



Musical Encounters

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Prologue

Tuire Ranta-Meyer

A human being has been endowed with a plenty of good and beautiful for joy, refreshment, consolation, refinement and pleasure. Arts in general and music in particular plays a key role as people feel truly empowered and healed as well as when they are expressing, emphasizing and sharing immediate experiences with others.

Through self-expression, a human symbolically continues the miracle of creation, like the founder of El Sistema music education program has stated. It is believed that the positive effect of making music is transferred to other areas of life, too; love of music conveys hope for a better tomorrow and builds up faith in one's skills and ability to influence others, like the Finnish scholars of music education and music therapy Kimmo Lehtonen and Antti Juvonen state. According to them, all music and love of music have a healing effect on both individuals and society.

Socializing music is a forceful phenomenon of our time. Today, the most traditional organizations of classical music also aim at training their musicians into interactive pedagogues. For instance, the music education work of the Berlin Philharmonic Orchestra is founded on the following thought: a creative community is not formed by professional artists only. An upward spiral sparked by receiving and giving is always initiated in a group, where each member has a permission to be creative. The programme of the top musicians in Berlin aims at providing means for self-expression for participants of all ages and cultures. Some orchestras also in Finland, e.g. Tapiola Sinfonietta, have included art work as a part of their societal mission and thus as a part of the living culture of music.

All creativity and its cultivation are initiated in the individual, which is the concept of music education at Metropolia. Thus, the students should be provided with the skills to find the courage and the playful state in themselves, so that they can rely on it when breaking free from the usual thinking paths and cutting loose from the patterns others have produced. Creativity does not have a permanent foundation in a society,

in case we think it can be based on short-lived moments when art is used in an airy-fairy way or momentary entertainment provided by musical happy hour events.

Culture and arts generate well-being for people, organizations, and different groups, which is indicated by research. However, it is important to recall that encounters taking place at day care centers, institutions or work life can lean only on solid and constantly renewed artistic and pedagogical competence. Multiprofessional teams should include university graduates in the field of culture always when society needs continuous and influential welfare services.

The present book in your hand discusses both experiences gained during the CultureBridge project and the meaning of community arts education when further developing welfare, education, and audience development. It aims at opening minds to the world of modern music pedagogy. As learning has shifted towards co-operative projects and organizations of work life, a teacher at the university of applied sciences can also work as a developer of work life; similarly, an art student can both train the nursing staff and pair up with a professional musician. A natural stream is created also the other way around as the experts of work life show the ropes and answer every-day questions. As they give, all participants also receive at the same time. As teachers, students, and co-operative partners research the meaning of art and the foundations of joint creativity together, new insights are created concerning what genuinely touches people in addition to acquiring new information.

I hope that owing to this booklet also the readers become inspired by touches and melodic encounters!



Promoting health and welfare is both an important goal as well as a chosen value in the Finnish society. When building an affluent society, key factors also include education and culture. These starting points are combined in the action program Art and Culture for Well-Being by the Ministry of Culture and Education (2010 - 2014). "Art and culture belong to everyone's rights regardless of where one stands in life, reminds the rapporteur of the action program, Dr.Pol.Sc. Hanna-Liisa (Assi) Liikanen. In her view, culture and art belong to schools, work life, leisure time or hospitals and thus form significant elements for the experiences of the good every-day life.

Culture and Art Meet up with Life

Hanna-Liisa (Assi) Liikanen

"As they played the song about the forest flowers; it touched my heart, I could feel it so deeply." These are the words of an 86-year-old long term patient at the health center. She was reminiscing the party held at the hospital the previous week, where the young accordionist played the melodies everyone was familiar with. At the same time, the musician brought the elderly back to the memories of childhood and youth, possibly also to the dance floors, where first loves were encountered as the accordion music played. Strong experiences will not fade away, and art can bring up memories in a lively and refreshing way again and again. Memories become an important part of being human.

Everyone has the right to consume art and participate in culture regardless of whether one lives at home or resides temporarily at a care home or in a health care institution. Art and culture belong to schools, work life and leisure time. They are important elements when leading a good life and experiencing every-day life; elements highlight the importance of intangible well-being.

Art also lifts us above every-day life. Adding culture to every-day life suggests we all find a meaning for our lives, each in our own way. It is a prerequisite for an emotional, physical, and social welfare. As Doctor of Psychiatry Johannes Lehtonen,

writes: "a man does not only produce art, but art is a part of one's self. This also explains the reason why culture has such a huge influence in a man, including health. It is a part of our original self and neither a separate nor an outward phenomenon." Our experiences, creative resources, participating and interacting with other people facilitate empowerment, developing oneself and keeping up the ability to function in an every-day environment.

Art and culture form possibilities, through which people and communities can be touched. Cultural sensitivity needs a breeding ground already in the early childhood. High quality art serves as a prerequisite for finding pleasure in art. It also provides a chance to use art in a myriad of ways, e.g. applied arts. Culture in every-day life entails both a role of a spectator of art as well as having art and culture as one's own hobby either alone or with others. Also, the living environment, e.g. a home, school, institution, or a work place, is closely connected to bringing culture to every-day life. An ideal goal could be forming a harmonious whole, a lively community nearby, which respects its cultural history. In other words a place, which is valued and which is found both safe and functional.

Art as a Path to Humanity

"Well now I have to admit that I am slightly flaked out, and need to wake up once again. Painting gives me such energy. Sure, it would give more meaning to life." Art and regular cultural activities stimulate memory, and deep in one's mind, resources can be found, which are masked by the inability to communicate. It could be called invisibly promoting well-being and health. Cultural activities lures the some-

what hidden resources to surface. Creative work with the help of visual arts, music, dance as well as rehabilitating mental and corporal diseases opens up new goals in life for the healing person.

Elias Lönnrot wrote in 1830's as he was the community doctor in Kajaani: "Mental movements touch the body, too, as both the spirit and the body are combined in a way neither suffers alone. Rest, hope, feeling content as well as joy in moderation maintain the health of the human being and once in a blue moon they also heal a sick person." Nowadays, international and domestic research provides similar results. Linking art and culture to well-being and health has been studied from the point of view of medicine, nursing science, social sciences and pedagogy as well as with the means of cultural and artistic research. Theoretical and methodological starting points differ from each other significantly. There is also room for critique towards research, too.

Accepting the link between health, well-being, art and culture requires multidisciplinary approaches. It requires e.g. bringing a humanistic view back to the field of medicine, as many good ethical values of medicine derive from a humanistic background. A division between natural sciences and humanities has prevented us from forming a holistic concept of a human for a long time and thus prevented further research. The currently prevailing trend needs to be balanced so that we can maintain a holistic image of a human being. Fortunately, there are brave reformers and those who cross the scientific borders.

Chances for Culture as a Health Promoter

"It was the band Ohiammuttu, the way old gentlemen enjoy the rhythm and how it started

living in our customers and staff and brought the community spirit back to life". Dancing at an old age home is a living proof of how cultural activities bring joy and refreshment as well as increase participation. Preventive work is a possible angle to approach the topic. Artistic methods and cultural activities act as tools for supporting unique resources, creativity, independent initiative, participation, and individualistic living. Art and sociocultural actions have turned into significant tools of promoting health.

This has also been acknowledged by the state authorities. The Finnish government approved the policy of promoting health in 2007 and started the policy program on health promotion in co-operation with different administrative branches. An action program called Art and Culture for Well-Being for the years 2010-2014 will be conducted by both the Ministry of Culture and Education and the Ministry of Social Affairs and Health by the end of January 2010.

According to the Minister of Culture and Sport, Stefan Wallin, a clear aim is to promote health care with the means of art and culture. Emphasis is placed on cultural participation in everyday life; surroundings; art and culture as a part of social and health care; supporting well-being at work through art and culture. Operations focus on having an effect on social, health and culture legislation. There is a wish, however, that art will be recognized as a health promoter in all levels of decision making, which will increase both spiritual and contextual impetus. As a result, there will be more allocated resources.

Similar activities to the CultureBridge -project, high quality activities based on art will then be created all around Finland. Good expe-

riences and best practices are thus mobilized and rooted into integrated parts of communities, villages, and services in the field of health care and social services as well as schools and work places. How much joy and content would it bring to life! Archiatre Risto Pelkonen stated as follows: "art has always had its place in the human mind. Where it lurks there, no-one really knows. We only know that beauty is in the object, but its perception is somewhere where the spirit and the body shake hands".

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A school gym in Espoo. The following two students of Metropolia, Heta Niemi and Mirka Dojan are ready to tune up music for everyone and open the secrets of Carmen by Bizet. Later on, the musicians of Tapiola Sinfonietta, namely Heljä Rätty and Päivi Rissanen join them.

Music Fills up Even a Large Space



Let's all be frogs! The body percussion instruments also need a tune up and the orchestra needs a common spirit.





We all dance to the same Toreador rhythm and some of its structure was learned by moving.



Finally, everyone could improvise bullfight music. We showed images and guided playing with a scarf.



"I am Escamillo, the great bull fighter!"



Vantaa Music Institute has two main tasks according to the principal Monna Relander: basic education of arts and community development work; not only from the point of view of school but also from the point of view of residents. Experimental projects like CultureBridge enrich pedagogy and benefit both tasks.

Projects Looking Like Vantaa

edited by Sonja Munter-Mäkeläinen

Co-operation between Vantaa Music Institute and CultureBridge project was initiated after the cultural services of the city were inquired how willing they were to partner up with Metropolia in the development project of Vantaa. Owing to the positive attitude displayed by the principle Monna Relander, Vantaa Music Institute took part.

"As we decided to participate, we started collecting ideas and thoughts initiated by the CultureBridge project from the staff. We cheered for conducting projects at Vantaa which actually look like Vantaa", says Monna Relander. "As we are trying to build on these experiences and find something suitable for the communal service network in the future, the action has to stem from the needs and starting points of the community.

The first two projects executed in Vantaa emphasized interaction between the elderly and the children. The third project, took place in the spring 2010, is based on the interaction between immigrants and natives. "A thought is stuck on my mind, namely if you don't renew yourself, you'll wither away. As an institute, we need to search for different options and contact surfaces. The basic

task of a music institution is to teach the basics of arts, however, the institution also shares the responsibility for community development", says Relander.

As the residents are ageing in Vantaa, there is also a need to develop services for the elderly. CultureBridge searches for new ways of providing recreational activities for the elderly and senior citizens. Good hobbies can lead to constructing good lives. The head of the music institute believes music to have an empowering influence and great chances in preventive work.

"We do not approach music education directed to the elderly from the point of view of therapy; instead, the starting point is to enrich life as well as maintain vitality and a high quality of life", Relander highlights.

New Energy for the Music Institute

Taking part in projects like CultureBridge has twofold effects in Monna Relander's view: competence of the teachers can be utilized in other aspects in addition to the basic education of arts. Conversely, pedagogical expertise can also be applied in other environments.

"Teachers can reflect both the encounters and teaching experiences gained during the project in their every-day work. For instance, in the project Fingers Interlocked, it was interesting to test the material developed by Tuulia Tuominen concerning the basics of the recorder when teaching the elderly. I think that teaching the elderly can contribute greatly to teaching children and it can work equally well the other way around, too." Relander believes the teacher's duties will become more versatile in the future. Moreover, taking the increasingly versatile duties into account in the teacher

training will also invigorate teaching. She also believes late working hours will motivate the teachers to experiment with new services executed during the office hours.

In addition to gaining more depth into pedagogy, a further motive in the institute is to create new initiatives at Vantaa and thus strengthen the significant position of the music institution. A third aim is to test the innovative ideas when developing arts related activities especially for the elderly. "An increasing group of the elderly is much talked about in Vantaa at the moment. They should be provided with services, especially art related activities. We feel the challenges and bear responsibility for this matter."

More Laughter and Joy for the Lives of the Elderly

The feedback gained from the project has been very positive. Relander regards the encounters between the elderly and children as the most important experiences: "There is something fascinating about the interaction between the elderly and the children. Meeting the children has been very important for the elderly, and they are also important for the children, who do not necessarily meet their own grandparents. Making music, playing, and dancing are easy ways to create new contacts."

As an example, Relander tells about the grandmother living at an old-age home, who seemed rather passive. However, whenever the grand children were visiting her, her personality was more lively, and there was more laughter and joy. A further positive feature of the project was the participation: the elderly had joined the action by singing and listening. One starting point of the CultureBridge was to improve the

Taking part in the CultureBridge project has also initiated other kinds of activities at Vantaa Music Institute. It has sparked a music activity group for the elderly in Korso.

residents' ability to function and express themselves. This is believed to be the future way of preventing social problems, social exclusion and less effective coping. Managing one's own life for as long as possible also saves money from the society.

”Activation plays an important role for an individual with respect to the quality of life. There is more to being a senior citizen than staying indoors. After work life, there is more time for hobbies, too, thus we should develop opportunities to continue such hobbies throughout our lives. However, e.g. the residents of a sheltered home, who cannot necessarily move much, could stay mentally alert through cultural work for a very long time.”

The Challenge of Reaching the Target Group

CultureBridge aims at reaching out to the residents, who tend not to be active in acquiring cultural and art related experiences, like children, teenagers, immigrants and the elderly. According to Relander, reaching those target groups can prove rather difficult. Committing the participants to the project is also challenging.

”When reaching out to the children, young and the immigrants, the school is a key unit of co-operation. We need to go to the local schools and create something new there. It is also possible to contact families through children. For instance, when a child plays in an orchestra, the whole family can be involved in the action, and thus the orchestra has a footstep in the family life”, Relander reminds us. ”Reaching the senior citizens is quite a bit more challenging: how are we going to get the elderly living at home to network in case they are not already actively involved in the senior citizen

organization. They don't have a network or a supporting structure through which they could be reached. There is no maternal clinic for the elderly. The constructions appear only when there is an illness or the person becomes institutionalized.”

It Will Continue and Expand From Here!

”In my view, CultureBridge is a truly exquisite project, which also has solid thinking to back it up”, Relander praises. ”What is valuable is the striving at the faculty of music at Metropolia, since they provide the students with professional competence which extends beyond teaching children and the young.”

A seed for developing and keeping up this kind of arts education in Vantaa exists now. When considering the future, it is important to collect feedback, analyze and ponder on the realized projects, evaluate possibilities for future development and think about whether this approach can be extended somewhere else in Vantaa, too. Relander views the music institute as a forerunner in Vantaa.

”Next to music institution, possible actors include for instance private institutions or schools that follow the general syllabus in music. In my view, we need to co-operate with social services or else develop such forms funded by the state in which neither the activities nor the versatility of activities depend on money. Our multicultural orchestra project serves as a great example, as all children could take part due to a great funding.

”The main aspect, however, is to expand this kind of action. We should also note how the allocated funding would be saved manifold somewhere else.”



Metropolia University of Applied Sciences has started to develop education of the music pedagogues with a special focus on community music and applying arts education in new teaching contexts. The manager of the CultureBridge project, senior lecturer Laura Huhtinen-Hildén sums up the key issues into the following questions: how to bring music into the every-day lives of people, as a meaningful part of their lives, as a matter of heart?

Music as a Matter of Heart

Laura Huhtinen-Hildén

In the field of music education, we are facing challenges and changes. How to teach in a way that music, playing and singing become parts of a good life, whether it concerns an adult aiming to become a professional or a young child? A good and safe learning situation should in the present light include acknowledging emotions, being heard, analyzing experiences, facing challenges together, experiencing presence and being playful. This is something that cannot be learned by a drop of a hat in a field in which one never fully stops learning.

Community music and applying arts education to new contexts have been lifted into the cornerstones of Metropolia University of Applied Sciences. In the degree programme, there is a profound change in pedagogical thinking, which is where the heart of the CultureBridge project is and which also constitutes the catalyst for a change.

Strengthening and developing a set of values in music education on a wide scale requires courage, transparency and will. Conversation, which is vivid, positive, and which reflects a constructive spirit, helps us keep the gained momentum. The Degree Programme in Music at Metropolia University of Applied Sciences also wishes to maintain a solid contact and an ongoing dialogue with the outside world and the

Hopefully, one day we'll get so far that we will have joint degrees, with which music pedagogy and competence in the field of social services would become intertwined. The same person could for instance work at a service house for the elderly in a much more versatile way than just giving basic care.

“Meeting people in the world of art and via the means of art is important.”

reality, with which the basic mission of an institute training music educators is intertwined.

Supporting Well-Being

A lively conversation has surfaced in our society concerning how to use musical and artistic means of expression to support and increase well-being. The ministry of education has conducted a clarification, which includes actions on how to use culture in different forms so that wellbeing is increased on a larger scale. Also research literature brings up an extensive range of areas, in which emotions can be expressed through arts. ¹

Tales, images and music can be used in so called retrospective work ², e.g. when supporting a person to find the meaning of life or when going through difficult phases. One can explore feelings, become aware of emotions, and experience the feeling of community in a group by using the moving body and the images awakened by music. One can also enhance self- expression and gain both new insights and experiences of empowerment through drama.

A music educator should be more apt to using these approaches when applying music education to different contexts in the society and among all age groups. As Markku T. Hyypä and Hanna-Liisa Liikanen state in their book Culture and Health: ”The more the community has social capital enriched by experiences related to culture and arts, the better the health of the members in the community is.” ³ Moreover, education of the music pedagogues should support professional growth in a new way. It should nowadays be able to provide extensive skills for the students to master methods, approaches, knowledge and skills in arts

and drama education. The aim is to increase mental well-being of individuals and groups taking part in music related activities and increase the sense of community. The need for such skills in our society is both extensive and distinct. In addition, both education and instruction aim to meet that particular need.

How could a music educator’s expertise be utilized on a wider scale to increase well-being in our society? Chief Editor, Harri Kuusisaari asks in the editorial of Rondo magazine, a renowned Finnish music magazine, whether there could be more room in the work schedules of the orchestras to step into the everyday lives of people. In addition, he also poses a basic question, which shakes the very foundations of the music school’s basic task : ”Is it right that few percent of the young are trained as experts and the rest get nothing? ” In his view, the system should be more open towards a larger part of the nation. Such a vision for the future inevitably brings new requirements for mastering music pedagogy.

Education Provides Tools for Work Life

Pirkko Liisi Kuhmonen states in the publication of the Ministry of Education in 2008 concerning the connections between culture and welfare as follows: ”the meaning of art and culture from the point of view of welfare is realized through social interactions, participating and being together, and expressing oneself. From the point of view of welfare, crucial matters are participation, ensuring good experiences, and the experiential feelings and joy. ⁴

When teaching music or arts, solid competence is required for ensuring good experiences and feeling of community. Elements and tools for such pedagogical competence include e.g.

group dynamics, viewing teaching as a dialogue, interaction skills, varied methods in music education and arts integration. Also mastering such a teaching process, in which experience-based learning is both crucial and functions as a starting point can be included.

According to Kari Kurkela, a well-developed music education takes factors into account, which are related to a beneficial emotional growth. Therefore, successful music education supports development, which reduces anguish, shame and guilt and gives both children and young students a chance to grow into their own personalities. Education thus supports development, as a result of which the students become familiar with their own feelings. ⁵

These are extremely important matters; acknowledging their importance also opens music education great opportunities to support growth, development, and well-being in different stages of our lives.

Experiences from the CultureBridge Project from the Point of View of Developing Education.

An essential goal of the CultureBridge project at Metropolia is to use music and arts education in new contexts in the society. This is aimed at by collecting information and experiences related to developed methods in participatory music teaching as well as developing brand new ways and tools for music education, which focus on interaction. This developmental work ensures reaching meaningful music and art-related activities more efficiently in the future due to the increasing number of well-trained professionals, that is music educators with new competences. The goal of the CultureBridge project is to integrate this knowledge and

expertise into the work life oriented training. Genuine partnership and co-operation between work life in wide urban areas and Metropolia are the key factors, which ensure continuity for the activities.

Learning Experiences; a Window to Professional Development

The most crucial point of the CultureBridge project is the way it is intertwined with the curricula of music pedagogy at Metropolia as well as the long process of growing into a professional music educator. University graduates with competencies in community music are also available in the future labor markets. As the project is neither based on random experiments nor limited to the years of funding, the cities involved in the development work can confidently anchor the proposed acts into well-fare services, as the acts are based on the proficiency of the music pedagogues.

It is characteristic of Metropolia Faculty of Culture and Creative Industries to support and develop self-assessment in the projects as a part of a high quality project management, which is constantly developing. An idea was created in the self-assessment group to try piloting self-assessment with respect to learning outcomes in CultureBridge. Self-assessment in CultureBridge project is carried out by conducting research in both meaningful learning experiences and individual learning outcomes in the work life integrated projects. The focus in the evaluation process is on the experiences and learning outcomes described by the interviewed students. A further focus is on the impact this information can have on further developing education.

The process of collecting feedback differs somewhat from the usual methods in a sense

¹ see e.g. Brandenburg 2008, Hohental-Antin 2009, Hyypä & Liikanen 2005, Saukkonen & Ruusuvirta 2009, www2.siba.fi/toive, Karlsson 2005, Huotilainen & Fellman 2009.
² Hohental-Antin 2009, 23–26.
³ Hyypä & Liikanen 2005, 13.

⁴ Kuhmonen 2008, 8.
⁵ Kurkela 1993, 314–315.

that students have not been steered by readymade questions nor required to tell about their experiences gained in the CultureBridge project. They have been supported to reflect their significant learning experiences gained over the academic year and the role these experiences played in the learning process.

Mapping and analyzing learning experiences are the applied methods when searching for the main themes, under which the experiences could be grouped. The following themes seem to surface on the basis of the research material:

1. Finding a new pedagogical approach
2. The role the experience-based learning plays in the professional studies
3. Interaction as an environment and as a method in music education
4. Group as a learning environment
5. Experiences and insights related to expanding professional identity
6. Insights and growth related to one's own teacherhood
7. Holistic and creative approach in music education as a cornerstone for curriculum development
8. Readymade models for teaching vs. slow maturation into becoming a teacher
9. Scheduling different study fields and study modules
10. Growth challenges of a young student during the studies (questions related to motivation and the question: "What will I become, when I grow up")
11. Videotaping teaching as a tool for reflection and further developing education

The main topics that have surfaced from the interviews of the students are depicted in more detail in the following paragraphs.

The Art of Flinging Oneself

Each sub-project in CultureBridge consisted of a study module, work life based internship, feedback, reflection, and assignments. In the target groups, teaching contexts as well as in the pedagogical solutions of the sub project, special attention was paid to the key aims of the CultureBridge project: principles and methods for participatory learning and applying arts education in the different contexts of community music.

Finding new pedagogical approaches or courage to use new teaching methods came up in many interviews listed as the rewarding results of the studies. This manifested itself as courage to try, invent, give room for imagination and use creativity when planning teaching. Insights were initiated due to one's own experiences related to the depth of the teaching process, life span of learning and the learning process.

Experience-Based Learning as a Basis for Cognitive Learning

How to facilitate the growth of the future music educators so that the participatory teaching approach and teaching as a dialogue would form a basis of their competence and also act as a tool for meaningful music education? When developing future music pedagogy in the CultureBridge project, experience-based learning has also formed a basis for cognitive learning.

The importance of reflection in learning has been one of the key elements in developing the studies and also the interviewees pointed this out: both reflecting on the lived experiences and processing the thoughts and ideas awakened by cognitive information were found beneficial. In the experience-based curriculum

reform, increasing self-knowledge was experienced as demanding and yet characterized as profound, rewarding, and increasing professional self-esteem.

Flinging oneself and respecting a group process are the prerequisites when applying a theory into practice in participatory learning and when teaching a collaborative learning process. It is not always easy and the tutors must have the skills to facilitate and support group dynamics. Many interviews referred to this.

Many students named interaction, a non-verbal artistic dialogue between people as an important experience related to the studies. Music and music education reached people and facilitated a sense of community. Also lectures and reflecting on the experiences were considered as important prerequisites for a deeper understanding and coping with future education and work life.

A key choice in educational planning and curriculum reform has involved utilizing a group of peer-learners as both a study environment and as supporters of learning. This has been experienced as both rewarding and bringing depth to the learning process. Also compromises, conflicts, and co-operative skills were found significant and adding depth to the study. The group was seen to support the student when facing the toughest obstacles or when motivation was lacking. The students report that a group of peer-learners has provided them with support and encouragement to venture outside their comfort zones and they have become more creative educators.

A More Versatile Self-Image

The students do not see the challenges or changes of work life very clearly in the begin-

ning of their studies. A mental image of the profession may be rather narrow and stereotyped. Thus, an important mission is faced in education, namely widening the horizon and building up the professional identity of the students. They should be prepared to be flexible and ready to meet the same changes and needs of the future work life.

The aim of CultureBridge is to widen the student's professional horizons when building up a professional identity. They are gaining tools for this by learning methods and approaches for community music, applying arts education in new contexts and by reflecting their learning experiences. Taking music education into new environments and making it available for the new target groups has also given the students a chance to think of their future expertise. In order for the education to meet the versatile needs of the changing work life, the studies should include a wide array of possibilities and work methods in music education and community music.

Comprehending tacit knowledge is often very challenging, as it is anchored to one's own experiences. The learning outcomes are often not recognized nor valued as precious know-how contributing to professional skills, as the view on one's proficiency is only about to be formed.

When planning and developing education, the focus has been on reflecting and realizing the learning outcomes. In the Degree Programme of Music at Metropolia, a tool has been developed to facilitate this work. It is called the steps of becoming a teacher. The students also described forming one's own identity as a teacher and finding the expressions for learning experiences very challenging. It takes patience to accept slow maturation. The stu-

"Goodbye, said the fox.
And now here is my
secret, a very simple
secret. It is only with the
heart that one can see
rightly. What is essential
is invisible to the eye"
Antoine de Saint Exupéry:
The Little Prince

dents ponder on their developing professional identities as well as the kinds of teacher personalities they are growing into.

A small-group tutoring as a part of supervising process has been a part of the pedagogical studies due to the CultureBridge project. A peer-group is supporting the students' internship in work life and supervisory instructions are given by an experienced teacher. Many interviews also revealed how readymade solutions and quick teaching recipes were hoped for, since reflecting on one's own experiences and growing as a teacher was both slow and demanding. On the other hand, even the same interviewee could state how rewarding it had been to gain deep insights into one's own experiences. Finding solutions for developing the education was experienced as important among both the students and the trainers.

Many interviews also exposed the challenges of scheduling. Also overlapping courses caused difficulties. This provides a challenge for planning education in general and for planning the sub-projects in Culture Bridge in particular.

A coordinating teacher responsible for planning the studies for each individual is often faced with the question how to support a student in life and during the studies. Posing questions can sometimes be linked to lacking motivation. Education based on collaborative learning approach, experience-based learning, and reflection requires adhering both to the rules and group work, which might sometimes be experienced as school-like and tough.

When studying, an important question has to be answered, namely: "Have I chosen the right field?" Pondering on it is important and it also should be given time and support.

A Matter of Heart

After the first year of CultureBridge (academic year 2008–2009) it can be stated that the project financed by European Regional Development Fund has successfully met many expectations during the year as a tool for reforming the education of music pedagogues. Education has been streamlined to better meet the challenges, needs, hopes and wishes of a society. The first positive effects can already be seen. Work should naturally continue and e.g. tools for planning individual study paths and reflecting on the learning outcomes should be further developed.

Significant learning experiences depicted by the students entailed the following elements: interaction during teaching, participatory learning, and teaching as a non-verbal artistic dialogue between people. Also deep insight into oneself as a teacher, which is gained by experiences and reflection as well as the challenges related to development were listed. These elements had been experienced as important areas of forming professional competency and identity as a teacher.

Also widening the aspect of one's own professional image plays an important role, which facilitates better employment e.g. in the fields of providing arts and music activities for senior citizens and special music education. Such a change in the professional identity of the student will affect the future in a way that there are both enthusiastic, competent music educators available for various tasks, who are willing to develop their competence throughout their career.

A key question reads as follows: how to bring music into the every-day life, as a meaningful and important part of life, as a matter of heart?

Such an experience of music or other fields of art is not created without an effort. Instead, capable and enthusiastic music or arts educators are needed as well as a wide variety of encounters.

We all need to experience music or art being there just for me and bringing meaningful moments, enriching one's life. We need fore-runners, partners, and supporters for creating such an experience. In other words, we need

skilled music educators, who master not only their instruments but also demanding methods in group teaching, experience-based learning, interaction, arts integration and participatory learning.

The music educators and especially their trainers are challenged by all this. We have faced this challenge seriously but yet joyfully both in the CultureBridge project and the Degree Programme in Music at Metropolia.

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The Joy of Making Music

The students of Metropolia, namely Virva Saari and Heta Niemi brought along the drums, the maracas, and Kantele (a Finnish zither) as well as a bagful of courage and enthusiasm. They also brought the lessons learned in Special Music Education and left for an internship to join the group for children with special needs.



"The drums make a wonderful sound"





"First, the sounds seemed loud but now this is quite nice as I am familiar with the instruments and the players"

The structures of music and their regularity create a sense of security and thus learning provides experiences of success.

We used sign language, images, and a flashlight as eye-catchers and constantly sought for an eye contact. We learned quite fast that nonverbal communication was needed.



Repetition was important in all action. We proceeded with a rather slow pace but even the small steps of progression felt large, since there were special challenges in learning. The genuine joy of music expressed by the children felt most rewarding.





Music pedagogue, a student of political sciences Suvi Aho has conducted research on how the students and the professionals of music see the audience development work from the point of view of a music pedagogue's professional image. A final thesis conducted at Metropolia in 2009 is called "Audience Development as a Societal Task. Enriching the Job Description of the Music Pedagogue." The research subjects are the students and teachers who participated in the sub-project a "Peek into the Orchestra".

Audience Development Work as A Societal Task

Suvi Aho

In the strategies of the early 2000, many elevated goals were invested in the cultural policy, e.g. increasing the community spirit; empowerment; multiculturalism; well-being; quality of life; and supporting identity. Culture is seen as having potential for advancing a variety of social goals in life and thus there is a wish to bind it closer to the society. For instance, in the capital region, culture could prevent social exclusion through the means of self-realization and strengthening one's identity. Strategies direct decisions for funding and the professionals in the field of culture are expected to produce new, innovative work methods and to face different target groups.

Co-operation with local people is a frequently used work method in classical music, too, in the field where new methods are often used. In the art institutions and professional orchestras, there has been a steady rise in its popularity over the past 15 years. Audience development work as an applied method is now definitely current.

Ministry of Education admitted grants in 2009 for the first time for the projects concerning cultural welfare. In addition, European Union Structural

Fund will finance several projects, which aim at developing the supply of cultural services, which will cross the boundaries of the sectors. Proposals and projects are conducted in co-operation between public and private service providers.

A lot of action is already in progress, even though classical music has not been very much utilized. Professionals in other fields have been keener on developing new forms of work and they have also gained funding for their projects.

A Wish to Share Music

In the circles of classical music, a line of thinking, which emphasizes intrinsic value, has a strong foothold. Exactly for that reason, applied methods of art could be considered odd. There might be an underlying fear for a decreased value of classical music, if for instance for secur-

ing the resources, there has to be discussion on the instrumental value of music like well-being produced by art.

For my final thesis, I interviewed the participants of A Peak Into the Orchestra sub project, which consisted of both teachers and students of classical music. The theme of the interview was how new work methods and audience development work are regarded. In the interview, a strong desire emerged to share and mediate with others the significant personal experiences provided by music.

Like a student once stated in an interview: "classical music does not unfold by itself but it has to be shared and unraveled". This kind of sharing is naturally linked to both performing and teaching music. Instead, classical musicians are not yet very familiar with interactive, participatory methods. Being both people and customer oriented has, however, turned into a prevailing societal habit. In the audience work

A project supported by the public funds in the field of classical music should to a certain extent meet the expectations of society and be able to develop new ways of working also to secure their own future. New work methods give new chances and deliver musical experiences.



it shows in a way that listening experiences are often enriched using participatory methods

Down From the Nation's Closet

The topic of my final thesis is interesting to me not only as a music pedagogue but also as a future expert in the field of political sciences. Tearing down exclusive, outlining structures as well as an attempt to develop inclusive, resident and people oriented operations in a society are important for e.g. preventing exclusion.

Art music is often played in the large concert halls and auditoriums and it is separated from the every-day lives of most people. For instance, according to a study conducted in the USA called Audience Development: An Examination of Selected Analysis and Prediction Techniques Applied to Symphony and Theatre Attendance in Four Southern Cities, only 14 per cent of the interviewees had participated in the concert played by a symphony orchestra during the past 12 months. The corresponding figure with respect to theatre was 42 per cent¹. These figures indicate how many people respectively are left out of classical music and concert halls.

The valued position of the ivory tower, music tied to the concert halls and music institutes does not always serve the purpose of music. Classical music could in my view offer more to the mental development of society, if the professionals in the field of music could make it better known for people in more versatile ways.

The New Job Description of the Musician

A professional in the field of music is always a part of the surrounding community, and can always somewhat influence the job description. For instance, a music pedagogue can step

outside of the music institution and stimulate the fellow citizens more actively to maintain our fabulous cultural heritage. Widening the job description should also be viewed from the point of view of what is the value added with respect to subsistence and employment.

I hope my final thesis will depict and raise thoughts on the societal role of the music pedagogues. Also, the questions on new job descriptions of both music pedagogues and musicians are included. Participatory projects are a new phenomenon in Finland, and easily accessible information is needed on the topic. I believe the future music pedagogues are expected to use innovative work methods, and thus it is important that both students and teachers are aware of the new possibilities to expand professional identity.

New work methods do not pose a threat to the traditional role of a music pedagogue nor to the autonomy of art. They could enrich the work description and open new channels for interaction as well as possibilities to share experiences and tidings of joy related to art.

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Three students at Metropolia who participated in sub-projects of the CultureBridge discussed and evaluated their experiences. Anna Hukari is about to graduate, Virva Saari is a third year student and Heidi Jakkula, previously employed in the field of tourism started her studies last fall. After completing each project their self-awareness develops as future music pedagogues.

Discovering Yourself in the Project

Edited by Tarja Raninen

As Anna Hukari (AH) says: My first CultureBridge project was a museum workshop, the goal of which was to guide a group of children through an exhibition and turn their visit into an outstanding and interesting experience. It was planned and developed for a long time. I really felt anxious and felt like I was having a panic attack. However, as it was over, we noticed that we were doing this for ourselves, using our very own intellect. The first successful event released the tension. The children clearly liked and enjoyed the experience, as it built their self-confidence; therefore, the excitement generated has been good and positive.

Virva Saari (VS): Now I have much more courage to enter into new situations. Feedback plays a major role. As you see children or the elderly having a great time, it builds up your self-confidence in a good way. Then you can state that you have probably done something right. In a workshop of a special needs day care, we asked and received feedback from the staff. They can see the permanent change which applied music has brought about In the children; change that we are too often too busy to notice.

¹ National Endowment for the Arts, Research Division. Washington D. C. 1981, 11.

Suvi Aho's complete final thesis can be found from Theseus online library at the following address: <https://publications.theseus.fi/handle/10024/5338>.

Heidi Jakkula (HJ): I was not quite so nervous about the first workshops having already this type of work experience. I was confident I would cope with the situation in one way or another. My earlier work experience is from a different field, but it still contributes. Our first project popped up only after a month since our studies started. It all happened so fast that we had no time to think whether we could complete the project and to evaluate whether we had the need skills. We simply went ahead. We were given clear instructions, to prevent a disaster from occurring. The project started with three directing lessons given by Eppu Nuotio and Inkeri Simola-Isaksson; both have extensive experience in similar projects, so we felt as if we were in safe hands. They emphasized that if the elderly did not react, it would not necessarily indicate they were incapable of experiencing the moment.

VS: Heidi, Reflecting upon the last project of your workshop, as you were near completion, one elderly lady said: "now I'm going to live for my future again, whoopee!"

Situation Assessment as it Affects Temporary Solutions

HJ: We set up the scene and rehearsed it over and over again so that our skills naturally started improving. However, a real life situation is no longer a dress rehearsal. You have to commit yourself to it and assess the situation as you go. In a simulated situation, you don't have similar attitudes.

AH: Even if you had met the group previously, each time is always unique. You have to be ready to make decisions there and then.

VS: This is emphasized with young children and people who suffer from dementia. During the workshops, we are surprised each time about the unique differences in the attending children's groups. It was a bit of a challenge for us, as some of them had not heard of the previously discussed fairy tale; therefore, we had to summarize it for the group. Once a very large group consisting of two different groups attended and was placed in a small space. In the special needs day care the children could not speak, so we had to learn sign language in a week to support our speech.

HJ: However, the problem is not always so clear and evident.

S: Absolutely. Some of the children or the elderly might simply be having a bad day, and this is why all the plans are constantly reversed. Children and the dementia sufferer cannot naturally control or filter their behavior.

HJ: For example the workshop titled "Sleeping Beauty", the boys refused to mime a dress with their arms but folded their arms instead indicating "I cannot be bothered to mime a dress, I'll place my hands like this instead". I said, of course, you are the guardians of the princess and standing arms folded signals that particular role. Spontaneously developed ideas were used throughout the play.

VS: The projects of the CultureBridge are good as they are based on real life.

HJ: They are indeed those that are in a way unpredictable and uncontrollable. However, that is only everyday realism, which has to be

faced sooner or later. The sooner the better, so that it can be pondered on.

Project Assessment

AH: Prior to the projects, we did not think there could be a similar way of learning to what takes place in the CultureBridge project. Slowly, we started comprehending what an asset it is. Each situation is different as it is executed by different participants: even that is very educational and teaches what kind of work can be facilitated at a future time. When compared to traditional teacher training, the best part of the project is that you learn about yourself in the project.

VS: Group work is fantastic as it increases instrumental pedagogy.

AH: We have been able to enjoy diverse lecturers, which would not have been possible otherwise. We've made numerous community contacts during our studies presenting and marketing our skills: these are the characteristics developing from this point forward and which hopefully will increase future bookings.

VS: If we consider the big picture and not merely our personal gains, this brings a lot of joy, free of charge to both nurseries and retirement homes. The day-care centers have been grateful for introducing fresh ideas in the workplace and in staff training.

AH: Also, the framework for building one's own identity as a teacher: comprehending the direction of personal development specifically how to self-motivate and educate.

VS: Studying early music pedagogy, the initial notion is not necessarily to work at a retirement home. In a way, it is good that one interns in diverse fields while still a student thus experiencing the broad range of employment opportunities upon graduation. While still a student, empirical field experiences especially a four hour project can peak an interest.

AH: It would be a totally different thing to start working from scratch after graduation.

VS: This might be the most advantageous quality of the CultureBridge with respect to one's own learning. Naturally, we want to begin our employment as soon as possible but being able to find one's passion in the specific field utilizing our unique skills. All experiences are important and combined with self-observation, even in a field such as engineering, we gain guidance.

Communicating with the Elderly Is Not Necessarily Verbal

AH: For me, the most lasting impact occurred last summer in a project executed with the elderly. Some of the elderly suffer dementia and some are immobile or unable to speak. I was afraid of how I would approach the situation, how would I act and how could I engage them. My initial thought was that the situation would differ from interacting with children. After the work shop, I learned the most important aspect of my educational history: acting with the elderly does not differ from working with children in any way. All the elements of performing arts, namely music, dance, and art function in the same way. You simply need to be yourself in each situation.

HJ: What other aspects emerged in the project with the elderly?

AH: When meeting people on a personal level, one must take into account that everyone has a story and a unique personality; this applies to children, also. I learned that in order to interact, communication does not need speech nor sound; it can be a look or a touch. These are the things through which I have grown in the projects and have been encouraged. A workshop with dementia sufferers was arranged seven times and that enabled us to get to know some interesting personalities. There were plenty of terrific reactions, these people were happy, started laughing, and some became even more independent in their actions. There was one person, who had only shouted thus far, now started finding words.

Special Needs Nursery Attracts Interest

VS: Prior, I have been totally lost concerning what I would like to do for a living, but this semester there was a project at a special needs nursery. Interning there affected me and I real-

ized that this is what I really want to do for a living. I had thought about the field before, but I did not have an opportunity to experience it. For me, it felt natural and interesting, different than traditional work at a music playschool. When working with children, who have special needs, the way music enhances development became apparent.

AH: Think about it Virva, how fortunate we are that we can try different things in a safe environment, e.g. like getting to know children with special needs. We have both experts and training periods; we are not left alone at any stage. It is much more reassuring to make mistakes in safe surroundings.

VS: Yes, we receive emotional and as well as other kind of support, since the work is more stressful. Once my two colleagues and I were supposed to go and give a workshop for students and everyone was sick. It was too late to cancel the workshop, so we had one instructor attend, who had an ear infection in addition to myself, who also had the flu. On the other hand, our studies now resemble our future work life; some-



times you cannot be absent. In a way, that is also beneficial practice for the future.

What Kind of a Pedagogue Would You Like to Become?

AH: Teachers in charge perhaps see more clearly at the moment what kind of teacher I am and how I do things. That kind of thinking develops probably only after years of work experience. However, I feel that I'm the very same person no matter whether I am working with a group of babies, playschool children, or the elderly.

VS: Everyone has a certain self-image and when teaching, you should let your true personality shine through. When I have observed classes of different teachers, you can admire someone's classes and at the same time realize that one can't do similar things. There is no point in turning into someone else. I have to act in a natural way and be honest to myself. I really hope that I can be with children of all ages, since that is what has been taught over the course of studies.

HJ: My journey is not complete, but generally speaking I would like to be open to and in different situations. Moreover, I would also like to be a positive authority figure. I don't want to become bored with my work; if that happens, maybe it is time to look for another career. I do not feel that this is my position and after graduation, I need to stay in it. I see myself as a multi-talented professional, who can jump from one role to another.

VS: Even though we have not been responsible for all the workshops from the very beginning, we are provided with a model, which advises us on implementation. One of my friends told me how she was planning a drama for a playschool. Perhaps one could develop a similar business idea, also, but in any case, if one's strengths are outside music, bringing additional elements of music activities to that business could be beneficial.

Only the First Chapter of the Story Has Been Written

AH: As I started my studies, I only focused on becoming an early music pedagogue. CultureBridge and all the other projects were transforming experiences and new job opportunities emerged that I was not aware of; now, I had plenty of different options after graduation.

VS: When you have a broader outlook on the employment opportunities, you realize and see more clearly that postgraduate education is also a possibility.

AH: Graduation is approaching, but I think only the first chapter of my story has been finished. Now, it is the time for the plot to advance. I am not thinking what to specialize in, but instead, am keeping my options open as there are numerous interesting options. Let's see what the future holds. The journey has only just begun.

A Morning in the Festivities of a Palace

The students of Early Childhood Music Education Heidi Jakkula and Virva Saari woke up the Sleeping Beauty from her sleep at a day care center in Helsinki. The group could later on go and see the concert, in which the improvised composition based on children's suggestions as well as parts of Mother Goose by Maurice Ravel were performed.



In the first workshop, we learned names and gave each other presents as the green ball circulated: presents like wisdom, beauty, courage, vigor, and playing skills. Most importantly, the ball was passed on to everyone and everyone also received a present.



Does my instrument tinkle
or jingle?

There are plenty of different
instruments in the orchestra
and the conductor directs
their use. Therefore, you have
to focus on when to play and
when to listen to the others.



The theme of the Sleeping
Beauty is introduced to the
children by reading. Special
attention was paid to the
chosen words, to which
certain gestures were linked.
The word princess was
gestured by depicting a dress
with a hand and the word
fairy was signaled by waving
a magic wand.



After the fairytale, the guests
of honor went to the castle
singing and dancing. A raving
dragon caused a problem, as
he blocked the entry. It had to
be driven out by foot stumping
and lively singing.



"There are festivities at the castle, come and dance with us!"





"From my own childhood, I remember a class full of children all playing the recorder at the same time, which resulted in a full cacophony, which is far from the joy and pleasure provided by music. How to find the joy, creativity and connection to link people of different ages? Since then, we sought to find means provided by music education", says Sonja Munter-Mäkinen, who has worked as an instructor in a project Fingers Interlocked. She also wrote her final thesis with a heading A Lizard Plays Donald Duck; the Description of a Project of Applied Music Pedagogy.

Multiple Identities of the Arts Teacher

Sonja Munter-Mäkeläinen

Fingers Interlocked sub-project took place in the spring of 2009 as a joint project between Vantaa Music Institute and Metropolia University of Applied Sciences. The students from the degree programmes of elderly care and music took part in the project. Our task as trainers was to plan and execute workshops with students based on participatory music pedagogy for the elderly and the 2nd graders of the elementary school.

Versatile work methods including various goals and meanings were used in the workshop: improving one's self image, feeling competent, encouraging creativity, creating an artistic relationship, strengthening both one's sense of self and hearing the inner voice, as well as being socially more courageous.

We wanted to provide the students of music and elderly care with some experience of participatory and applied arts and music pedagogy as well as experiences of working with people of different ages. The goal of Vantaa Music Institute was to create a network of contacts and expand music related activities outside the institute and collect experiences uniting various age groups in the field of music education.

Learning by the students was linked to two different sections: a joint training period titled "Memories from Helsinki" and a method course of the project. Workshops were held at Pähkinärinne, Vantaa, since both a sheltered home and a school were located at a close distance. Only pupils attended the morning workshops whereas the afternoon workshops were also attended by some elderly participants via Kaivoksela senior citizen organization. Initially, the goal was to have senior citizens from a sheltered home attend the workshops. However, they appeared physically not fit enough for the planned exercises.

Experiences as a Trainer

In the project Fingers Interlocked, I wanted to challenge myself as a music pedagogue. I wanted to try out, how I could combine my vision in music education with my experience as a recorder teacher and the methods of applied music pedagogy. Was there joy, creativity, and the magic of art to be found?

Each member of the training team contributed with their own expertise. Clarinet teacher Tuulia Tuovinen had developed her own method for teaching the basics of the recorder based on Colourstrings by Csaba and Géza Szilvayn. The method turned into a so called "mother tongue of the project". Lea Vartiainen, a teacher at Metropolia University of Applied Sciences, contributed with her own competence to the interplay and improvisation as well as competence acquired as a primary school teacher on group management. In practice, as an employee at Metropolia, Vartiainen was responsible for coordinating and making practical arrangements.

My role was to bring the elements of the fairytale, aspects of applied music pedagogy as well as multidisciplinary methods to the workshop. I was concretely attached to the project manager Anna-Maija Iskanius' idea and thus applied a perspective of a fairy tale. Consequently, I brought Elsa Beskow's Sunegg fairy tale with me already to the first preparatory meeting.

In the book Sunegg, the role the images play is at least as important as the story itself. The images convey a strong atmosphere and both the characters and the events of the story are vividly and humorously depicted. Like Beskow's books in general, the pictures bring a further dimension to the written story and thus complement the world of fairy tales.

The composition of the process became a central element of the project, which was initiated from the Sunegg fairytale. It consisted of corporal expression, sound effects produced both with bodies and instruments, nursery rhymes, playing and singing. The dominating factor in this process is the playful and humorous side of arts.

We started the composition process by exploring the images, story and the characters. Subsequently, we worked in small groups, in which we selected a character from the story and pondered on its essence. Thus, we developed a nursery rhyme: "A lizard wriggles in the sun and hisses shh shh shh".

Subsequently, we thought about how to express the nursery rhyme with the body. (e.g. the wriggling of the lizard). Producing the word rhythm with a body was created through mincing, stumping and clapping the rhythm both on the head and to the knees. Following this, the word rhythm of the nursery rhyme was changed into the secret language of the recorder, after

The primary focus was not on learning how to play the recorder or mastering the instrument. Instead, the recorder was seen as a tool for creating, self-expressing and interacting. The recorder was found so interesting that the pupils wanted to play even when commuting between the school and the workshop.

which the nursery rhyme was played with the recorder: first, by using one tone, by experimenting different fingering and then using multiple tones. Then, we composed a melody to the nursery rhythm, which was sung and played with the recorder.

The next step was to combine the sound effects produced by the body and recorder with the compositions. In small groups, we searched for different sounds that can be produced by the recorder. As a starting point, we could use one of the characters of the fairy tale (e.g. hissing sound made by the lizard) or else, we searched freely for different sounds. We had already tried out some sound effects earlier produced with our own body, such as hissing, rustling and soughing. We pondered in small groups on which sound effects, produced either with a body or with a recorder, would be utilized as a part of the group's own composition as a whole.

This was the way in which we had gone through the composition process, which produced unique gems of children's imagination and expression. Children were clearly excited about the methods, as they were active doers and influential persons. The pupils emanated the wish to use the recorder in their self-expression, for creating something new and enjoying music.

Experiences from Workshops

The joy of creating and making music was reflected in the workshops. The pupils had an open mind about the activities. They both entered and left the workshops in a happy mood and were excited about the things they did in the workshops. We never had to tell them twice to take the recorder in their hands!

Naturally, also other feelings arose apart from the constantly positive ones. We are all

human beings with our own feelings, ranges of experiences, and personalities. Different feelings are raised and they need to have enough space, too. For instance, a pupil was upset as he did not master everything perfectly in a heart-beat and finally the pupil did not even want to try. When leaving the workshop, he fell behind the queue and flung the recorder into a bush. I asked him what was wrong, we talked about it and we made a deal that I would help him out next time when playing the recorder. The class teacher told me that striving for perfection and frustration were common patterns of behavior for the child. The same pupil, however, participated in the activities in a good mood in the activities where the recorder was not used.

For another pupil, playing seemed technically challenging, as well. However, he wanted to practice all the time even when it was not the time for playing. He wanted a lot of attention and admiration and could not always act as a member of the group. The students were talkative and vivid. They required attention from the teachers and forced us to focus on group management, and thus, unfortunately, the pensioners received slightly less attention in the workshops. The group attending the workshop in the morning was calmer and conversely the afternoon group was livelier; perhaps the pensioners would have better matched the morning group.

A Meeting at a Sheltered Home

The project culminated in visiting a sheltered home, where children and the elderly could meet each other via music. We all, namely the students of Metropolia, second grade pupils and the trainers of the project visited a sheltered home at Pähkinärinne to present the creations of the workshop.

The visit both started and ended by shaking hands with the elderly. A child may find it very exciting to approach an elderly person, who sits in a wheel chair, is wrinkly and indeed very old. It must be even more exciting to touch the elderly persons, look them into the eyes and greet them. However, there were genuine encounters between children and adults in the sheltered home and many elderly persons expressed joy and gratitude due to the meeting. As we asked the children later on, what the highlight of the visit was, they mentioned the elderly people and meeting them.

One should not view only the expressed emotions, especially the positive and happy ones, as a proof of an initiated or a successful interaction. The effects of certain interactions cannot always be perceived by the number or the quality of interactions. For instance, there were elderly people in the sheltered home, who were just sitting and thus seemingly did not participate in the tasks. However, I believe singing, playing, telling fairytales and having children present were meaningful for them, as well.

What Happened to My Own Challenge?

I graduated in 2003 from Sibelius-Academy from the Degree Programme in Music Performance and majored in the recorder. Subsequently, I have worked as a teacher in many different music institutions. As a recorder teacher, I felt that there are many artistic possibilities in addition to teaching the instrument. In particular, I missed the experiential holistic and corporal dimensions. In 2007, I started my studies as an adult student in the department of early childhood music education at Metropolia. My studies have helped me to develop my own direction as a music pedagogue and as a musi-

cian and they have helped me to expand my competence also outside recorder teaching.

Even though I was rather tired after the workshops of Fingers Interlocked and doubted my skills as an arts pedagogue, I was taken on a unique journey to the world of arts. During this journey, we made music together, enjoyed art, creativity, our own innovations as well as the innovations of the others. I feel that this kind of creative art education, which combines various work methods and art forms, is well suited for me, as the entire person is taken into account including their bodies, emotions and desires. The shared moments during which art unifies and surrounds us and when we are all truly equal are included in art education of this kind. Both play and magic of arts are present.

Workshops for the School Children in Ruoholahti

Children
Of
Ruoholahti



*Dear primary school teacher!
You are offered a chance
to take part in a project,
including a concert for the
pupils played by Metropolia
Symphony Orchestra and the
interrelated workshops.*

*In the concert for the pu-
pils, compositions by Maurice
Ravel, namely Hop o My
Thumb and Pavane of the
Sleeping Beauty (from the
Mother Goose) as well as im-
provisation of the orchestra
are included.*

*Workshops are held by the
students of music education.
Their versatile participatory
and experiential activities will
guide us towards the compo-
sitions of the concert. Looking
forward to co-operating...*

"The best part was to lie on the ground as the instructors were swinging a big, white blanket."

"The best part was to try out a big violin, oh, and we also had our own pipes to play"



"As we played with the orchestra, it sounded nice as the music was getting louder and then it quieted down"

"The violin player was nice!"





The workshop reached its peak on the stage of the concert hall. There were no spectators in the auditorium: the whole class could observe the rehearsals on stage with the orchestra.



Bringing Light Into the Composition

The school yard is quiet as the second graders are waiting on the edges of their seats in the auditorium. The students of Metropolia, namely Anna Hukari and Jukka Kääriäinen are ready to direct the spotlight into a major composition, Beethoven's fifth symphony. A musician from Tapiola Sinfonetta Orchestra, Tiina Paananen will join them.



We practiced focused listening: as the theme was recognized, the movement stopped.





"Now it's my turn to play"





"Strike of Faith"

We learned to recognize a recurrent melodic pattern.



We made our own composition, created a form and music based on the images awakened in us by the symphony. We also composed a score for our joint performance. Finally, we also took our time to listen to the symphony and everyone could either draw or talk about how the composition felt and sounded like.



The “CultureBridge” Project

The project “CultureBridge” started a new development programme in the Department of Music at Helsinki Metropolia University of Applied Sciences in the spring of 2008. The CultureBridge joins four cities (Helsinki, Espoo, Vantaa and Kauniainen) in a project that aims to develop new models for broadening the use of music and arts education. This project is financed by the European Regional Development Fund and the State Provincial Office of Southern Finland.

Why?

The abundant cultural life in these cities (numerous festivals, theatres, museums, orchestras, music schools etc.) still fails to reach many groups in the society. As a result of recent changes in the Finnish society (ageing population; growing number of children with special needs; migration and multiculturalism), there is an increased need to develop new means of reaching out to people that do not have the possibility or knowledge needed to benefit from the existing cultural activities. New models, based on an interaction with the working life, needs to be created for the training of musicians and music pedagogues in order to meet the needs of the changing professional roles.

What?

- The project reaches out to meet the artistic needs of the elderly for example in a co-operative model with the Helsinki City Theatre.
- The bridge between the orchestra and the classroom is created in a co-operation with Tapiola Sinfonietta Chamber Orchestra in Espoo.
- The Music institute in Vantaa is developing a model, in which the elderly and children learn instrumental skills together in a group.
- The multicultural nursery school-groups meet at the Helsinki City Museum by using arts integration and the benefit of also non-verbal artistic approaches.

How?

The students in the department of music at the Helsinki Metropolia University of Applied Sciences are taking part in work life projects in a close contact with educational and cultural life in the area. The project aims at developing the education of instrumental teachers and the early childhood music teachers by both analyzing the specific skills needed and evaluating the possibilities of work life projects.

The Aims of The Project

- to develop new means and models by making use of the enriching and empowering potential of arts as a source of both well-being and improved quality of life in the Finnish society
- to develop higher education together with the work life; to use the tools of the participatory music education, dialogue and arts integration techniques in order to produce highly skilled music pedagogues in the future
- to study the working methods by building fruitful surroundings where music and arts education meet the needs of each individual
- to build models and examples showing how these aims can be realized in the four cities

