Since 2014, nearly every school year students from Ukraine have been enrolled in the school. They spoke Polish since one of their parents was Polish, or they had Polish roots (they knew the language that their grandparents or relatives spoke at home). After February 24, 2022, more than twenty Ukrainian students joined the school at almost all levels. (It is difficult to determine their exact number, as some were returning and others were arriving.) They all came from regions east of Kiev (i.e., from Kharkiv, Kryvyi Rih, Mariupol). They spoke Ukrainian and Russian (to varying degrees). Off-hand, the management and teaching staff had to introduce inclusion measures to secure their social needs and learning. Including war-experienced children and adolescents in a culturally alien community, I will argue, defies all previous theories of social inclusion and inclusionary pedagogy.

The method that allows for the most complete description of the problem of integrating young art students into a new educational system is the case study together with in-depth interviews, used in anthropological and sociological research.

The issue of the inclusion of migrants has been described quite extensively from various perspectives[1]. However, nowhere will we come across a situation in which we all participate, although there have been first signs of interest in this topic. Still, they are of a more informative and publicist character, rather than scientific[2].

In April and May, 2022, there were 1.5 million Ukrainian refugees in Poland[3]. According to the survey updated daily by the portal

1 Lesińska M.: Inkluzja polityczna imigrantów we współczesnej Europie. Warszawa, 2013; Szafranek A., Halicki J.: Wybrane aspekty inkluzji społecznej. [In:] Niepełnosprawność. Poznać, przeżyć, zrozumieć. Halicka M., Halicki J., Czykier K. (eds.). Białystok, 2016, 151–164; Młynarczuk-Sokołowska A., Szostak-Król K.: Różnorodność i inkluzja w edukacji – wybrane aspekty wspierania uczniów z doświadczeniem migracji. [In:] Edukacja włączająca w przedszkolu i szkole. Chrzanowska I., Szumski G. (eds.). Warszawa, 2019, 278–287; Inkluzja edukacyjna. Idee, teorie, koncepcje, modele edukacji włączającej a wybrane aspekty praktyki edukacyjnej. [In:] Problemy Edukacji, Rehabilitacji i Socjalizacji Osób Niepełnosprawnych, vol. 22, 2016, no. 1; Inkluzja—wybrane aspekty w teorii i praktyce pedagogicznej. Aksman J., Zinkiewicz B. (eds). Kraków, 2019; Wlazło M.: Integracja jako cel inkluzji. Pedagogiczne korzenie i aspekty spójności społecznej. "Kultura i Edukacja", 2019, no. 1, 45–57; Deutschmann M.: Główne problemy integracji imigrantów z Ukrainy i propozycje rozwiązań w oczach przedstawicieli instytucji województwa opolskiego. "Zeszyty Pracy Socjalnej", 2020, no. 3, 193–217; Hańderek J.: Inny, uchodźca—współczesne formy obcości. "Etyka", 2019, no. 1, 125–141.

2 Integracja imigrantów i imigrantek. Przewodnik pomorski, Obszar Metropolitalny Gdańsk Sopot Gdynia. https://tiny.pl/wdmh8 (access: 30.08.2022); Sześciło D.: Jaka polityka wsparcia i integracji uchodźców z Ukrainy? Wyzwanie na dziś i na lata. https://tiny.pl/wdmhs (access: 2.09.2022); Grudzińska Z.: Jaka powinna być polityka edukacyjna wobec uchodźców z Ukrainy? https://tiny.pl/wdmh6 (access: 15.07.2022); Lucjan I.: Uczniowie z Ukrainy w polskich szkołach – komentarz ekspercki, UMCS. https://tiny.pl/wdmhv (access: 15.07.2022).

3 Ilu uchodźców z Ukrainy chce zostać w Polsce? Nowy raport NBP. Business Insider. https://tiny.pl/wdmhb (access: 15.07.2022).

300Gospodarka, since the beginning of the war, 6.436 million people have arrived and 4,665 million returned to Ukraine (as of September 20, 2022)[4]. This means that the situation is dynamic. The refugees are mainly women and children. Men older than 18 years of age (with some exceptions) are not allowed to leave Ukraine. The dynamic is also reflected in the statistics of students at the Ballet High School in Poznań. On September 1, 24 Ukrainian students, who arrived in Poznań after February 24, started their education, which accounts for 15.2% of all learners at the school. This does not include other students of Ukrainian origin who had started their education before the war broke and already settled in Poland.

The children who arrived in Poland have experienced the war first hand. They have often witnessed genocide, survived air raids, spent time in basements and lost their loved ones. In the beginning, they must have experienced a culture shock. Often, they reached their destinations bringing only one suitcase and a backpack, with or without documents. The process of acculturation, as described by Aleksandra Borkowska[5], takes a long time. It is prolonged by traumas that refugees experienced at home. At the new residence, they need to face a different social, cultural and material reality. An optimal strategy for acculturation is inclusion which may be defined in various ways.

Let's take a look at how inclusion and inclusion pedagogy is interpreted by Krystyna Grzesiak:

> Social inclusion (a higher form of social integration) is usually defined as the process of including individuals, groups or social categories (…) into the functioning of broader society. (…) The concept of inclusion in education (inclusive education) refers to the process and condition in which the modern

4 Ilu uchodźców z Ukrainy jest w Polsce? 300Gospodarka. https://tiny.pl/9swd1 (access: 23.09.2022).

5 Zob. Borkowska A.: Psychologiczne aspekty migracji w rozwoju dziecka. [In:] Dzieci z trudnościami adaptacyjnymi w młodszym wieku. Aspekty rozwojowe i edukacyjne w kontekście specyfiki różnic kulturowych. Śmiechowska-Petrovskij E. (ed.). Warszawa, 2016, 101–123.

> school (at all stages of education and in all types of schools) meets students as diverse individuals, treating them in a holistic manner. This requires, above all, acceptance of dissimilarity, continuous updating of knowledge of the needs of all students, reconstruction of programs, building facilities and general provision of services for appropriate groups of children without excluding them. Inclusive education is the implementation of the concept of normalization, which implies (as a social fact) functioning in a local community of people with special educational needs, who should have free access to various types of schools at the municipal and district levels. What is significant in this approach is mutual contact of all children on equal terms, learning to be with other people, learning about one's own strengths and weaknesses, supporting (not absolving), respecting otherness, individuality and identity, which is evidence of growing in humanity[6]. In this context, this is worth adding that inclusion is different from integration because the latte divides students into two groups, one of which has special needs, and the other does not. Inclusion is about attempting to create a single group that is characterized by diverse, individual needs, and the task of those responsible for the inclusion of refugees is to provide them with appropriate conditions"[7]. A prerequisite for the success of the inclusion process is the preparation of both those hosting refugees and migrants.

Based on the assumption that

> In a globalizing world, a migrant is no longer an unprecedented socio-cultural phenomenon, an anomaly or "exotic" individual because of their skin color, the language they

6 Aksman J., Zinkiewicz B.: Wprowadzenie. [In:] Inkluzja—wybrane aspekty w teorii i praktyce pedagogicznej, op. cit., 16–17.

7 Lechta V.: Pedagogika integracyjna kontra edukacja inkluzyjna (włączająca): podobieństwa i różnice. [In:] Krakowska pedagogika specjalna. Dyduch E., Wyczesany J. (eds.). Kraków, 2010, 30.

> speak or a different culture. Their presence in the public space is starting to become (and in many environments has already become) something natural

and from my own experience of including individual students from foreign countries and cultures, there should not be and, actually, never have been, any problems at the ballet school in Poznań. Rafał Kasprzak, headmaster of the school from September 1, 2022, says:

> We have always been open to students of different skin color or origin. We have hired a psychologist for many years, and recently also a counselor. Without even anticipating the current situation, a few years ago we hired a teacher who is certified to teach Polish as a foreign language, has an experience of working in Russia, and knows Russian and Ukrainian. Each time an individual student or a group come to us, we treat them in a holistic manner. We do not only follow the curriculum but we try to take care of them without violating their dignity, respecting cultural differences[8].

At the end of February, 2022, the school experienced a “flood” of students from Ukraine. The applicants were from very different educational institutions. They were not able to specify the nature of their schools, their status, curriculum and they often lacked documents. In Ukraine, only the State Ballet School in Kyiv and L’viv follow a curriculum almost identical to that of general ballet schools in Poland. Other schools, with the adjective “choreographic” in their names, do not have an equivalent in the Polish educational system. Often, these schools specialize in ballroom or folk dance but at the same time they also provide (albeit to a lesser extent) training in classical dance technique. Although the applicants spoke Russian and we had a large group of Russian-speaking teachers, communication was difficult. Mirosław Różalski, the then headmaster of the school informs us:

8 Record of the conversation with Rafał Kasprzak in the author’s possession.

> We couldn't accept everyone. We agreed that the only criterion for admission to the school would be an audition. All applicants had to make an audition in classical dance, which allowed us to verify the level of their education and qualify them for the appropriate class[9].

Due to the level of education in classical dance technique, some Ukrainian students were assigned to lower classes than their age would indicate. This procedure allowed the management to give new students time to level up the vocational subjects and better master the language to be able to fully implement the curriculum of general subjects. All those who passed the exam, were accepted and taken cared for by the management, teachers, students, parent's council, and the Society of Friends of the Ballet School. Almost everyone needed training outfits, footwear, and a place in a dormitory. When fleeing from bombs they did not think of ballet slippers and pointe shoes. At the school, everyone is aware that openness and creating a sense of security in the migrant are the most important elements of the social inclusion process.

As teachers have noticed, the biggest problem facing Ukrainian children is not only how to adjust themselves to a new reality, often far from their parents and friends (many live in dormitories), but also to get used to different teacher-student relations. Language is not an obstacle in learning particular dance techniques. After all, a student who does not understand the language can be shown a movement or posture that they should adopt. Instead, in teaching dance techniques what is important is attentiveness which allows you to imitate their classmates practicing next to you. At the school, teachers treat students as partners for the latter to approach the classes consciously. Ukrainian children are not used to that because, instead, they are used to following instructions. As told by Krystyna Frąckowiak, artistic director at the school:

> We spend most of our time working on changing the mentality of Ukrainian newcomers. We try to show them that

9 Record of the conversation with Mirosław Różalski in the possession of the author.

> shouting as a teaching method does not bring good results at all[10]. The same or even better results can be achieved through calm, careful and continuous work[11].

A major challenge during dance lessons is to keep the attention of Ukrainian students. The second, extremely important and noticeable problem is that of physical appearance. Teachers suppose that, in Ukraine, teaching dance technique was more important than physical conditions. Issues related to appearance are not only due to physique, but also, and perhaps primarily, to poor nutrition and improper overall training. It can be assumed that the appearance can also be affected by stress (overeating). To take any action in this area is very difficult. A balanced nutrition regime is related to the financial situation and refugees are usually not wealthy. An additional difficulty is reaching out and convincing someone that bad habits need to be changed. Extreme sensitivity is required in this regard.

Students from Ukraine do not have problems with classical, folk and historical dance per se. They represent various training levels, just like their Polish classmates. They are, however, less educated in contemporary and jazz dance. Agata Ambrozińska-Rachuta says:

> Luckily, I teach contemporary dance in senior classes, where students are more mature and contemporary dance technique is not that rigorous as classical. Above all, I try to make sure the work goes smoothly, so that the students listen to themselves, follow their own feelings and emotions. I familiarize them with the natural character of this method and starting from the first classes, I promote self-acceptance and acceptance of those practicing next to them. After these

10 "Mothers I talk to very often show their fist, and encourage more forceful methods and shouting", says Krystyna Frąckowiak, "But in our education system such methods are not allowed".

11 Record of the conversation with Krystyna Frąckowiak in the author's possession.

> few months, after the vacations, I think they have formed a peer group with identical problems and needs[12].

While contemporary dance is something with which Ukrainian students only had limited contact, hip-hop was a real challenge. “Perhaps with one exception, nobody knew the technique”, says hip-hop teacher Łukasz Kukulski.

> They looked at their Polish classmates with both distance and curiosity. Polish students came to my aid and invited the newcomers to join in on the fun. And since I teach technique through play, they didn’t realize that they were being introduced to a new dance technique. In one class, I have three Ukrainian boys who used to line up somewhere at the back, but since after the vacations the have been standing in the first row. I guess they liked hip-hop[13].

It was a coincidence that such a large group of students, from across the eastern border, showed up at the school right in the middle of the preparations for the graduation concert celebrating the school’s 70th anniversary in which the entire school community participated, as well as the graduates.

> I thought it was an excellent opportunity to include the new students in the joint work. Classes are governed by a different set of rules when making preparations for a concert. In the classroom, you need to follow the curriculum, while at rehearsals you work on a specific dance; you don’t repeat the same exercises, you just have to immediately master the choreography and the stage space; and use acting to express oneself. [says Mirosław Różalski] Also, apart from dancing together, I asked the Ukrainian children to present something of their own in front of the audience. They chose

12 Record of the conversation with Agata Ambrozińska-Rachuta in the possession of the author.

13 Record of the conversation with Łukasz Kukulski in the possession of the author.

> the spectacular hopak[14]. And as it turned out, they were very successful during both concerts. They felt they were being part of the school, not just a class. The resulting ovation was a great experience for them, as we saw after the performance backstage[15].

Working together, crowned with the appreciation of the audience, proved to be the most effective inclusive activity.

After the vacations, most of the Ukrainian students returned to the school with the addition of a few, new ones arriving later. While, in the first months, the students could count on some leniency in general subjects, in September regular work began. Barriers to verbal communication were still an obstacle. Not all teachers spoke Russian. "Unexpectedly, contacts with the Ukrainian children are facilitated by students who came from Russia and Belarus, as well as those from Polish-Ukrainian families", Alicja Drajewska, a Polish language teacher, comments.

> If a teacher has problem reaching out to a student who doesn't understand something, children who have lived in Poland longer and know two languages, Polish and Ukrainian or Russian, rush to help. Unexpectedly, bilingual children have become teacher's assistants. A new quality of cooperation is born before the eyes of all students, for example, we check together which readings are available in Ukrainian or Russian. I have long experience teaching children who do not know Polish, but this time the problem is the scale. Fortunately, some children learn quickly, others need to be given more time[16].

From the example of the art school, serving as the case here, one can see that the inclusion process not only concerns refugees or migrants.

14 Hopak dance choreography by: Maryna Liubymova-Lisytsia and Sergey Shvets.

15 Conversation with Mirosław Różalski, op. cit.

16 Ibidem.

It must, equally, involve all students, teachers, management and parents. However, as far as parents of refugee children are concerned, there is a problem. Most fathers stayed in Ukraine to fight. Mothers often do not live together with children as they have to live where they could find jobs. They placed their children in dormitories for them to, safely, continue to learn the profession they had chosen in their home country. The experience from the ballet school in Poznań shows that inclusive teaching is not limited to the education process alone. A significant element of the process of including Ukrainian children in the ballet school, as it turned out, was to building a community around a clear goal: a concert where we need to show that we are great dancers-to-be. This was everybody's motivation. At the same time, in the classrooms, it was evident that students from Ukraine, like their Polish classmates, require personalized approaches to aid their learning process.

The implementation of inclusive teaching in a small art school is different from inclusion in a mainstream institution and the requirements teachers face are different. They need to deal with individualism which is inscribed in the psyche of every art school student.

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Part v
Inclusion—Now and Then

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"Getting rid of the obsession with one method"—On Franz Xavier Scharwenka's (1850–1924) philosophy of teaching

The phenomenon of virtuoso-composer activity is an integral part of the history of music. Their activity is often associated with the Romantic era, although instrumental masters have been known since the Renaissance. In literature, one can even come across the view that eighteenth- and nineteenth-century itinerant virtuosos have their predecessors in medieval minstrels[1]. However, it is beyond question that it was in the romantic epoch that the idea of virtuosity gained particular importance. Artists freed from feudal ties to the patron-aristocrat became independent—they could travel and change jobs without special permission from the prince. Personal freedom, however, came at a certain cost: from then on, musicians were often deprived of a modest but steady source of income. Therefore, they sought regular concerts, recitals, giving rise to a new profession of music entrepreneurs or impresarios. On the margin of considerations about the activity of virtuosos, the literature on the subject mentions that the solo concert activity of composers had another important

1 Dahlhaus C.: Nineteenth Century Music, Robinson J.B. (transl.). Berkeley-Los Angeles-London, 1989, 134.

advantage—it was a natural incentive for ordering private lessons. This was the case, for example, with W.A. Mozart, whose seventeen piano concerts created in the most mature, Viennese period of activity, were an excellent way for the creator to showcase his compositional skills and also contributed to acquiring new students[2].

The activity of Franz Xavier Scharwenka—a German composer, piano virtuoso and educator of Polish descent—also fits into this practice, that is, concert activity undoubtedly brought him students, both in the old continent and in the "New World". In the case of this creator, however, pedagogical activity was, so to speak, institutionalized (he was the founder of the music conservatories in Berlin and New York and also taught at the women's Hardin College in Missouri). Intensive teaching and organizational work raise questions about the pedagogical philosophy of the creator of *Polnische Tänze*. What were the roots of his pedagogical worldview, how did Prof. Scharwenka—although this was not the time of the functioning of the idea of social inclusion—relate to students of different nationalities and denominations, and finally—was he a good teacher? These are the most important questions of this text.

About the Artist

Franz Xaver Scharwenka was born in Szamotuły in 1850 and died in Berlin in 1924. His father, August Wilhelm, was a German Protestant, while his mother, Apolonia Golisch, came from a Polish family and was a Catholic. The town on the river Sama belonged to the Province of Posen (in the Polish community, the earlier name of the Grand Duchy of Poznań was preferred). After years spent in Szamotuły (until 1859) and Poznań, where he and his brother Philipp attended the famous "Wilhelmówka"[3] school, in 1865, the Scharwenka family moved to Berlin. The "Spree Athens" at that time offered many more job opportunities for their architect father, and the sons could begin their professional music education there. Franz Xaver Scharwenka graduated from Theodor Kullak's Conservatory's piano class, where

2 Roeder T.: A History of the Concerto. Oregon, 1994, 153.

3 Friedrich-Wilhelm-Gymnasium in Posen.

he started working as a teacher after graduation. He quickly made a name for himself as a virtuoso pianist and composer. A spectacular entry into the music market was ensured by works that enjoyed great popularity throughout his life, becoming in a way the artist’s identifying marks. These were: *Five Polish Dances*, Op. 3 (Breitkopf & Härtel, 1869) and *Piano Concerto No. 1 in B-flat Minor*, Op. 32 (1876).

The piano remained at the center of his creative process, with dozens of solo and chamber works featuring the instrument. He also wrote *Symphony in C minor,* Op. 60 and the opera *Mataswintha*, which was successfully performed at the Metropolitan Opera in New York. In addition to his musical career, Scharwenka was also an organizer of musical life in Germany. He founded the first subscription concerts in 1879, which showcased the work of living composers, and in 1887, he conducted the first performance of Hector Berlioz’s *Grande Messe des Morts*, Op. 5 in Germany. He also founded the Xaver Scharwenka Conservatory in Berlin in 1881, which later became the Klindworth-Scharwenka Conservatory and operated until the 1960s.

After moving to the United States in 1891, Scharwenka founded a conservatory in New York City and continued to perform as a pianist in Europe and the United States. He was a frequent performer in major concert halls and cities, including London, St. Petersburg, Vienna, New York, Boston, Detroit, St. Louis, Chicago and Washington D.C., throughout his career.

Worldview

In the context of shaping the worldview of a future piano pedagogue, it is worth returning for a moment to the school years spent in Szamotuły and Poznań. Two experiences, so extreme, seem particularly significant: the memory of the pluralistic religious and denominational town of Szamotuły; and the direct encounter with the brutal system of Prussian education. Regarding the multicultural atmosphere of Szamotuły, we read in the artist’s autobiography:

> At the time of my childhood, around the middle of the nineteenth century, the population of the city, half Catholics, the other half Protestants and Jews, lived in complete

> social, political and religious peace, disturbed neither by any class hatred, nor by tensions of national or political origins. The inhabitants did not consider themselves to be Poles, Germans, Jews, Catholics, Protestants, and so on, but rather as "citizens of Szamotuły". But this soon changed. With the uprising at the beginning of the 1860s, the paradisiacal state of affairs ended and the serpent of national and confessional strife raised its poison-swollen head. And now—1921? May God have mercy[4].

The painful (in a literal sense) experience of the Prussian education model took place in Szamotuły and at the Friedrich Wilhelm Gymnasium.

> I readily admit that attending school never made me happy. I was an inattentive, lazy student. It was due in part to the fact that music was in my head, and second, to a great extent due to the teaching methods of that time, which (also later in my gymnasium days) were able to achieve more terror and fear in students than joy and enthusiasm. There were cruel and painful punishments in the Klipp School: kneeling on dried peas, slapping the ears so that one literally lost one's hearing, beating the palms of the hand with a cane, and similar barbaric punishments. Also, later in the Posen gymnasium, beatings and whippings with the cane were meted out as desired. If a cane by chance was not available, the poor delinquent had to go to the class- room next door in order to receive with his own hands the instrument for attaining higher cultural improvement. In the second year (Quinta) of the gymnasium Professor Dr. Schäfer, who by the way was well liked, had organized a regular committee to perform discipline. If punishment was about to be carried out, the Herr Doctor commanded: "Discipline unit forward!" Then the four strongest classmates would grab the victim,

4 Scharwenka F.X.: Sounds from My Life. Reminiscences of a Musician. Petig W.E. (transl.). United States of America, 2007, 3.

> place him over a school bench, and by pulling his pants tight they made it easier for the Herr Doctor to mete out the punishment with the Spanish cane. It was also horrible to hear the crying and whimpering from the classrooms next door. Thus passed the years of our Lord 1858 to 1865 in the Wilhelm Gymnasium in Posen[5].

The first piano lessons that Xaver took, still during his Szamotuły years, with Kantor Schlang, were also conducted under the threat of corporal punishment.

> One day (…), when Kantor Schlange, in the second hour of the lesson, began to cruelly and distressingly pluck the small hairs on the back of my head—I jumped up on the chair and galloped out of the lesson onto the market square, back to freedom. I wandered around for two hours, not intending to go back home. But, thank God—the lesson was over[6].

Let us first consider the issue of the possible influence of the atmosphere of a multicultural and religiously diverse town on the formation of the worldview of a future piano pedagogue. The invaluable source of knowledge here are the artist's memories (*Klänge aus meinem Leben. Erinnerungen eines Musikers*, Leipzig 1922), from which emerges the image of a man open to various cultures and nationalities. Students from almost all over the world came to the Conservatory he founded in Berlin. His fame also traveled across the ocean, where he temporarily relocated his concert and teaching activities. During countless concert tours of Europe and North America, he gave private lessons and undoubtedly supported talented youth. A spectacular example is the situation after a recital in St. Louis at the Odeon hall (30.12.1911), when a mother approached him asking him to audition her daughter. The performance of the young pianist made such a great impression on the composer that he offered to finance her

5 Ibidem, 14.
6 Ibidem, 10.

music studies (the whole story was described in the article *Composer Scharwenka adopts a girl whose capital is "divine fire"*[7]).

The composer's memories demonstrate his tolerant attitude everywhere he describes cultural contexts of the countries he visited due to his concert activities. The dominant tone in these stories is openness to new adventures, rather than criticism of foreign cultures from a German-centric position, let's call it that. Let us recall a fragment of memories in which the artist describes one of his stays at Hardin College in Mexico, Missouri. He visited there several times a year to coordinate the work of the music conservatory (associated with a school for girls of great renown).

> I won enthusiastic admirers of my art among the blacks, who are great fans of music as is well known. During the evening hours a sizable group of our black brothers gathered regularly in front of the windows of my hotel room on the ground floor, from which I offered the enchanted listeners a small musical treat. Partly because they had great difficulty pronouncing my name and partly probably out of loving gratitude for the enjoyment that I provided, they called me our professor. One such seasoned pipe smoker confided to my wife, who accompanied me once, that our professor could walk the most deserted, isolated streets of the city in the dead of night, and nothing bad would happen to him. I took real pleasure in my black music fans[8].

The idea of openness to various cultures also gained an artistic shape. In his work, composer Scharwenka brought about a synthesis of Polish musical tradition (Chopin's style) and German academism[9]. In a sense, he thus combined the two cultural traditions from which he originated, which had been seriously conflicted for over a hundred

7 Periodical "St. Louis Star and Times", 1.01.1912, unsigned author.

8 Scharwenka F. X.: Sounds from My Life, op. cit., 116.

9 Rykowski M.: Twórczość Franza Xavera Scharwenki (1850–1924) jako przedmiot interpretacji glokalistycznej. [In:] Idea wolności w twórczości kompozytorskiej i myśli o muzyce, Rzeszów, 2019, 358–365.

years. A special place, in his music, was given to references to Polish folklore (mazurkas, polonaises, Polish dances); one-fifth of his opuses contains indications of Polish dances. In the fourth Polish dance in D-minor, Op. 58, we find a quote from *Mazurek Dąbrowskiego*. As Michael Wittman noticed, the way the melody of the Polish Mazurka was quoted lacked the lofty and pathetic character typical of arrangements, for example, by Edward Elgar (overture *Polonia*, Op. 76, 1915), or Augusta Holmès (symphonic poem *Pologne*, 1883)[10].

Regarding the second issue, that is, the experience of the brutal Prussian education system, Professor Scharwenka clearly presented a polar opposite attitude. However, before his teaching philosophy is presented, it is worth examining the artist's musical education, which obviously shaped his future methodological views.

Education

Views on art and teaching methodology were largely shaped during Xaver Scharwenka's years of study in Berlin. The profile of the school he attended, the Neue Akademie der Tonkunst, and the ideological dispute between academics and representatives of "New Germany," of which Berlin was an important theater, were of great importance.

Xaver Scharwenka entered the piano class of Theodor Kullak, the founder of the Neue Akademie der Tonkunst, one of the most outstanding piano pedagogues and a pioneer of private music education in Berlin. Kullak was one of three founders of the Stern Conservatory, along with composer and theorist Adolf Bernhard Marx and conductor and choir master Julius Stern. Xavier's first teacher and future employer came, like him, from the Province of Poznań, specifically from Krotoszyn. In the source literature, there are suggestions that the Stern Conservatory embraced ideas typical of German academicism, such as a preference for instrumental virtuosity and classical repertoire from the beginning of the century, while the Neue Akademie was ideologically closer to supporters of progress ("Fortschritt"), which meant, for example, performing new programmatic works. The exact

10 Wittman M: Franz Xaver Scharwenka—Komponist aus Posen. [In:] https://tiny.pl/wcszd (access: 6.06.2022).

characterization of both institutions goes beyond the scope of this text, so it is worth focusing, of course, on the profile of the Neue Akademie and the musical ideas promoted by Theodor Kullak. The university was said to "train primarily in the field of excellent piano playing with teachers such as Richard Würst and Gustav Engel"[11]. However, this is not a complete picture of the teaching concept pursued by Dr Kullak, as his intention was not to only create a forge of virtuosos (nor did he want to limit the repertoire performed here to the works of past masters). In the "Neue Zeitschrift für Musik", in the year the Academy began its activities (1865), he justified the choice of the name of the university as follows:

> In connection with the name "conservatory," it has already been noticed that it was chosen somewhat one-sidedly. It only describes one aspect of the issue. The exclusive aim and goal should not only be "conservation," because progress is just as important. Where names of this kind have already been chosen and defined, there is a need to create something new. Therefore, in building new institutions, one should think of a name that corresponds [to the new—MR]. Analogously to institutions representing other fields, such as the Academy of Fine Arts, Mining Academies, or Forestry Academies, whose goals are similar, the only good name is Akademie der Tonkunst [Academy of Sound Art—MR][12].

The curriculum of the Neue Akademie[13] offered music lessons, such as a basic course in piano and violin for children, singing lessons,

11 Weissman A.: Berlin als Musikstadt. Geschichte der Oper und des Konzerts von 1740–1911. Berlin-Leipzig, 1911, 300.

12 Brendels F.: Die Organisation des Musikwesens durch den Stadt, "Neue Zeitschrift für Musik", 20.01.1865, no. 4, 27. https://tiny.pl/wcszf (access: 10.06.2022).

13 Due to the systematic development of the institution, there was a need to move the headquarters to a larger building, which was found at Friedrichstrasse 93. In the winter semester of 1855/1856, 141 students attended classes at the Neue Akademie der Tonkunst, while in 1863, there

Italian language, declamation, orchestral classes and music theory. From the composer's memories, we learn that

> through very thin walls, one could hear the sounds of singing, violin playing, or drumming on the piano—and all these sounds accumulated in the corridor like in a madhouse. Such a cacophony was particularly troublesome during music theory lectures[14].

The teaching concept of the Neue Akademie, therefore, assumed comprehensive development of students, although it must be admitted that the school's strong point was undoubtedly the piano class led by a teacher recognized at the Berlin court[15]. In terms of piano playing methodology, Kullak presented quite progressive views[16]. In issue 49

were 189 students. After the war between Prussia and France, which took place between 1870–1871, the number of students increased even more. During the 25th anniversary celebrations in 1880, 1040 students studied at the academy, and in the year of the founder and director's death (1882), there were 100 teachers employed, teaching 1100 students.

14 Scharwenka Franz Xaver: Sounds from My Life, op. cit., 28.

15 Theodor Kullak, who revealed his talent at an early age, gained the support of a generous patron, the Polish-Prussian politician and composer Antoni Radziwiłł (1775–1833) in the German circle of Hans Heinrich von Radziwiłł, as he was the Governor of the Grand Duchy of Poznań). At the age of 11, as a prodigy, he performed before the king himself in Berlin. A series of scholarships allowed him to pursue studies in law, medicine, and music at the University of Berlin and a year-long stay in Vienna, where he studied under Carl Czerny, Simon Sechter (teacher of Anton Bruckner), and Otto Nicolaus. Already at that time, in 1842, he taught princesses and princes at the Berlin court, soon becoming the most respected piano teacher in the city. This was confirmed by his appointment as "königlicher Hofpianist" in 1846.

16 The class of Dr. Kullak was exceptional, as at least several students later made careers not only in Germany but also around the world. Interestingly, two of them—Moszkowski and Nicodé—followed a path similar to Scharwenka's. Moritz Moszkowski (1854–1925) built his fame as a pianist-virtuoso, and later as a composer (his most popular work being his *Spanish Dances*, Op. 12 for piano from 1883). The Polish-Jewish

of the "Neue Zeitschrift für Musik" from 1850, in the section devoted to new works, we find several instructions related to them. The subtitle of Kullak's manual *Die Schule der Fingerübungen* [The School of Finger Exercises—MR], advertised in the "Neue Zeitschrift für Musik", already contained a certain general idea: "a methodical introduction for beginners in piano playing to develop finger exercises and find proper fingering"[17]. In his opinion, as we could read in the same issue of the magazine, a piano lesson was not supposed to be a type of instruction, but literally "training" ("die Abrichtung"). The aim was rather to awaken the student's individual search, self-development and improvement.

The piano lessons were conducted according to the practice popularized at that time by Franz Liszt, which today we would call a workshop, that is, each class consisted of six to eight pupils. Professor Kullak actually avoided what was called "training". During lessons, the student was sometimes asked to play only once (most often

family of Moritz, or Maurice, Moszkowski lived in Wrocław, where they moved from Pilica near Zawiercie. The fate of Moszkowski and the Scharwenka brothers became intertwined almost for their entire lives, both professionally (shared concerts) and privately. The other student of Kullak's school who came from Polish territories was Jean Louis Nicodé, a German composer and pianist born in the Jeżyce district of Poznań in 1853. After finishing his studies with Kullak, he returned to the provincial capital, for example during the performances of the legendary singer Désirée Artôt, whom he accompanied (one such performance took place on April 25, 1878, as reported by the "Kurier Poznański" on April 9). Among Xavier's school friends were also Hans Bischoff, Alfred Grünfeld, and Norwegian Agathe Bakker. Bischoff became famous in the future as a pianist but also as an editor of J.S. Bach's works. Later, he taught at the Kullak Academy and the Stern Conservatory. The Austrian pianist Alfred Grünfeld went down in history as one of the first artists to make commercial recordings of his performances. Meanwhile, the Norwegian artist Agathe Bakker (Grøndahl) was recognized in 1868 as an exceptional interpreter of Edward Grieg's Concerto. She was a student of Hans von Bülow (1871) and Franz Liszt (1873), becoming an extremely important figure in the Norwegian music scene in the 1890s.

17 "Neue Zeitschrift für Musik", December 17, no. 49, 1850, 269.

2–4 times). The essence of teaching, apart from the usual exercises in performance, was learning from the mistakes of others and listening to Kullak’s extremely valuable comments. In this way, the students were constantly introduced to new musical literature, and the diversity of repertoire was truly exceptional. In addition to the classics of Bach and Beethoven, the performance studies at Kullak’s academy naturally included the presence of well-known and lesser-known compositions by Robert Schumann, Frederic Chopin, Joachim Raff [1822–1882, German-Swedish composer, pianist and teacher—MR] and Johannes Brahms, as well as the greatest virtuosic works of Liszt. It should be noted, however, that the profile of the academy did not only mean training future virtuosos. The teaching method aimed to develop practical chamber music skills[18].

In summary, during the years spent at the Neue Akademie der Tonkunst under Theodor Kullak, Franz Xavier Scharwenka accumulated intellectual capital that undoubtedly influenced his future career paths in terms of his artistic, pedagogical and organizational activities. At that time, the key issue was the idea of virtuosity, which was inherent to the German academic tradition. Although the creative work of Franz Xavier Scharwenka is not the main focus of this article, it is worth devoting some attention to the issue of virtuosity because it was also an important aspect of his pedagogical method. It is unquestionable that the artist’s enormous technical and interpretive abilities naturally influenced his musical style, which can be interpreted as part of the popular practice of composing bravura piano concertos, in which the composer could best showcase his interpretive potential. In the German music of the second half of the 19th century, this kind of inspiration determined the use of elements of salon-ornamental style, which left an imprint on the aesthetic value of the music. Epigonism, eclecticism, and a lack of originality were the most common criticisms leveled at the lesser-known pianist-composers of the second half of the 19th century, such as Karl H. C. Reinecke (1824–1916), Friedrich Gernsheim (1839–1916) and Carl G. P. Grädener (1812–1883)[19]. Was this also the case with Franz Xavier Scharwenka’s piano concertos?

18 Scharwenka F. X.: Sounds from My Life, op. cit., 27.

19 See: Engel H.: Das instrumentalkonzert. Leipzig, 1932.

The reception of piano works proves that a significant dose of virtuosity was naturally perceived in them, enriched, however, as it was sometimes called, with a “poetic idea”. After his performance at the Vienna Music Society hall (13.01.1880, the concert was repeated at the Philharmonic Hall the following day), where Xaver presented his *Piano Concerto in B Minor*, critic and piano, organ and harmony teacher Eduard Schelle (1814–1882) wrote: “for Scharwenka, virtuosity is only a means to achieve a higher goal. In him, the virtuoso goes hand in hand with the composer, and this composer pursues something different from what the virtuoso would like”[20]. It seems that the journalist encapsulated the essence of the pianist’s composition in this sentence. When we add to this opinion the comparisons between *Piano Concerto in B Minor*, Op. 32, and Liszt’s *Piano Concerto in E-flat Major*, which occasionally appeared in the press (after the Vienna concert, for example, in the “Musikalisches Wochenblatt”, 27.02.1880), it becomes clear to which type of virtuosos Scharwenka belonged. Like Liszt, virtuosity was, for him, only a means of achieving what Carl Dahlhaus called the Romantic revolution, that is, to express deeper musical ideas, rather than being an end in itself.

Pedagogy—From Individuality to Universality

The solo concert activity of touring virtuosos had a crucial benefit: it naturally led to private lesson requests. This was also the case with Wolfgang Amadeus Mozart, whose seventeen piano concertos written in his mature Viennese period served as a natural advertisement for his composing and performance skills and helped him gain new pupils. Similarly, the activity of Franz Xaver Scharwenka, a German composer, piano virtuoso and teacher with Polish roots, attracted students both in Europe and in the “New World” through his concert tours. However, Scharwenka’s teaching activity was institutionalized, as he founded Music Conservatories in Berlin and New York. His extensive work in teaching and organization raises an essential question about his teaching philosophy.

20 Scharwenka F.X.: Sounds from My Life, op. cit., 73.

Scharwenka's teaching activity began as institutionalized work immediately after graduation from the Kullak's Academy. At the age of eighteen he was asked to join Kullak's piano teaching staff, where he worked until 1873. His lifelong pedagogical experiences became the canvas of several methodological works. One of the substantial works is *Meisterchule des Klavierspiels—Eine Sammlung der zweckmäsigsten Übungen aus den Werken unserer grossen Etüdenmeister* (Breitkopf & Härtel)[21].

In 1903, the Association of Music Education in Germany (Musikpädagogischer Verband) began operating in Germany, headed by Franz Xaver Scharwenka. The organization aimed at addressing the negative trends in music education that had been observed for some time in Germany. Many institutions with a low level of education had sprung up in the largest cities. The union convened a nationwide congress in Berlin once a year, during which papers were presented and discussions were held on topics such as the introduction of legal regulations, new ways of verifying music teachers and the role of music education in society. Prof. Scharwenka chaired four congresses. On the initiative of the Association, an extremely valuable publishing series, edited by Scharwenka, was created entitled *Handbücher der Musiklehre* (*Auf Anregung des Musikpädagogischen Verbandes zum Gebrauch an Musiklehrer-Seminaren für den Privatunterricht*). The contributing authors, specialists in the fields of instrumental didactics, theory and history of music, included Hugo Riemann, Karl Schaefer and Herman Wetzel. Scharwenka's dissertation entitled *Methodik des Klavierspiels. Systematische Darstellung der technischen und ästhetischen Erfordernisse für einen rationellen Lehrgang unter Mitwirkung von August Spanuth* was also published as part of the *Handbücher* in 1916.

The author devotes most of the content in his textbooks to technical problems and issues of interpretation of the current piano repertoire. In Meisterchule, a piano student (basic, intermediate and virtuoso level) will receive musical examples of works by Muzio Clementi,

21 Which is a collection of three volumes: Band I, 1908, Mittelstufe, 72 pages, 42 examples, Band II, 1909, Oberstufe, 115 pages, Band III 1910, Virtuosenschule, 106 pages, 38 examples.

Fryderyk Chopin, Felix Mendelssohn, Johann Baptist Cramer, Josef Moscheles and others. The textbooks contain tips, fingering suggestions and comments on how to practice. In fact, Scharwenka was famous for his enormous, or even unlimited, technical abilities. This is evidenced by the memoirs of Bettina Walker, an Irish pianist and composer (1839–1893), who went to Scharwenka because he was considered the greatest authority in the field of piano technique.

Undoubtedly, his own methodological approach was influenced by his greatest authority in this matter, Theodor Kullak. However, Scharwenka developed his own relaxation technique. He appealed to include the forearm, upper arm and shoulders in tone production. He deeply believed that the activation of these elements (joints), together with a finger-building program, are basic for mastering the piano[22]. As Scharwenka observed:

> It is unfortunately an undeniable fact, that the method of instruction hitherto used favors too much in the beginning the one-sided cultivation of finger technique without paying sufficient attention to the arm joints which are at least as important for the development of piano technique. The proofs are the well-known piano schools, study works and so on. This is however against nature, just as if one would try to walk only with ankle joints and neglect the freedom of movement in the knee and hip joints[23].

In addition to technical issues, more information can be found in Franz Xaver Scharwenka's dissertation entitled *Methodik des Klavierspiels* from 1916. In this work, the author addresses specific problem areas in piano playing, such as sound attack, types of articulation, the use of the pedal mechanism, issues of rhythm and tempo and ornamentation, while also providing methods of practice. In the context of Scharwenka's philosophy of teaching, the last chapter, entitled *Höhere Aufgaben des Lehrberufs* [On Teaching Tasks of a Higher Order—MR],

22 Mihalyo M. P. Jr.: The Life and Keyboard Works of (Franz) Xaver Scharwenka (1850–1924), PhD diss. West Virginia, 2002, 12.

23 Ibidem.

appears to be particularly important. The issues raised in this chapter can be divided into two groups: those related to teaching ethos; and comments on the consistent implementation of an individual didactic plan based on a proper diagnosis.

However, before discussing the views of Professor Scharwenka, it is necessary to make one important caveat. His diagnosis of the teaching profession concerns the private music education sector, which was dominant in Germany at that time (the economic aspect is therefore extremely important). Thus, the author begins his reflections on the teaching ethos with a negative assessment of the level of teaching. One of the reasons is the assumption that the teacher (to whom the client is willing to offer the lowest possible fee) cannot be too demanding, ask for extra work or make efforts aimed at developing aesthetic taste. In doing so, he risks losing his disciples and his livelihood. The author also laments about artists who have failed as virtuosos and become educators, or ladies who join the teaching profession, due to the fact that the “prospect of getting married appears more and more gloomy”. In such a pedagogue, it is difficult to find the appropriate competencies and pride in the profession. This is crucial because it is the teacher who must initiate the change, for the more you demand, the more you get. The beginning of the postulated change is the discontinuation of treating the teaching profession in terms of pure business. It is necessary for the teacher to have relevant education and specialist knowledge but most importantly they must know how to transfer this knowledge. The intermediate stage is therefore to act as an assistant to a more experienced teacher.

Scharwenka discusses a methodological order called “diagnosis-plan-consequence”. A teacher who is well-prepared for the profession, in terms of appropriate education and practice, can become a mentor to a student. However, this role gives him both rights and duties. The most important issue is the recognition (diagnosis) of the student’s natural talents and potential. The author emphasizes that when a pupil’s ambitions go beyond their natural proclivities, the teacher should gradually and carefully moderate their enthusiasm or redirect it to other avenues. Often, a teacher must deprive someone of the illusion of being a virtuoso, but if they act brutally, they may

lose a student and music will lose a friend. Sometimes it takes a lot of effort to convince a student that virtuosity is not the only way to salvation; on the contrary, the path of a virtuoso carries many dangers. In this context, Prof. Scharwenka stresses that understanding music is much more valuable than brilliant technical prowess. On the other hand, if the teacher encounters too much indifference to the technical exercises in a student's attitude, they must look for new ways to encourage practice. The most important issue here is the lack of concessions, consistency in the implementation of one's assumptions, and not succumbing to the pressure of both the student and their relatives. The diagnosis itself, however, cannot be made at first glance, but should rather be the result of long-term observation. In terms of differentiating teaching methods for amateurs and professionals, it is recommended to modify the methodology. Still, in no case should the teaching be superficial. Regarding music amateurs, musicality and interesting interpretation should also be required, perhaps at the expense of technical bravado. According to prof. Scharwenka, the hallmark of an inexperienced teacher is the frequent feeling of hopelessness of his efforts, while a more experienced teacher is still able to find new motivations for work. A negative assessment of talent at an early stage, when the student seems to "not have a hand for the piano", may be formulated prematurely, because the technical ability to the instrument can be recognized only after some time and many exercises. The same applies to the so-called inner ear. Only after some certain amount of time we can properly assess someone's musicality (even if, at first, they had trouble repeating the melody). The greatest mistake of the teacher, however, is when he makes the student understand that he does not like his profession and prefers his own virtuoso career over it.

According to the author of *Methodik des Klavierspiels*, a pedagogue who is guided by *higher order tasks* will not be satisfied with the unilateral development of the student's technical skills. Training the inner and outer ear, developing critical hearing in relation to the professor's and one's own playing, getting to know the symphonic and vocal repertoire—all these efforts should be aimed at broadening musical horizons (not treating music only from the perspective of one's instrument).

The didactic plan, the author concludes, should be adapted to the individual predispositions of students, and the teacher should avoid the obsession with *one universal method*. Therefore, it is not reasonable to require that students on the path of individual development will move at the same pace and "will pass all stations in the same order".

The author concludes that the philosophy of teaching that emerges from Scharwenka's methodological treatises, as well as other documents such as his published autobiography, interviews, or students' memoirs, is extremely up-to-date. In today's highly competitive music world, the issue of directing students to the right path of development consistent with their predispositions is of particular importance, and Scharwenka's approach to individualizing his didactic methods and avoiding premature negative evaluation of his students is still relevant.

The chapter "on teaching tasks of a higher order" demonstrates Scharwenka's attitude of patience and openness, which allowed him to adapt his piano lessons to the individual skills and predispositions of each student. This local-global interplay resulted in a universally applied approach, making Scharwenka a successful piano teacher and mentor.

Summary

The teaching philosophy that emerges from the artist's methodological works and other documents, such as his published autobiography, interviews and students' memories, appears to be highly relevant. Nowadays, contemporary teachers often face the problem of directing a student of music onto the proper path of development that corresponds to their predispositions. The issue becomes especially significant in today's highly competitive musical world. Although the subject of these considerations is the activity and creativity of an artist from the Wilhelminian era, traces of socially inclusive thinking can be noticed on several levels. Firstly, in the musical creativity of the younger Scharwenka brother, we find a synthesis of Chopin's style and the widely (if not globally) known German Romantic aesthetics of the time. This gloco-local synthesis, or the combination of what

is local and global, is an extraordinary achievement for the artist, both in the artistic and social dimensions (especially considering the German-Polish conflict). One could even say that Scharwenka's music became an "ambassador" of the Polish cause in the world. Secondly, the chapter on "higher-order teaching tasks" demonstrates that Scharwenka presented an attitude of patience and openness, which allowed him to avoid prematurely negative assessments of his students (thus preventing exclusion). Piano lessons were conducted by him in a way that was tailored to the student's abilities and predispositions. In this way, Professor Scharwenka's teaching philosophy acquired universal characteristics, reaching representatives of various nationalities and cultures.

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Dissemination of education as an element of social inclusion in Poland between 1918 and 1939

Introduction

The term "common school", as an official term, was not introduced into the Polish language until after independence in 1918. Prior to that, the terms "common school" (as distinct from "faculty school" as a higher type of "people's school" in the Austrian partition), "people's school" (in the Prussian partition) and "elementary school" (in the Russian partition) were used[1]. After the restoration of independence, the universality of elementary education became one of the main problems of the state administration. In solving this problem, efforts were also made to reform the school system in terms of its structure and curricula. The universality of education was hampered by the country's economic backwardness and the number of illiterate people left over from the partition period. Between 1918 and 1939, compared to the period before the World War I, primary education

1 Hessen, S.: Szkoła powszechna. [In:] Encyklopedia wychowania, t. 3 Organizacja wychowania publicznego młodzieży. Łempicki S. (ed.), Warszawa, 1937, 78.

became much more widespread, especially in the cities, where much was done in this direction by local governments. In the countryside, the situation was much less favourable. Aiming to increase the country's economic and military potential, the state authorities found it expedient to popularize primary education.

In describing the aims of primary education, Kazimierz Sośnicki, a pedagogue and educator, pointed out that the state imposed an obligation on parents to educate their children and statutorily defined the age at which a child had to study and attend school. In his view, the primary school was to be general and preparatory, giving students basic knowledge (needed to orient themselves in their immediate environment), formal education and mental development (which would enable further education in a theoretical or professional direction), in addition to moral and social upbringing to enable social coexistence with the immediate environment and state coexistence[2].

Gustaw Karol Dobrucki, Minister of Religious Denominations and Public Enlightenment, among the tasks faced by the authorities of the Polish state after regaining independence singled out rebuilding schools destroyed during World War I, compensating for losses in the organisation of education and its Polonisation, filling gaps in the teaching staff, and ensuring to citizens of other nationalities their language rights and meeting their needs to develop their own culture[3].

Władysław Żłobicki, Director of the Department of General Education of the Ministry of Religious Denominations and Public Enlightenment, recalling the motives for the introduction of universal education, pointed out that the goal was to eliminate illiteracy in Poland[4].

Małgorzata Pyter distinguished three stages in the development of public education in Poland during the interwar period. In the first

2 Sośnicki K.: Zarys dydaktyki. Podręcznik dla użytku seminarjów nauczycielskich i nauczycieli. Lwów, 1925, 13–14.

3 Dobrucki G.: Szkolnictwo niższe i średnie. [In:] Dziesięciolecie Polski Odrodzonej. Księga pamiątkowa 1918–1928. Dąbrowski M. (ed.). Kraków-Warszawa, 1928, 538.

4 Żłobicki W., Potrzeby szkolnictwa powszechnego i ich finansowanie przez samorządy i państwo w najbliższej przyszłości. "Oświata i Wychowanie", 1930, II, no. 1, 3–4.

of these, which lasted from 1918 to 1922, Independent Poland was creating a political, economic and monetary system. An education system was also being established, including general education. The years 1923–1932, in turn, saw the solidification of the system, distinguished by intensive legislative activity. The third period of the development of universal education lasted from 1932 to 1939 and was distinguished by the introduction of the reform of the Polish education system, developed by Minister Janusz Jędrzejewicz and ended with the outbreak of World War II[5].

Among the legal bases for school legislation and education policy during this period are the Decree of the Head of State of February 7, 1919, on compulsory education[6]; the Decree of the Head of State of February 7, 1919, on the education of teachers of common schools in the Polish State[7]; the Act of February 17, 1922, on the establishment and maintenance of public common schools[8]; the Act of February 17, 1922, on the construction of public common schools[9]; and the Act of March 11, 1932, on the organization of education[10].

5 Pyter M.: Kształtowanie się prawnego systemu oświaty w Polsce w latach 1918–1939. Lublin, 2020, 328.

6 Dekret o obowiązku szkolnym, Dziennik Praw Państwa Polskiego 1919, nr 14, para. 147.

7 Dekret o kształceniu nauczycieli szkół powszechnych w Państwie Polskim, Dziennik Praw Państwa Polskiego, 1919, no. 14, para. 185. [Decree on the Education of Teachers in Primary Schools in the Polish State, Journal of Laws of the Polish State, 1919, No. 14, paragraph 185.]

8 Ustawa z dnia 17 lutego 1922 r. o zakładaniu i utrzymywaniu publicznych szkół powszechnych, Dziennik Ustaw, 1922, no. 18, para. 143. [Law of February 17, 1922 on the Establishment and Maintenance of Public Primary Schools, Journal of Laws 1922, No. 18, item 143.]

9 Ustawa z dnia 17 lutego 1922 r. o budowie publicznych szkół powszechnych, Dziennik Ustaw 1922, no. 18, para. 144. [Law of February 17, 1922 on the Construction of Public Primary Schools, Journal of Laws 1922, No. 18, paragraph 144.]

10 Ustawa z dnia 11 marca 1932 r. o ustroju szkolnictwa, Dziennik Ustaw 1932, no. 38, para. 389. [Law of March 11, 1932 on the Organization of Education, Journal of Laws 1932, No. 38], item 389.

Decree of the Head of State of February 7, 1919, on compulsory schooling

On February 7, 1919, a decree on compulsory schooling was issued, under which education in the field of universal schooling was compulsory for all children of school age. Compulsory schools were to be established in such numbers that all school-age children could benefit from education. In places where the number of children between the age of 7 and 14 was expected to be at least 40 in the following three years, the municipality was obliged to establish a comprehensive school. When there were less children to be expected, neighboring towns were combined to establish school districts large enough to reach the qualifying number of at least 40 children. The school district could, furthermore, not exceed a 3 kilometres radius. A comprehensive school included seven years of instruction. Until seven-year primary schools were organised in all places, primary schools with four years of daily instruction and three years of compulsory supplementary education, or primary schools with five years of daily instruction and two years of compulsory supplementary education, could be temporarily maintained and established. If the daily education at a particular comprehensive school lasted for less than seven years, and the child did not obtain a successful school-leaving certificate within this period, the child's compulsory attendance at the school for daily education was extended until successful completion of the school, up to the end of that school year in which the child turned 14. A child's school age began on September 1 of that calendar year in which the child turned 7. The provisions of compulsory education could be fulfilled in public comprehensive schools, in other schools of all types (where the range of knowledge given in them was not inferior to that in public comprehensive schools) and at home[11].

Małgorzata Pyter summarised that the decree on compulsory education was

> the first legal act comprehensively presenting the issue of educational compulsion. It was also of fundamental

11 Dekret o obowiązku szkolnym, op. cit.

importance for regulating the issue of compulsory education with respect to the entire national territory. In particular, it had reference to the Polish lands of the former Russian partition, where the issue of the implementation of compulsory education was very neglected. The interpretation of the provisions of the decree with regard to the realisation of the universality of education was relatively uneven. It should be remembered that the implementation of state obligations encountered obstacles, mainly premises, personnel and financial[12].

Decree of the Head of State of 7 February, 1919, on the training of teachers for common schools in the Polish State

Also part of the dissemination of education was the issuance of a decree on the training of common school teachers, which took place in teachers' seminaries. State-maintained seminaries were public, while all others were private. Public seminaries were separate for boys and girls. At the teacher seminar, there were one or two model primary schools as practice schools. Organized by teachers' seminaries, or separately by others, there may have been vocational courses for teacher training in a special direction that took into account the needs of common schools. With female teachers' seminary there was a two-year security course and a model for security guard. The teachers' seminar included a garden suitably prepared for nature study and horticulture and beekeeping exercises. The teachers' seminary had a playground for the students of the seminary and the school of practice. Education at the seminary lasted a minimum of five years. In five-year seminaries, the first three annual courses had a general education character, while the last two were mainly vocational. The number of students per course did not exceed forty. The seminary, together with the school of practice and special courses, formed a single establishment under the administrative direction of the director. Pedagogical management belonged to the director and the Pedagogical Council.

12 Pyter M.: op. cit., 242.

The scope of teaching at the teachers' seminaries included the following compulsory subjects: religion; Polish language and literature; a foreign language; history; the study of modern Poland with the study of citizenship; geography with geology and cosmography; mathematics with drafting; physics; chemistry with mineralogy; biology (botany, zoology, anatomy and physiology with knowledge of anthropology); general and school hygiene; horticulture and beekeeping; drawing; music; singing; bodily exercises with board games and movement games; handwork; calligraphy; psychology and logic; pedagogy (pedagogy and didactics, history of pedagogy, organization of schooling, school legislation, special methodology, hospitality and practical exercises). Handwork instruction included modelling, cardmaking and wood slojd in the men's seminary; and modelling, cardmaking, white sewing, tailoring and cooking in the women's seminary. Schools of practice followed the curriculum of public comprehensive schools, and changes could be made with the permission of the Minister of Religious Denominations and Public Enlightenment, who also decided on the approval of textbooks for seminaries. The selection of textbooks from those approved for use in seminaries was made by the seminary's Pedagogical Council. Tuition at the seminary, security courses, special courses and the school of practice was free of charge. Seminaries and schools of practice were supervised by the Minister of Religious Denominations and Public Enlightenment[13].

Act of 17 March, 1921—Constitution of the Republic of Poland

The issue of universal education also found its place in the Constitution of the Republic of Poland of 17 March, 1921. Citizens were obliged to raise their children to be upright citizens of the Fatherland and provide them with at least an initial education. In terms of general schooling, education was compulsory for all citizens of the State. Education in state and local government schools were free[14].

13 Dekret o kształceniu nauczycieli szkół powszechnych w Państwie Polskim, op. cit.

14 Ustawa z dnia 17 marca 1921 r.—Konstytucja Rzeczypospolitej Polskiej, Dziennik Ustaw 1921, no. 44, para. 267. [Law of March 17,

Władysław Leopold Jaworski, an eminent expert on state law, objected to the wording of Article 119, providing for free education, pointing out that "the first paragraph cannot, with the exception of common schools, be substantively justified"[15].

In turn, Waclaw Komarnicki, a lawyer and political activist, assessed that "Article 119 has caused astonishment abroad as a curiosity of the excessive generosity of the constitutional authors"[16].

Olgierd Rudak pointed out that the constitutional obligation was not accompanied by an order to take positive action on the part of the educational authorities, and that educational compulsion did not extend to the physically and mentally ill and the retarded, as well as to children who were more than 3 kilometres away from school or who had a natural obstacle stood in the way[17].

Act of 17 February, 1922, on the establishment and maintenance of public comprehensive schools

On February 17, 1922, the Act on the Establishment and Maintenance of Public Normal Schools was enacted. The duty to establish and maintain public comprehensive schools, as provided for in the school network plan, was the responsibility of the state and the municipality. The school superintendent, in collaboration with the school self-governing bodies in the municipal area, drew up the school network plan and any changes to it. The school district superintendent approved the plan based on the opinion of the province school board. The school network was to be prepared in such a way that all school-age children could benefit from education in a public comprehensive school and that the school was of the highest possible organizational level. To achieve the above objectives, school

1921 – Constitution of the Republic of Poland, Journal of Laws 1921, No. 44, paragraph 267].

15 Jaworski W.L.: op. cit., 713.

16 Komarnicki W.: Polskie prawo polityczne. Geneza i system. Warszawa, 1922, 561.

17 Rudak O.: Prawo do nauki. [In:] Prawa i wolności obywatelskie w Konstytucji RP. Banaszak B., Preisner A. (ed.). Warszawa, 2002, 489–490.

departments were created in which a child's journey from home to school was a maximum of 3 kilometres, the department would concentrate the largest possible number of school-age children (maximum 650), and the smallest number of children in the departments was 40. If a school was intended for the population of two or more municipalities, the municipality in whose area the school was located, according to the school network plan, had an obligation to establish and maintain it. The other municipalities using the school in question were obliged to pay part of the expenses determined by mutual agreement of all the municipalities in the department. In the absence of an agreement between the municipalities, disputes were resolved by county authorities; or if the municipalities belonged to different counties—by provincial authorities, and if the municipalities belonged to different provinces—by the Minister of Internal Affairs. The degree of organisation of a school depended on the number of school-age children living in the department. If the number in three consecutive years did not exceed 60, the school was a one-class school with one teacher, 61–100; a two-class school with two teachers, 101–150; a three-class school with three teachers, 151–200; a four-class school with four teachers, 201–250; a five-class school with five teachers, 251–300; a six-class school with six teachers and more than 300 children; and a seven-class school with seven or more teachers (if there were parallel classes). A seven-class public school had, in addition to teachers, a separate head, who had the duty to teach in the school in the size prescribed by laws or regulations. The order and timing of the establishment of public comprehensive schools was decided by the school district superintendent based on requests from the department school boards, after consultation with the municipal and school authorities concerned in the municipal area and submitted to the superintendent through the school inspector. The cost of establishing and maintaining public comprehensive schools was covered by the State Treasury, the municipality, voluntary contributions from other municipal associations and foundations, bequests and donations. The Treasury bore the cost of expenses for teaching aids, learning materials, libraries and school prints. The municipality bore the cost of the construction and maintenance of the premises for the schools, the internal equipment of the schools, insurance, lighting

and fuel for the schools, stationery, maintenance of the service, order and cleanliness[18].

Act of 17 February, 1922, on the construction of public comprehensive schools

The School Building Department of the Ministry of Religious Denominations and Public Enlightenment drafted regulations on the construction of common schools and designs for public schools[19], published in print, in 1921, by the Ministry of Public Works. The document assessed those difficulties of a financial nature and difficulties in obtaining building materials to dictate the observance of economy in the construction of common schools by using compact plans (especially in wooden buildings); by not introducing of a large number of window types; by moderating the height of the roof and the correct use of the attic. The Ministry of Public Works did not seek to establish specific types of common schools. They were to be, while retaining specificity for villages, towns and cities, adapted to local conditions from an architectural and technical point of view and because of their cultural and developmental significance for the future generation[20].

On February 17, 1922, a law was passed on the construction of public common schools. The municipality was obliged to provide public common schools established in accordance with the legislation in force, and the teachers at these schools, with adequate facilities, including the provision of land for buildings; playing fields and school gardens; the construction of new school buildings; residential and farm buildings; to reconstruct existing buildings as appropriate; and

18 Ustawa z dnia 17 lutego 1922 r. o zakładaniu i utrzymywaniu publicznych szkół powszechnych [Law of February 17, 1922 on the Establishment and Maintenance of Public Primary Schools], op. cit.

19 Przesmycka E., Miłkowska E.: Wzorcowe szkoły wiejskie jedno- i dwuklasowe z okresu międzywojennego w Polsce. "Teka Komisji Architektury, Urbanistyki i Studiów Krajobrazowych", 2011, VII, 168–176.

20 Materjały architektoniczne. Budowle użyteczności publicznej wsi i miasteczka, z. 1, Szkoły powszechne. Ministerstwo Robót Publicznych, Warszawa, 1921, 5.

supply schools with internal facilities. If the school was intended for the population of two or more municipalities, the above obligations were incumbent on the municipality in whose territory the school was located. However, the other municipalities were obliged to cover their share of the costs associated with this obligation. If there was no agreement between the municipalities, disputes were settled by the county authorities, if the municipalities belonged to different counties—by the provincial authorities; or if the municipalities belonged to different provinces—by the Minister of Internal Affairs. The area of land for a school including a playground and school garden, should be a minimum of 0.56 hectares for 1, 2 and 3-class schools and for 4, 5, 6 and 7-class schools a minimum of 0.85 hectares. Insofar as the municipality did not have suitable land and could not obtain it through purchase or exchange, land could be expropriated for school purposes at the request of the school district superintendent. The Minister for Religious Denominations and Public Enlightenment, who had the right to supervise the construction of school buildings and teachers' housing, determined the conditions to be met by school land, school buildings, teachers' housing and the internal facilities of the school. Plans and cost estimates for construction and reconstruction required compliance with building regulations and the approval of the school district superintendent. For the construction and reconstruction of schools and teachers' housing, allowances amounting to 50 per cent of the construction costs were to be granted to the municipalities from the State Treasury, and long-term loans could be granted to the municipalities from the State Treasury to cover the remaining costs under the terms of a decree of the Minister of Religious Denominations and Public Enlightenment, issued in consultation with the Minister of the Treasury. Allowances were granted and loans were decided on by the school district superintendent within the framework of the approved school budget[21].

Mieczysław Jabczyński, in a publication summarising ten years of functioning of the Polish school in the Poznań school district, in

21 Ustawa z dnia 17 lutego 1922 r. o budowie publicznych szkół powszechnych [Law of February 17, 1922 on the Construction of Public Primary Schools], op. cit.

1929, assessed that the laws on the establishment and maintenance of public common schools and on the construction of public common schools "were dictated by the urgency of the moment, unified the divergent relations prevailing throughout the country in this respect, and established the mutual obligations of municipalities and the state treasury to bear the burden of universal education"[22].

Act of 11 March, 1932, on the system of education

The issue of general education was also regulated by the Act of March 11, 1932, on the Educational System, which introduced such principles as to

> facilitate the organisation of education and training of the general public to become duty-conscious and creative citizens of the Republic of Poland, to ensure the highest possible religious, moral, mental and physical education and the best possible preparation for life, and to enable the more capable and braver individuals from all walks of life to attain the highest levels of scientific and professional education[23].

Schools and educational establishments maintained exclusively by the State were called state schools. Schools maintained by the State jointly with local or economic government under separate laws were called public schools. Other schools were called private schools. The organisational and curricular basis of the school system was a seven-year general school of the highest organised level (third level). The curricula were to be arranged in such a way as to enable young people, suitably gifted, to move from schools of one type to another and from lower-level to higher-level schools. The organisation of all types of schooling, the duration of education, curricula and the conditions for transition from one school to another were determined by

22 Jabczyński M.: Dziesięć lat szkoły polskiej w poznańskim okręgu szkolnym, Poznań 1929, 106–107.

23 Ustawa z dnia 11 marca 1932 r. o ustroju szkolnictwa [Law of March 11, 1932 on the Organization of Education], op. cit.

the Minister of Religious Denominations and Public Enlightenment. General schooling was compulsory. Compulsory schooling lasted seven years for each child. The Minister of Religious Denominations and Public Enlightenment could extend the duration of compulsory education to eight years in certain areas and localities. They could also shorten it to six years if it was necessary for the conditions of organisation of general education in those areas. If a child did not complete their mainstream school education during the predetermined period of compulsory schooling, additional, mandatory education could be extended to them by one year. Compulsory schooling started at the beginning of the school year in the calendar year in which the child reached the age of seven. The Minister of Religious Denominations and Public Enlightenment could delay or accelerate the commencement of compulsory education by one year in certain areas or places. The acceleration of mandatory education could not apply to children who had not reached the age of six before the start of the school year. Compulsory education could be postponed for children delayed in their physical or mental development and for those who had restricted access to school due to transport conditions. Children who were not yet subject to compulsory education when they reached the age of six could be admitted to public common schools, as far as places were available, if they showed adequate physical and mental development. Compulsory schooling could be fulfilled by receiving education at a public common school, another school or at home. The public school included a seven-year course of study. In the event of an extension or shortening of compulsory schooling, the duration of education changed. The common school was tasked with providing a uniform foundation for upbringing and general education and social and civic preparation, appropriate to the age and development of the child (also taking the needs of the societal economy into account), needed by the general public. The common school curriculum distinguished between three levels: the first level included elementary general education; the second level was an extension and deepening of the first level; the third level, on the other hand, was intended to prepare young people socially, civically and economically. All three levels of primary school were to

take the cultural and economic aspects of the environment in which the school was located into account. In terms of organisation, a distinction was made between the three degrees of common schools: the first-degree school implemented the first curricular level together with the most important curricular components of the second and third levels; a second-degree school implemented the first and second curricular levels together with the most important curricular components of the third level; the third-degree school implemented all three curriculum levels in full. A third-degree public school implemented the first curricular level in the first four years of schooling; the second curricular level in the fifth and sixth years of schooling; the third curricular level in the seventh year; and in the seventh and eighth years in the eight-year school. Public general education was to be organised in such a way that citizens had the opportunity to educate their children in schools of the highest possible level. The principles for the arrangement of the school network plan and the manner of its implementation were laid down in a decree of the Minister of Religious Denominations and Public Enlightenment[24].

Summary

Summarising the issue of the dissemination of schooling as an element of social inclusion in Poland in the years 1918–1939, it is necessary to emphasise the importance of the legal foundations of school legislation and education policy in this period, including: the Decree of the Head of State of February 7, 1919, on compulsory schooling; the Decree of the Head of State of February 7, 1919, on the education of teachers of common schools in the Polish State; the Act of February 17, 1922, on the establishment and maintenance of public common schools; the Act of February 17, 1922, on the construction of public common schools; and the Act of March 11, 1932, on the educational system. The above legal acts contributed to the popularisation of education, which became one of the goals of the activities of the Polish state reborn after the period of partitions.

24 Ibidem.

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Music as a remedy against social exclusion using the example of Venezuelan *El Sistema* and the West-Eastern Divan Orchestra

Contemporary societies face problems of social exclusion, marginalization and social stratification. The educational and behavioral support of young people in order to integrate them into society plays a huge role in addressing these problems. The marginalization of society in Venezuela was at the heart of José Antonio Abreu, a Venezuelan conductor, pianist, educator and economist, who could not remain indifferent to this phenomenon. He saw an opportunity for the social inclusion of the lower classes, especially those from poor backgrounds and with high crime rates, in music education. In 1975, he created the *El Sistema* music program. Initially, he travelled around the country and set up small music centers where children from poorer families could learn to play instruments or sing in a choir. He was soon joined by other activists and together they expanded the project with the financial support of seven successive Venezuelan governments, from the center-right to the left-wing presidency of Hugo Chávez and the current Nicolás Maduro. The movement's watchword is "play and fight". Fighting here has the meaning of striving for a better tomorrow, creating prospects for development and the chance for a better life. Abreu was aware of the positive changes that music could bring to

social life in his homeland. His premise was that the earlier children enter the world of music, the sooner they can break out of poverty. Children and young people participating in *El Sistema* learn to interact with others, to be tolerant, to respect differences. They participate in social and cultural life and integrate socially. The official name of the movement was Fundación del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela (National Network of Youth and Children's Orchestras of Venezuela). The organization has recently changed its name to Fundación Musical Simón Bolívar (FMSB). Ninety percent of children studying music come from the poorest families. Almost every town has a youth orchestra or choir. By making music together, the children gain self-confidence, become spiritually richer, and learn how to interact with others and function in a group. Participation in *El Sistema* activities is entirely voluntary and free of charge. It currently comprises 443 music centers, 1,704 smaller branches and educates more than one million young musicians with the help of 5021 teachers. The original program in Venezuela includes four hours of extra-curricular music training and rehearsals each week and additional work on weekends. Abreu said on the Polish Radio:

> The biggest problem for poor people is not the lack of bread, but the feeling of being a nobody. El Sistema's aim is to provide social support and in-depth musical education. It enhances the intellectual and emotional potential of young people, enables the integral development of the personality and sensitizes them to beauty. Working in a group teaches responsibility for others, self-respect and self-confidence[1].

The program was intended to reduce crime, substance abuse and was strongly committed to social issues. It is seen as a rescue from the disorientation, emptiness and deviancy of youth, and is therefore an opportunity for intellectual, social, spiritual, and professional development.[2] More than 2 million children have been committed to

1 Polish Radio audition: https://tinyurl.com/32safhuj (access: 16.06.2022).

2 El Sistema: ¿Qué es El Sistema?: https://tinyurl.com/4bu3rb4v (access: 16.06.2022).

the program and the number waiting in line continues to grow. Desperate parents are determined to get their children into one of the hundreds of nucleos, community music schools in Venezuela, which have children's orchestras, youth orchestras and choirs. *El Sistema* has become an engine of social change in Venezuela and a social action to connect people through music.

El Sistema's best-known showcase is the Simon Bolivar Youth Symphony Orchestra, now—due to the age of the musicians playing in the orchestra—the name of the ensemble has changed to Simon Bolivar Symphony Orchestra of Venezuela. The second well-known ensemble is the Sistema Europe Youth Orchestra (SEYO). Hundreds of talented, most gifted young musicians, imbued with the ideas of El Sistema, unite through music, meet at summer music camps and give concerts all over the world. These orchestras have a Latin spirit, joyfulness and the players feel great appreciation for the music. The movement's most recognizable alumnus is conductor Gustavo Dudamel. He has enjoyed unprecedented worldwide success and is currently music director of the Paris Opera and the Los Angeles Philharmonic. He began his education with El Sistema at the age of four and always stressed that he had become a professional musician thanks to the movement and that he is a proud ambassador of it. He performs all over the world with Simon Bolivar's orchestra and is received with enthusiasm everywhere. He makes the following statement about the importance of music: "music saved my life and has saved the lives of thousands of at-risk children in Venezuela… Like food, healthcare, education, music has to be a right of every citizen".[3] Other well-known alumni of *El Sistema* include conductors Rafael Payare and Diego Matheuz, Berlin Philharmonic double bassist Edicson Ruiz, violinists Joen Vazquez and Edward Pulgar, bassoonist Gustavo Núñez and many others.

El Sistema goes abroad

The originator of *El Sistema* sadly passed away in 2018, but he has his successors. The project emanates to other societies, its ideas

3 El Sistema. https://polski.wiki/blog/en/El_Sistema (access: 26.06.2022).

have been inculcated into the education systems of countries such as the US, Canada and Germany and is referred to as Sistema Global.[4] The program in the US provides seven or more hours of music lessons per week, as well as free use of an instrument.

Currently, Venezuela is facing many economic and political problems. However, the movement exists and is an opportunity for the country to heal. It is still evolving and adapting to the fast-paced world. One of its greatest successes is that art has ceased to be the monopoly of the elite in Venezuela, but has become part of the lives of ordinary people. It is safe to say that *El Sistema* is already a symbol of Venezuela, with its graduates returning to their home country to carry the torch of education to the next generation.

An aftermath of *El Sistema* is the Buskaid Soweto String Academy project, which enables people to learn how to play string instruments in the African city of Soweto. It was conceived and founded by the British viola player Rosemary Nalden, in response to a program broadcast on the BBC radio in the UK discussing the difficulties of educating African youth. Initially, the nursery had 15 pupils, but it quickly gained notoriety and grew to a larger size. As well as providing instrument tuition, Buskaid also offers support in the form of creating professional opportunities, instrument repairs, extra-curricular activities and even trips abroad to further develop the most talented of musicians.

By contrast, the *In Harmony* program, created in 2008 in England, aims at activating children and young people from disadvantaged families. Classes delivered in an inclusive atmosphere and a wide range of programs have created new opportunities to engage young musicians. The open-minded approach of the teaching staff and the innovative curricula meant that barriers between the musicians disappeared and they began to collaborate and inspire each other. A diversified curriculum, constant contact between teachers, students and parents and the creation of opportunities for artistic activity became key to success.

Another example of implementing social inclusion through music, education and intercultural dialogue between feuding nations is the work of West-Eastern Divan Orchestra (WEDO). This orchestra

4 http://wikipedia.org/wiki/El-Sistema (25.06.2022).

was founded in 1999 on the initiative of the great artist-pianist and conductor Daniel Barenboim and writer Edward Said. The idea was born during a music workshop in Weimar, where a number of Arab, Israeli and a few German musicians came together. The event took place in the year of the 250th anniversary of Johann Wolfgang von Goethe's birth and the name of the ensemble was taken from the collection of his poems *West-östlicher Diwan*, or *West-Easter Divan*. These works were in turn inspired by the *Diwan*, a collection of Arabic poems by Persian poet Chams ad-Din Mohammad Hafez-e Chirazi. Goethe was hugely impressed by the holy book of Islam and this fascination was sparked when a German soldier brought him a page of the Koran.

The members of the WEDO orchestra worked and honed their instrumental skills under the tutelage of masters while participating in an alternative way of building world peace. It is significant that the musicians gathered in Weimar close to the Buchenwald concentration camp, where nightmare and beauty were intertwined. Through the inclusion of extreme nations, they wanted to build mutual peace. Nobody knew whether this experiment would succeed, what would happen. As Edmund Said recalls, in addition to masterclasses, chamber ensembles and orchestral playing, the musicians discussed a lot about culture, the world and ongoing conflicts. There was a feeling of resentment between Arabs and Israelis, but gradually through playing music together the animosities faded or disappeared. Daniel Barenboim disciplined the ensemble perfectly and the music united young people from different cultural backgrounds. He did not try to convince the Arabs of the views of the Israelis, or vice versa. He created a platform where two sides could disagree without drawing weapons. The words of the maestro are noteworthy: "art is about reaching out to the 'other' and not focusing on oneself"[5].

As part of the orchestra's activities, in addition to concerts around the world, there are courses and masterclasses for the ensemble's members, led by musicians from the Israel Philharmonic Orchestra and the Staatskapelle Berlin, among others. Barenboim himself speak

5 Barenboim D., Said E.W.: Pararele i paradoksy. Warszawa, 2002, 20.

of the project he has created, saying: "Our project will not change the world, but it is a step forward"[6].

The WEDO Orchestra is a symbol of dialogue, tolerance and the pursuit of world peace. Since 2002, the Government of Andalusia and various Spanish patrons have provided funds for the orchestra's activities. The orchestra meets during the summer in Seville and, after intensive rehearsals, embarks on a world tour. A special event in the history of the orchestra's activities was a concert in Ramallah, in 2005, when the orchestra performed for the first time in the West Bank. It was the only concert performed by the orchestra in an Arab country. Barenboim had already performed in Ramallah in 2001, playing the piano in front of an audience of four hundred Palestinian children. "You are the first Israeli without a rifle that I have seen", a little boy said to him. He was genuinely touched by this. The Israeli authorities tried to dissuade him from this intention, warning him that this was "the most dangerous place in the world". But he refused to be intimidated. In fact, he proved his courage on several occasions—condemning the Israeli occupation in front of the Knesset, conducting Wagner's music in Israel, which was cursed in the country (for which he has not been forgiven to this day)[7]. A concert tour with soloist Lang Lang and Daniel Barenboim as conductor is planned for 2022.

The great conductor and pianist also created The Daniel Barenboim Foundation, which promotes transcultural dialogue through music education and concerts. He strives to cross barriers and it is in these activities that music plays a key role. It is a universal language that helps mutual acceptance between people with completely different views and pasts and a means of communication that plays a major role in conflict prevention and resolution. Daniel Barenboim is an extraordinary figure; a complete and fulfilled artist. He attributes extraordinary qualities to music and believes that there is no conflict that the power of music cannot overcome. It is interesting to note that he decided to donate the prestigious Praemium Imperiale, awarded to him in Japan, of 95,000 euros, to the creation of an international fund for musical education, especially for young children. According

6 http://www.west-eastern-divan.org (access 19.05.2022).

7 https://tinyurl.com/534prfb7 (26.06.2022).

to the maestro, music allows us to understand human beings and teaches us how to live. “Unfortunately, it has allowed itself to be enclosed in an ivory tower, relegated to the margins of culture and society. One can be educated today without knowing music at all. The world is heading in a dangerous direction”[8]. The issue of music education is deeply embedded in Barenboim’s heart. He is very keen for it to become universal and an essential component of general education, on par with other subjects. It was on his initiative that music nurseries were established in Berlin and Ramallah. Let us hope that the WEDO Orchestra will continue its mission of rapprochement, friendship and effective social integration, and that Daniel Barenboim will realize his further artistic plans.

It would be worth following the ideas of Abreu, Barenboim and Said in our country. Perhaps it would be a good idea to start by making music lessons more attractive and increasing the number of music classes in mainstream schools. The number of compulsory music lessons in Polish schools is much lower than in other European countries. According to data from the report “Arts and Cultural Education at School in Europe”, in Denmark, the number of hours allocated to music and visual arts together is as high as 610 (for grades 4–6), whereas in Poland it is only 120 hours[9]. There needs to be more emphasis on the enjoyment of learning music, spontaneity and to release positive energy.

As is well known, music carries a number of positives that have a bearing not only on artistic sensitivity, but also on the behavior of young people. By playing an instrument or singing, they develop better intellectually and achieve better academic results. With music, young people find it easier to concentrate, to be confident, the amygdala body in the brain decreases and the level of aggression weakens. Music develops imagination, active memory and independent thinking. In Poland, systemic support is needed not only for professional musicians, but also for amateur music-making and attractive education.

8 Op. cit.

9 Białkowski A.: Edukacja muzyczna. Problemy, wyzwania, kierunki rozwoju. Raport o stanie muzyki polskiej. Warszawa, 2011.

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Karol Kurpiński academic clarinet competitions in Włoszakowice and their legacy as an example of social inclusion

This paper is devoted to the history of the oldest clarinet competition in Poland. The author will refer primarily to the role played by this undertaking in relation to the local community and the Polish clarinet community over the past decades. The great prestige and tradition are evidenced by the fact that most of the clarinet class lecturers from Polish music academies took part in the competition. Moreover, in the chapter, the kind reader will find excerpts from the history of Włoszakowice.

Włoszakowice is a village located in the Greater Poland Voivodeship, in the Leszno County, at the south-eastern end of the Przemęt Landscape Park. Currently, it is inhabited by over 3.5 thousand permanent residents[1]. The village of Włoszakowice has been mentioned in sources since 1401, when it was owned by the Borek Gryżyński family, who built the castle, mentioned in 1462. In the second half of the fifteenth century, it passed into the hands of the Opaliński family and remained in their possession until 1696. Subsequently,

1 https://tinyurl.com/5khhmffa (access: 2.06.2022).

Włoszakowice was the property of the later king of Poland, Stanisław Leszczyński. In the years 1738–1782, the owners were the Sułkowski family. On the initiative of this family, in the years 1749–1752, a palace in the late Baroque style was built here. The outstanding composer, conductor and publicist Karol Kurpiński[2] (1785–1857) was born in Włoszakowice. In his honor, in his birthplace, the Karol Kurpiński Music Society was established and, every year, nationwide competitions for young musicians are held.

The Karol Kurpiński Academic Clarinet Competition is the oldest competition for this specialty in Poland and takes place at the birthplace of its patron, in Włoszakowice. It is worth noting that, until 1995[3], it remained the only Polish clarinet competition dedicated to students of music universities. As a curiosity, it should be noted that Karol Kurpiński's *Clarinet Concerto in B flat* major is also the first Polish clarinet concerto. The auditions take place in the beautiful interiors of the Sułkowski Palace in Włoszakowice. The first edition took place in 1968, and the last in 2018. The competition was initiated by two social activists who were extremely important for Polish musical culture, Prof. Ludwik Kurkiewicz[4] and Jerzy Młodziejowski[5],

2 Karol Kurpiński (1785–1857) was a Polish composer conductor and publicist. He was the author of numerous stage, vocal, choral and instrumental works. For 30 years he was the conductor of the National Theatre in Warsaw. At this institution he organized in 1835. School of Singing, being its director until 1840.

3 In 1995. the first edition of the Clarinet Festival in Piotrków Trybunalski, which is still operating today, took place.

4 Ludwik Kurkiewicz (1906–1998)—Polish clarinetist and teacher. Graduate of Music Conservatories in Poznań and Paris. Professionally, he was associated with the orchestras of the Warsaw Philharmonic and the Polish Radio in Warsaw. He taught clarinet at the Fryderyk Chopin University of Music in Warsaw, where he went through all levels of his scientific career until he was awarded the title of professor in 1966. An unsurpassed propagator of Karol Kurpiński's work and Polish clarinet music.

5 Jerzy Młodziejowski (1909–1985)—Polish geographer, mountaineer, photographer, musician, conductor, composer, publicist and academic lecturer. He was the conductor of the Poznań Philharmonic (1948–1952),

in cooperation with the Wielkopolska Symphony Orchestra in Poznań. Their primary goal was to popularize the work and cultural heritage of Karol Kurpiński in Poland and in the Włoszakowice community. Kurkiewicz and Młodziejowski also promoted young musicians and composers who had to work under extremely difficult conditions in socialist Poland. The initiators wanted to create an extraordinary competition that would enjoy recognition and high esteem, so from the very beginning it was a competition consisting of three stages. From the very beginning until 1991, in the final stage, the participants were accompanied by the aforementioned Wielkopolska Symphony Orchestra[6]. In recognition of the overall activity of Kurkiewicz and Młodziejowski, by a resolution of the Włoszakowice Commune Council and the Karol Kurpiński Music Society, their portraits were hung in the triangular hall of the Sułkowski Palace.

Over the decades, the formula of the competition has undergone numerous modifications and changes. In the seventies, eighties and early nineties, the competition was also held in other disciplines, for instance, flute, oboe and bassoon. At that time, the clarinet edition could boast of international status. Currently, in addition to the clarinet competition, there is also a contest of songs and arias[7] and polonaises[8]. Ludwik Kurkiewicz directed the event until his death in 1998. At that time, the function of the artistic director was taken over

the founder and conductor of the Symphony Orchestra in Opole (1952–1954) and artistic director and first conductor of the Karol Kurpiński Wielkopolska Symphony Orchestra in Poznań.

6 This ensemble ceased to exist in 1992. In the following years, the finalists were accompanied by pianists-accompanists. The situation changed when Zdzisław Nowak became the director of the competition. Thanks to his efforts, the orchestra again accompanies the finalists of the competition, most often it is the symphony orchestra of the Academy of Music in Poznań.

7 Karol Kurpiński National Competition of Young Musicians—Songs and Arias Competition, intended for students of music universities.

8 Karol Kurpiński National Competition of Young Musicians—Polonaises Competition, intended for students of music schools of the first and second degree.

by Prof. Zdzisław Nowak[9] from the Academy of Music in Poznań and he has held it to this day. Zdzisław Nowak is the only living clarinetist who has been associated with the competition since the first edition. In 1968, he was involved with the work of the organizational team and assisted his professor Wilhelm Michalak. Thanks to Zdzisław Nowak, the competition slightly changed its formula, becoming more modern. The name of the event changed. Originally, it was a nationwide competition, then an international one and finally it was an academic contest. The repertoire also changed. During the tenure of Ludwik Kurkiewicz, the program was dominated by works by Polish composers; now, however, the repertoire is identical to what is required from the most important clarinet competitions in the world, including ARD, Concours de Genève, Prague Spring International Music Competition and Carl Nielsen Clarinet Competition. The main ideas behind the original competition has remained unchanged from the very beginning. The organizers still care about popularizing the work of Karol Kurpiński, the development and promotion of talented clarinetists and composers. During each edition, a new piece by a young Polish composer is commissioned which is an obligatory item for all participants. Thus, this composition reaches a wide spectrum of performers and has a chance to appear in the canon of the so-called Polish clarinet repertoire. In this way, compositions were created, published and later found their place in the native clarinet canon by, among others: Jerzy Młodziejowski, Witold Rudziński, Paweł Mykietyn, Tomasz Radziwonowicz, Krzesimir Dębski, Marcel Chyrzyński, Benedykt Konowalski and Ewa Fabiańska-Jelińska. Each edition of the competition provides the winners with a number of valuable prizes, including the main prize: a clarinet, funded by Buffet Crampon, Paris. Zdzisław Nowak has developed a model according to which all Polish music academies contribute to the Karol Kurpiński Academic Clarinet Competition in Włoszakowice by funding prizes. In the author's opinion,

9 Zdzisław Nowak (born 1942) —Polish clarinetist and teacher. He graduated from the Academy of Music in Poznań. He was a clarinetist-soloist of the Poznań Opera Orchestra and the Polish Radio and Television Orchestra in Poznań. As a teacher, he was associated with the Academy of Music in Poznań (1968–2015) and in Bydgoszcz (1998–2011).

the award of the Fryderyk Chopin University of Music in Warsaw is of particular importance for the competition. It is a distinction named after Prof. Ludwik Kurkiewicz, awarded for the best performance of Karol Kurpiński's *Clarinet Concerto in B Flat Major*. Due to the memory of the patron and founder of the competition, this award has inestimable social and sentimental value. Among the winners are the vast majority of lecturers of clarinet classes of Polish music academies and several professors at renowned foreign universities, including: Antonio Saiote (Portugal), Vlastimil Mares (Czech Republic), Juan Armas (Germany, Switzerland, Spain), Thomas Widiger (Germany), Alfredo Britto (Cuba), Tomas Vranek (Czech Republic) and Kornel Wolak (Canada).

The jury currently includes representatives of all Polish music universities and foreign guests with significant achievements. Foreign jurors have so far included: Vladimir Riha (Czech Republic: Prague), Milan Etlik (Czech Republic: Prague), Ewald Koch (Germany: Berlin), Valter Vitek (Czech Republic: Ostrava), Guy Deplus (France: Paris), Florent Heau (France: Paris), Bruno Martinez (France: Paris Opera), Jean Marc Fessard (Belgium: Brussels), Antonio Saiote (Portugal: Porto), Gabor Varga (Hungary: Gyor), Masamihi Amano (Japan), Algidras Budrys (Lithuania: Vilnius), George Townsend (USA), Alberto Rodriguez (Cuba: Havana) and Stanislav Volynov (USSR).

The competition Islys accompanied by considerable Iedia interest. During the auditions, there are representatives of the Leszno press, Poznań press, Polish Radio in Poznań, Radio Merkury and WTK television in Poznań.

The Karol Kurpiński Music Society has a significant impact on the fate, organization and success of the competition. This social organization was created on January 29, 1976, on the initiative of Jerzy Młodziejowski and Ludwik Kurkiewicz and to this day, together with the Ignacy Jan Paderewski Academy of Music in Poznań, it is the main organizer. From the moment of its creation, for a period of almost 21 years, the president of the Society was Karol Muszkieta. Then, this position was taken over by Stanisław Waligóra, a long-time mayor of the Włoszakowice Commune. Initially, the Society had its headquarters in Leszno, but during the General Congress of the Society on October 5, 1996, it was decided to move the seat to the premises of the Municipal Cultural Center in Włoszakowice.

An important role in the history of the Karol Kurpiński Music Society and the clarinet competition was played by Rev. Prof. Tadeusz Przybylski[10]. He was a tireless researcher and popularizer of Kurpiński's work. Father Przybylski devoted many articles and papers to Kurpiński, including his doctoral dissertation entitled "Karol Kurpiński—life and creativity", which he defended in 1977 at the Jagiellonian University in Krakow. His extensive scientific research led to the discovery, publication and recording of a chamber work by Kurpiński, *Nocturne in G Major* for horn, bassoon and viola[11]. Being a member of the Historical Commission of the Krakow Branch of the Polish Academy of Sciences, the Polish Historical Society and an ordinary member of the Musicologists Section of the Polish Composers' Union, he always took care of maintaining the appropriate image of the competition and the organization of grants. In the years 1996–2011 Rev. Przybylski was the honorary president of the Karol Kurpiński Music Society in Włoszakowice.

Thanks to the Włoszakowice competitions, the memory of the patron of the project, Karol Kurpiński, is cherished. Thanks to the fact that in the first stage of the competition, all participants obligatorily perform the *Clarinet Concerto in B flat major*, the work has established its position among the Polish clarinet community. To this day, this event attracts musicians-clarinetists from all over Poland. The tradition of the competition is extremely rich. Successive generations of teachers pass it on to their pupils. This creates a field of musical dialogue for many generations of performers and music lovers. It gives space for mutual inspiration, integration, exchange of experiences, establishing contacts and cooperation.

10 Tadeusz Przybylski (1927–2011) was a priest, Salesian, musician and musicologist. He was a lecturer at the Jagiellonian University and the Academy of Music in Krakow. The area of his scientific interests included primarily the history of Polish musical culture from the second half of the eighteenth to the first half of the twentieth century.

11 CD recording: Music of Karol Kurpiński, released in cooperation with the Karol Kurpiński Music Society and the Academy of Music in Poznań, in 2015. The recording was attended by: Krzysztof Stencel (horn), Arkadiusz Adamczyk (bassoon) and Lech Bałaban (viola).

The competition is also gaining importance in the social dimension. The inhabitants of Włoszakowice are actively involved in the organization of the event; eager to participate in competition auditions, concerts and in the award ceremonies. Selected representatives of the local community have assumed the duties of announcers and hosts for competition auditions. They have repeatedly provided support in logistical and organizational matters. The location of the competition in Włoszakowice certainly affects the attractiveness of the region in terms of tourism. To this day, the competition is accompanied by meetings of participants and jurors with the local population. They have a cheerful character and create an opportunity to familiarize visitors with the tradition of native folklore. Regional music, instruments, dance, cuisine and traditional costumes are presented. To this day, the figure of Stefan Skorupiński is remembered as a famous hairdresser, regionalist and cultural activist, who, for many years, was the local host.

The Karol Kurpiński Academic Clarinet Competition in Włoszakowice is a perfect example of caring for the good of the region's cultural heritage. It is also worth emphasizing the presence and importance of the dialogue that takes place here with the participation of diverse social strata. In Włoszakowice we observe a discourse between young performers, composers, jurors and the local community. In many cases, the Włoszakowice competition is one of the few contacts for local residents with the so-called higher culture.

In the current reality, following the covid-19 pandemic, the competition is experiencing a serious crisis. The edition planned for 2021 did not take place, for obvious reasons. The plan is to move the competition to Poznań in the future, where the infrastructure of the Academy of Music would allow for the organization of a full-fledged project, using appropriate facilities. Unfortunately, despite attempts and efforts, as of today, the project has not received approval among the municipal authorities, responsible for granting the necessary subsidies. However, the author hopes that the above-mentioned problems are only a temporary phenomenon and that the activity and mission of the oldest clarinet competition in Poland will be continued in the near future.

List of laureates of the Karol Kurpiński Academic Clarinet Competitions in Włoszakowice:

1ST COMPETITION, 1968:

I. Wacław Jakubowski (Kraków); II. Jan Jędrak (Gdańsk);
III. Jan Przestrzelski (Warsaw)

2ND COMPETITION, 1971:

I. Hanna Wołczedska (Warsaw); II. ex aequo Marek Ursztein (Warsaw) and Tadeusz Niedźwiedź (Poznań); III. Jan Oprychoł (Katowice)

3RD COMPETITION, 1975:

I. not awarded; II. ex aequo Lothar Müller (Berlin), Mirosław Pokrzywiński (Warsaw)
and Paweł Szczyrba (Katowice); III. Tomas Vranek (Katowice) and Paweł Polanowski (Warsaw)

4TH COMPETITION, 1979:

I. ex aequo Alfredo Britto (Berlin) and Vlastimil Mares (Prague);
II. ex aequo Wojciech Pyda (Katowice), Romuald Gołębiowski (Warsaw) and Jan Tatarczyk (Wrocław); III. Leopold Kaczyński (Gdańsk)

5TH COMPETITION, 1982:

I. ex aequo Juan Armas (Berlin) and Zenon Kitowski (Warsaw);
II. ex aequo Stefan Kotnik (Prague), Jiri Rektorik (Prague),
Thomas Widigier (Berlin) and Andrzej Sienicki (Wrocław);
III. ex aequo Paweł Drobnik (Poznań) and Antonio Saiote (Lisbon)

6TH COMPETITION, 1985:

I. Piotr Szymyślik (Katowice); II. Arkadiusz Adamski (Katowice); III. ex aequo Aleksander Romański (Warsaw) and Petr Skrobalek (Prague)

7TH COMPETITION, 1989:

I. Robert Mosior (Warsaw); II. ex aequo Jesus Fuentes (Berlin) and Dusan Miheki (Prague); III. ex aequo Mariola Miszkowska (Prague) and Wojciech Mrozek (Warsaw); IV. ex aequo Marek Markwica (Katowice), Rafał Młyńczak (Gdańsk) and Sandra Pozkay (USA)

8TH COMPETITION, 1993:

I. ex aequo Antonio Santa (Berlin), Janusz Trepiak (Wrocław) and Maciej Skórski (Warsaw); II. ex aequo Arkadiusz Disterheft (Gdańsk) and Zbigniew Olejniczak (Warsaw); III. ex aequo Wojciech Dunaj (Białystok) and Roman Licznerski (Katowice)

9TH COMPETITION, 1995:

I. Krzysztof Komar (Warsaw); II. ex aequo Jan Jakub Bokun (Wrocław) and Dominik Misztal (Warsaw); III. ex aequo Piotr Chrapkowski (Gdańsk) and Zuzanna Fabijańczyk (Łódź)

10TH COMPETITION, 1997:

I. Artur Pachlewski (Warsaw); II. Katarzyna Skrzypczak (Białystok); III. ex aequo Arkadiusz Kwieciński (Wrocław), Krystyna Sakowska (Warsaw) and Paweł Wybraniec (Warsaw)

11TH COMPETITION, 2000:

I. Zbigniew Kaleta (Katowice); II. Grzegorz Wieczorek (Gdańsk); III. ex aequo Piotr Lato (Kraków) and Konrad Putowski (Warsaw); IV. Kornel Wolak (Poznań); V. Paweł Waśkowski (Gdańsk)

12TH COMPETITION, 2003:

I. Krzysztof Krzyżanowski (Kraków); II. Adrian Janda (Warsaw); III. Bartosz Karwowski (Warsaw); IV. ex aequo Robert Gudaja (Katowice) and Jarosław Podsiadlik (Wrocław)

13TH COMPETITION, 2006:

I. Mariusz Bałdyga (Wrocław); II. Andrzej Wojciechowski (Gdańsk); III. Bartosz Karwowski (Warsaw); IV. Waldemar Żarów (Katowice); V. Przemysław Buczek (Bydgoszcz)

14TH COMPETITION, 2009:

I. Bartosz Pacan (Katowice); II. Piotr Zawadzki (Warsaw); III. Adam Eljasiński (Wrocław); IV. ex aequo Michał Urbańczyk (Katowice) and Bartosz Kloc (Wrocław)

15TH COMPETITION, 2012:

I. Szymon Fortuna (Katowice); II. Grzegorz Wołczański (Warsaw); III. Piotr Mróz (Bydgoszcz); IV. Piotr Wybraniec (Katowice); V. Agnieszka Dąbrowska (Kraków)

16TH COMPETITION, 2015:

I. Andrzej Ciepliński (Katowice); II. Gustaw Bachorz (Wrocław); III. Jacek Dziołak (Warsaw); IV. Karol Sikora (Kraków); V. Łukasz Szajewski (Gdańsk), VI. Łukasz Morawski (Katowice)

17TH COMPETITION, 2018:

I. Agata Piątek (Katowice); II. Piotr Thieu-Quang (Warsaw); III. Bartłomiej Dobrowolski (Katowice); IV. Emilia Maciak (Gdańsk); V. Dominik Domińczak (Łódź)

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From *ethos* theory to inclusion

Music is the most grateful and especially useful knowledge that directs our mind to higher things and soothes our ears with a melody. Thanks to music, we think accurately, speak beautifully, and move accordingly.

Cassiodorus

The connection between music and upbringing occupies a prominent place in the discussion of education. From antiquity to the present day, this combination was assessed in an extremely varied way: music was considered a constitutive educational factor, indifferent and even negative[1]. Greek philosophers including Plato, Aristotle and the Stoics glorified music and its impact on the morality of society. On the other hand, the Epicureans and the Skeptics (including Sextus Empiricus and Philodemus from Syria) took an unfavorable position against music to which they connected pleasure, hedonism, and fun. They even ridiculed the miraculous effects of music, described for example in mythology[2].

1 Przychodzinska-Kaciczak M.: Polskie koncepcje powszechnego wychowania muzycznego—tradycje-współczesność. Warszawa, 1979, 18.
2 Reiss J.W.: Mała historia muzyki. Warszawa, 1987, 20–25.

David W. Barber begins the first chapter of the book *Zygzakiem przez muzykę* with a joking statement that, despite many diverse genres of music, he distinguishes only two: good, which he likes; and bad, which he dislikes[3]. Incidentally, in this distinction, the author's sought assistance from the ancient theory of *ethos*, according to which music has a high moral value; *ergo,* it can shape and ennoble the moral attitudes of the community. With the use of music, characters can be strengthened or weakened, co-create good and evil, order and chaos and cause peace or agitation. The moral value of music means that: good ennobles; and bad demoralizes. Thus, the ancients viewed music through the prism of morality, less often than of pleasure[4]. In his *Państwo* [Republic], Plato noted the ability of music to influence society and therefore emphasized the need for philosophers to control it as rulers of the ideal state. He believed that education should be based on the service of the Muses and not the pursuit of trivial pleasures. According to Plato, music shapes a person's character and it is thanks to it that inner harmony can be achieved. In his reflections, music becomes part of *paideia* (from the Greek for *upbringing*)[5]. Aristotle, on the other hand, defined three features of music: 1) educational character, education of morality; 2) enthusiasm, which can lead to experiencing *catharsis* (agitation or emotion); and 3) virtuosity (as the least valued feature). The pleasure of communing with music is a transitional element because the essence of its action consists of moralizing action. He thought that music had a role to play in education. According to Aristotle, education should include grammar, gymnastics, drawings and music. (This was the basis for the inclusion of music in the *quadrivium* in the Middle Ages, thus the teaching of arithmetic, geometry, mathematics and music.)[6] The Pythagoreans determined numbers as the basic elements of music (the so-called canon, hence they were called canons). In contrast, theorists from

3 Barber D.W.: Zygzakiem przez muzykę, czyli następna historia muzyki wyłożona wreszcie jak należy. Świderska (transl.). Warszawa, 2019, 13.

4 Gwizdalanka D.: Historia muzyki, vol.1. Kraków, 2014, 20–21.

5 Plato. [In:] Encyclopedia of music: biographical part, Pe-R. Elzbieta Dzięmbowska (ed.), vol. 8. Warszawa, 2004, 128.

6 Gwizdalanka D.: Symfonia na 444 głosy, Kraków, 2020, 49–50.

the school of Aristóxenos followed auditory sensations and emphasized the practical dimension of music. It follows that both Aristotle and Plato benefited from the achievements of their predecessors, but they were united by the conviction of the important role of music in education[7].

Although the view of education through music has changed over the centuries, its impact has never been questioned. Traces of the theory of ethos can be found in the writings of Renaissance theoreticians. Johannes Tinctoris (1435–1511), for example, lists the tasks and benefits of music, concerning both God and people:

> to rejoice God, (…), to praise God, to raise mundane minds, to take away bad will, to enjoy people, to heal the sick, to give relief in hardships, to excite the soul to fight, to arouse love, to add pleasure to the communing with people, (…), to save the soul[8].

In a Renaissance poem by Joachim du Bellay, we read about music that gives relief as well as consolation:

> Workers sing, reluctant to their work
> And farmers, if the furrows are too long,
> Wanderers who cannot reach home,
> Youths, when they suffer the torment of love,
> Sailors, when they find it difficult to row
> And prisoners who long for freedom[9].

The conviction about the influence of music can also be found in many literary works. Let us recall the words of Lorenzo from Shakespeare's The Merchant of Venice:

> (…) Since naught so stock-ish, hard, and full of rage,
> But music for the time doth change his nature.

7 Reiss J.W.: op. cit., 21.
8 Gwizdalanka D.: Symphony, op. cit., 14–15.
9 Ibidem, 26.

> The man that hath no music in himself,
> Nor is not moved with concord of sweet sounds,
> Is fit for treasons, stratagems, and spoils.
> The motions of his spirit are dull as night,
> And his affections dark as Erebus:
> Let no such man be trusted[10].

The reflections of thinkers naturally refer to the impact of music on the individual. What about its impact on human relationships? Well, the purpose of education through music, as we can read in the literature on the subject, is also to prepare a person for harmonious contact with others, for shaping social life and to show the way to achieving personal happiness[11]. This corresponds to the view on music expressed by Thomas Mann in *Doctor Faustus*, where he shows the protagonist a way of thinking:

> I was angry because the position of uncle-doctor did not suit me either. Moreover, I saw and understood perfectly well that Kretzschmar was not only not content with the role of music teacher and coach in a special technique, but also the music itself, the purpose of this science if it was practiced unilaterally, without connection with other areas of form, thought, and culture, he considered as a specialization impoverishing humanity[12].

Looking at music more broadly than just as a hermetically sealed field of art, one can see its full impact on people. Thus, musical education will concern not only musical skills but also the development of other personality traits (or the formation of cognitive activities)[13].

10 Ibidem, 53.
11 Przychodzinska M.: Wychowanie muzyczne—idee, treści, kierunki rozwoju. Warsaw, 1989, 12–15.
12 Mann T.: Doktor Faustus—żywot niemiekiego kompozytora Leverkühna, opowiedziany przez jego przyjaciela. Kurecka M., Wirpsza W. (transl.). Wrocław, 2018.
13 Przychodzinska, "Music education", 48–49.

Through contact with music, children have the opportunity to get to know their psyche, emotional states and feelings. What is especially important is not only your cognitive conditions and emotions but also your peers and adults. Music, therefore, plays a significant role in cognitive processes as it enables the development of feelings and contains elements of poeticism, expression and logic. These spheres coexist and are inseparable; they depend on each other. Education through art develops the ability to communicate with peers, which, in turn, will lead to the creation of bonds and relationships, as well as the development of the emotional sphere. Making music together teaches responsibility and selflessness. It also creates social bonds. Musical education can show not only the aesthetic value of art, but also its social function. It is also worth mentioning the issue of resolving disputes between participants of musical events. A joint musical performance somehow forces them to look for solutions, equipping young people with new social competencies. In this way, a creative attitude is formed, characteristic of active, open and independent people[14].

An extremely important aspect of musical education is the pedagogue's attitude towards the issue of the level of the student's musical abilities. Of course, the answer to the question of whether children and adolescents are musical by nature is far beyond the scope of this article. However, it is worth remembering that giving your child a chance to have contact with music as early as possible is important. Kinga Lewandowska believes that "if musical education proceeds properly from the earliest years, an individual can develop not only his musical abilities but also artistic sensitivity, i.e., the ability to evaluate works with the highest degree of formal and content difficulty"[15]. If we accept this view, we can also assume that the correct formation of musical abilities will also be followed by cognitive processes, abstract thinking and, through musical-mathematical correlation, reaching an understanding of the relationship between time and space.

14 Ibidem, 55–60.

15 Lewandowska K.: Rozwój zdolnosci u dzieci w wieku szkolnym. Warszawa, 1978, 5–6.

Of course, the teacher, as a person, is extremely important in education through art when understood in this way. Zofia Konaszkiewicz notes that a teacher should be subjected to a broad spectrum of understanding the term "pedagogue" and "educator". A music teacher should present a high level of personal culture, which is the basis for shaping attitudes among pupils. The personality traits of the teacher must not be hampered with by musical idealism, leading to the encapsulation of the field taught. Having musical talents and sensitivity, theoretical knowledge in the field of music, pedagogy, didactics and methodology, should constitute a good music teacher. One should not, however, forget about their social skills, that is, the ease of which they can establish contact with others. These kinds of skills can help build a bond with and, above all, sensitize you with beauty[16].

The Cornell University of New York research, led by Sandra Trehub and Erin Hannon, consisted of repeating rhythms based on Bulgarian music that uses irregular rhythms by American students and Bulgarian immigrants. This research did not reveal anything special, except that American students understand Bulgarian music less than native Bulgarians. Secondly, the same recordings were shown to infants. And in this case, the research has shown that babies have no problem repeating an irregular rhythm. Erin Hannon said in one of the interviews:

> We have shown that young children, who have much less experience with music, do not have prejudices in their apperception (like adults) and therefore respond not only to the rhythmic structures to which they are accustomed but also to those to which they do not know[17].

The example of this study shows how strong the influence of one's cultural circle is and how susceptible children are to this influence.

16 Przychodzinska M.: Wychowanie muzyczne, op. cit., 164–176.

17 Drosser Ch., Muzyka: Daj się uwieść! Serwotka D. (transl.). Warszawa, 2011, 124–125.

Summary

In conclusion, when we think about social inclusion in the context of music teaching, it is worth noting that traces of the idea can be found already in the writings of ancient philosophers. As then, so as today, music education should contribute to supporting excluded social groups and building community (and thus the implementation of the idea of social inclusion) which can be confirmed, among others, through the theory of ethos and by the aforementioned writings of Renaissance theoreticians and writers.

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Performers empowerment and social inclusion

Introduction and contextualization

West European art music performance teaching is now quite globalized, but is still heavily based on 19th century values and standards, aggravated by the tendency towards abstraction that developed throughout the twentieth century. This prescriptive model of teaching musical performance promotes a determined repertoire, unanimous aesthetic ideals and the reification of the score, often ignoring the performer's voice and their specific culture. Furthermore, it can become an extremely overbearing model when imposed on cultures (notably, but not only, from non-European countries) that have their own deeply rooted musical traditions. In this chapter, the authors report an experiment where this model was challenged and where music education could contribute to inclusion instead of fostering discrimination.

One of the countries having strong musical traditions where this confrontation with the overbearing European model of music teaching is felt in a rather extreme way is Colombia. Particularly, the Caribbean city of Cartagena has an enormous musical richness

that is highly diversified with musical genres such as *Champeta, Salsa, Vallenato, Cumbia, Porro, Fandango, Bullerengue, Chalupa, Merecumbé, Chandé, Garabato, Puya, Son Palenquero, Son de Negro, Mapalé* and *Chalusonga*, to name only the most representative ones.

Universities in Colombia were born under colonial hegemony. The academic spaces were administered in their entirety by religious bodies and music had an educational space according to the canonical services. As a result, education privileged a few citizens, creating a social gap. At the end of the 19th century, with the arrival of foreigners educated in European institutions, a wind of change blew in Colombia, heralding a modification of music education towards European trends[1]. However, adopting the European model as the only starting point for socio-musical evolution excluded other expressions of culture.

Around the creation of the National Conservatory of Music in Colombia as the main centre of musical education in the country, there were strong discussions that sought to legitimise the ideal model of musical education in the national territory. Education in general terms was centralised in the main cities and the discussion focused on the Andean region and above all on Santafé de Bogotá. In the first half of the 20th century, the European model was assumed as the only valid mode of musical reproduction within the academy. In addition, there were music critics and musicians, both professional and popular, with the participation and publication of local music in newspapers and radio stations that sought to argue and thus give a status and category to what was to become national music. This encouraged the publication of scores such as those in the newspaper "Mundo al Día" and radio musical interventions that interpreted the music of the Andean region, such as *bambucos* and *pasillos*[2]. It was these genres of *bambuco* and *pasillo* that led the first discussion that legitimised the possible national music with opinions, agreements

1 Mesa L. G.: Hacia una reconstrucción del concepto "músico profesional" en Colombia: antecedentes de la educación musical e institucionali— zación de la musicología. Doctoral thesis. Granada, 2013, 86.

2 Bermúdez E., & Duque E. A.: Historia de Música en Santafé de Bogotá 1538–1938. Bogotá, 2000; Cortés J.: La música nacional popular colombiana en la colección mundo al día (1924–1938). Bogotá, 2004.

and disagreements. Genres that began to make use of conventional musical notation with the pretension of accessing the written history promoted by the literate elites of the then Santafé de Bogotá. This transfiguration is anchored to what Quijano (2014) calls "coloniality of power"[3], which in music is expressed by an aesthetic refinement and the "whitening" of the most popular music[4]. From the end of the 19th century, the major concern was that popular music was synonymous with low culture, and there were even opinions that Colombian music could only emerge from the detriment it was in, if there was a Chopin who would purify Colombian music as the great pianist had done with Polish music[5].

In the case of music education in Colombia, some institutions continue to reproduce the Eurocentric perspective in artistic interventions without taking into account the phenomena and cultural manifestations that are currently taking place in the country. Monsalve[6] writes about the utopias of music education in Colombia where he refers to the European tradition as the maximum referent that polarises and further problematises the reality of education in the social and cultural construction of the country:

> The problem is that one of those legacies, the European, being primarily the centre of educational reference has been inoculated to us from yesterday until today with an admiring attitude, full of respect, veneration and recognition of the intrinsic superiority of its values, ideas and history. A sacralised history, which we study on the basis of a highly problematic assumption that has captivated such lucid minds as Domingo Faustino Sarmiento himself: let us accept that

3 Quijano A.: Colonialidad del poder y clasificación social. Buenos Aires, 2014.

4 Salgar O.H.: Colonialidad y Poscolonialidad Musical en Colombia. "Latin American Music Review", 28 (2), 2007, 225.

5 Garay N.: Música Colombiana. Bogotá, 1894, 242–243.

6 Monsalve E.A.: Utopías de la educación musical en Colombia: Dilemas y conflictos de representaciones, 2011. https://tiny.pl/wfjhv (access: 6.07.2022).

> we are not like Europe, but we can become so… if we try hard enough. The message implicit in such a formulation is very clear: our task is reduced to assimilating this magnificent and unsurpassable cultural treasure. The dominant institutional pedagogy has set out to sow the seeds of the great European art on the idea, never explicitly stated, but evident in any review of the forms of teaching implemented for the most part on our continent, that basically everything has already been done, that it is a question of being "up-to-date", sufficiently aware of what is happening in the European or North American metropolis. The idea is to make ourselves learned in this knowledge, even though we are increasingly illiterate in our own cultural environment[7].

Colombia and many other places in Latin America have received a bombardment of terms and meanings referring to cultural appropriation that includes diversity (megadiversity, multiculturality, pluriculturality, multiethnicity, etc.) but maintaining the same axis of coloniality of power[8] that systematically obstructs the subjective and intersubjective inclusion of the cultural and musical knowledge of each collective or community within academic institutions.

Aim

Currently, despite the government's openness to cultural inclusion and regional music knowledge in Colombia (it's worth mentioning here the *Economía Naranja*[9] and *Programa Nacional*

7 Ibidem.

8 Quijano A.: Colonialidad del poder, eurocentrismo y América Latina. Buenos Aires, 2000, 204.

9 The Orange Economy (*Economia Naranja*) is a development model in which cultural diversity and creativity are pillars of social and economic transformation of the country, from the regions. This model has cultural, social and economic development tools. It is based on the creation, production and distribution of cultural and creative goods and services, which can be protected by intellectual property rights. For further

de Estímulos[10]), there is still a lack of development in critical thinking and creativity among musicians (the dominance of one music teaching model prevents them from applying for participation in the aforementioned programs). In short, there are good intentions and support from the central government but higher music education institutions, in general, are not preparing students to face these challenges.

These limitations came to be the focus of the exchange, formalised through an Erasmus Agreement, between the Universidad Bellas Artes y Ciencias de Bolívar (UNIBAC) of Cartagena (Colombia) and the University of Aveiro in Portugal. Since the year 2018, a team of researchers from the latter has been rethinking music performance teaching in Higher Education Institutions (HEIS), which culminated in the submission of a European project entitled REACT[11]. Funded by Erasmus Plus, *REACT—Rethinking Music Performance in European Higher Education Institutions (2021–2023)* is a strategic partnership of five European countries: Portugal, Cyprus, Finland, Norway, and Sweden that mobilises a knowledge-creating international cooperative network to develop a new pedagogical model for HEIS—the Artistic Research-Based Learning (AR-BL) model. The novelty of this project resides in shifting the focus from technical skills towards developing students' creativity, proactive critical thinking and reflexive musical practice. The main objective of REACT is to offer alternatives that will link artistic research, artistic training, personal development, and career management and it is based on a Project-Based-Learning pedagogical approach. In a preparation phase, there were several pilot studies that helped to shape the REACT Training Schools—these

information see: https://economianaranja.gov.co/abc-economia-naranja (access: 2.08.2022).

10 The National Incentives Programme (*Programa Nacional de Estímulos*) was created by the Ministry of Culture, in 1997, with the aim of expanding the range of calls for proposals and articulating the existing scholarship and award programmes in the sector. Since its inception, the programme has recognised creation, research, training and circulation in the fields of culture, cultural heritage and the arts as pillars of the nation's cultural development. For further information see: https://tinyurl.com/f7ke9mmk (access: 9.08.2022).

11 Link to REACT page: https://tinyurl.com/262enbz7.

initiatives aim to support teachers of music performance in HEIs to develop the artistry of their students through innovative pedagogical practices and, at the same time, increase the role of HEIs as important agents in professional environments. Academic institutions are frequently described as "bubbles", alienated from the transformations of audiences and other artistic fields.

The experiment reported in this chapter, is one of such pilot studies and took place in the *Conservatorio de Música Adolfo Mejía Navarro* attached to the University of *Bellas Artes y Ciencias de Bolívar*, in Cartagena, Colombia, with the aim of promoting critical thinking and creativity in the Colombian Caribbean academic music context, while also taking into account professional environments. The study was carried out with a group of Bachelor students taking the subject Gestión Cultural II (i.e., Cultural Management II) and the purpose was to provide an experience in which music students could conceive and develop their own artistic project, relevant both to academic and professional contexts. The idea of this curricular unit was to provide basic management tools to apply for artistic circulation and/or creation grants or to develop concert proposals at regional, national and international level. In addition, to seek transdisciplinarity in the different disciplines that are performed in this institution.

Description of the intervention

Among the aforementioned projects developed in class, we will share the intervention of two guitar students who made an adaptation/arrangement for Coupe Cloue's *Canción Triste Navidad* (Sad Christmas Song) in *Bossa Nova* style. In this work, the students tried to capture the attention of audiences within academic and non-academic environments with their chosen repertoire through musical exploration between two genres from different cultures but equally popular. That is, *Champeta* music, being the most popular music genre in Cartagena society, had a crossover with *Bossa Nova* rhythm to expand the knowledge, rhythmic and technical skills characteristic of the two genres. In the written document, which the students should present to support their artistic project, they explained:

> This project was carried out with the aim of creating an arrangement for guitar duet of the Champeta “Triste Navidad” to the rhythm of Bossa Nova, following the melodic guidelines of the piece in question, although certain variations will be applied that give rise to an amalgam between the Bossa Nova genre and the song to be adapted. Through this musical project we are looking for a dissemination in the academic and social environments on how a musical approach can be restructured from the academic to the popular; on the other hand, the sample of the arrangement will be carried out by means of a presentation inside and outside the facilities of the Institución Universitaria Bellas Artes y Ciencias de Bolívar.

The one thing these students had in common, at the beginning of this course, was a strong resistance to and prevention of dealing with regional and/or popular music from the Colombian Caribbean. Not because they did not like this music, quite the opposite, they have been listening to it continuously since they were children, but because they were made to feel that this music was inappropriate and unworthy for the academic environment. As the course progressed, they became very conscious and critical of this ideological stance, as their written document clearly shows:

> Within music education spaces, most programmes focus musical language training on the development of European music. There has been a shift from biological racism to cultural racism. In this, the undesirable aspects are no longer linked to the physical aspect, they are now linked to the culture of origin. Because of this, many musical genres and styles are consciously or unconsciously stigmatised, either because of their place of origin, the expressiveness of the body through a rhythm, the association with a person or their lifestyle, and the way in which it arose, are some of the features that limit us even just by wanting to listen to these forms. Derogatory phrases about certain musical styles are a daily occurrence in our environment, both for

> those musicians who have a university degree and those who do not.

Thus, these two students became very aware of the importance of this musical genre for them and their community and tried to learn more about its origins. The research revealed to them that *Champeta* is a genre that emerged in San Basilio de Palenque, whose musical structure has its origins in the amalgamation of traditional *Palanquero* rhythms, *Soukous* from Congo, *Mbaqanga* from South Africa and *Calypso* from Trinidad and Tobago. Having realised that hybridisation was like a kind of matrix for Latin American music they immediately decided on what would be the challenge of their project:

> For this reason, we believe it is pertinent to carry out this work in order to break down the musical barriers that prevent fusion and innovation in a specific musical style, contributing different harmonic and rhythmic variations and all those forms that can be extracted from a musical style, maintaining a balance between these and the melodic idea.

To recreate the *Champeta* they decided to explore crossing it with Brazilian the musical genre *Bossa Nova*. In their words:

> … from this, the question arose as to how certain musical styles (*Champeta* and *Bossa Nova*) could be innovated and integrated in cultural spaces inside and outside the academy that would allow for new creative knowledge, through which the harmony and rhythmic variations of *Bossa Nova* within *Champeta* could be explored.

The students worked hard on the arrangement and tested it several times for their peers and different audiences to get the feedback and improve their work:

> Within the arrangement a rhythm between *Batucada* and *Samba* was established, chords with tensions were used to give rise to the characteristic *Bossa* style; with respect

to the melody, it was varied in certain parts by adding chromaticisms and omitting *Champeta* forms within the melody; the melody was "rubato-ed" and certain notes were accentuated to give that usual Bossa Nova style.

Results

The final result was presented at a public performance in the Universidad Bellas Artes y Ciencias de Bolívar and recorded on video that can be accessed at the following link: https://tiny.pl/wdcdx. In the section "results", of their written document, the students wrote:

> During the creation of the project, different objectives were set, such as capturing the attention within the academic and social environments, through the adaptation and arrangement of the song "Triste Navidad" in Bossa Nova style and in guitar duet format, in order to show the musical exploration between two genres of different cultures. In the same vein, small samples of the arrangement were made to several people within the Institución Universitaria Bellas Artes y Ciencias de Bolívar, in order to have information if the public recognised the song through the changes made in the arrangement; this data allowed us to determine which ideas within the arrangement should be omitted and which others could be retained, which allowed the expected result, since on the day of the presentation the public could recognise the song Triste Navidad. Despite the rhythmic, melodic and harmonic changes that were incorporated into the arrangement, there was an impact within the students and teachers of the institution to hear the fusion between these two musical genres from different cultures, bringing with it the pleasure of the audience present.

Discussion and final considerations

The Project-Based-Learning pedagogical approach brought very interesting results in all student groups. All of them displayed a high

level of motivation and were capable of assuming autonomously their own projects developing a sense of empowerment as musicians and specially as performers.

It was hoped that through this arrangement of the song *Triste Navidad* in the *Bossa Nova* style, an awareness could be created within the musical and social academic environment in which people could put aside those stigmatisations and ideas biased towards a specific musical genre. This goal was achieved and, seeing from the reactions of the audience and the academic community, the prejudices that prevented the exploration of different ideas, rhythms, harmonies and melodic concepts from the different musical genres that are part of the Caribean culture, seem to have definitely fallen. The students have proved to themselves and their academic community that popular music can be taken to academic settings and explored in a (re-)creative manner expanding the repertoire, since, as they have concluded: “the only thing that has no limits is music”.

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