



# Pinocchio Joins the Orchestra (on S.T.R.E.E.T.)

## Symphonic TRacks European Educational Training





**Key Action 2:** Cooperation for innovation and the exchange of good practices

**Action:** Strategic Partnerships for school education

**Call:** 2017 - Round 1

**Deadline for Submission:** 29-03-2017 12:00:00

**Main objective of the project:** Development of Innovation

**Project Title:** PINOCCHIO JOINS THE ORCHESTRA (on S.TR.E.E.T.) - Symphonic TRacks European Educational Training

**Project Acronym:** S.TR.E.E.T.

**Project Start Date:** 01-09-2017

**Project Total Duration:** 36 months

**Project End Date:** 31-08-2020

**Applicant Organisation:** Istituto Comprensivo Liana Strenta Tongiorgi

**MOST HORIZONTAL priority:** Open and innovative practices in a digital era

**OTHER HORIZONTAL priority:** Social inclusion; **SCHOOL EDUCATION:** Strengthening the profile(s) of the teaching profession

**Assigned score:** 94/100

### J.1. Summary of participating organisations

PIC of Organisation	Name of the Organisation	Country of the Organisation
941245030	Istituto Comprensivo Liana Strenta Tongiorgi	Italy
997655380	MUNICIPIO DE SANTA MARIA DA FEIRA	Portugal
914022174	Music Art Project	Serbia
946060886	FONDAZIONE NAZIONALE CARLO COLLODI	Italy
916875041	Open Street aisbl	Belgium
Total number of participating organisations		5



# 1. ABSTRACT

*The wood, in which Pinocchio is cut, is the humanity.*  
(Benedetto Croce)

Pinocchio is one of the most read, translated and sold books in the world. As well as for the most famous classical texts, such as the Odyssey, it is a journey in and out himself. Pinocchio visits fantastic places, meets different people, crosses the goodness and badness, discovers, among the people he meets, that the world is rich and interesting because of the nuances, and realizes that good and evil, the indolent and the industrious, lie and sincerity, hatred and love, selfishness and gratitude coexist in all of us.

It is here, therefore, that the trip also, and perhaps above all, becomes an inner journey in which to be important, indeed, is not the destination but the trip itself, in which the puppet meets people and different cultures, visits places and distant countries, uses rich and plural ways to communicate, grows, not to become "better" or "best", but to acquire full awareness of himself and the world that surrounds him.

The experiences of life, the variety of communicative tools, the intercultural exchanges that the street, and the multiform and colored personalities that populate it, can represent, for the young generations, as it was for Pinocchio, one of the most important aspects in their own process of human and social growth.

In the cities of Collodi in Italy (not by chance the city of the creator of Pinocchio), Saint Maria de Feira in Portugal and Novi Sad in Serbia, are seats of important Festivals devoted to street arts. Among the different activities of the festivals, we consider music, particularly the orchestral music, as a formative tool, as a source of universal communication and social interaction.

The model to which we are inspired is the System Abreu, born in Venezuela in the '70's and subsequently spread all over the world. In the symphonic orchestras created by Abreu, the street children have found a pleasant and sure community, a place where they can develop their own talent aiming to a professional level, affirming themselves in the musical field, often redeeming themselves from a condition of uneasiness and exclusion that they lived since when they were kids.

One of the principles of the "System" Abreu is that the skilled students help those ones in difficulty, in the collective interest of the orchestra. The orchestra, therefore, seen as inclusive community according to a peer education concept: the music as universal language; the street and the urban spaces not seen as places of uneasiness and loneliness anymore, but indeed as realities that, through the artistic expression and the music, can turn into places of socialization, and become sure and pleasant shelter for the ones who are in trouble or are forced to migrate looking for a hospitable community.

Some educational realities that perform their own activity next to the festivals seats have been involved in the project development. They are scholastic realities specialized in teaching and diffusion of musical activity.

The Project should develop itself following a series of activity:

- A training programme for teachers of involved schools developed by international trainers particularly prepared on the field of social inclusion, sustainability, and use of digital technologies. Together with this we also think to appointments devoted to the training related to the System Abreu to ensure the develop of this method also after the end of the project. Obviously the creative application of the System Abreu brings the virtuous fruit of the innovation in the field of music education and of the social value of its universal language.
- The connection of training activities with festivals as occasions of comparison and growth is the heart of the project: young boys and girls, as Pinocchio did, travel to meets streets and squares which become places of communication, socialization, and thanks to international musical campus in which they meets other cultures, share moments of growth and learning, as well as become protagonists of the cultural ferment of those territories through the orchestral activity.
- This cultural, social and artistic ferment, could culminate in the production of original works by the participants to the project, that could contribute to disseminate its spores over the duration of the project and beyond the borders of the participating countries.

We hope that humanity, intended both as affiliation to the common nation of the human kind, and as the quality that makes us human, can represent, besides the wood in which Pinocchio is carved, also the material with which the students will work in our project and they will can to shape their own lives.

## 2. DESCRIPTION OF THE PROJECT

**Please explain the context and the objectives of your project as well as the needs and target groups to be addressed. Why should this project be carried out transnationally?**

Pinocchio visits places and different people, he learns that nuances make the world rich and interesting, and that in each of us coexist good and evil, indolence and laboriousness, lie and sincerity, hate and love. The puppet, attending "the road", places, people and different countries, does not become "good" but acquires full awareness of himself and the world around him.

Living experiences, languages, intercultural exchanges and the multiform and colorful personalities who live "on the road", can represent, for younger generations, as it was for Pinocchio, one of the most important aspects of their human and social growth.

Starting from Collodi, home of the most famous Puppet in the world, we want to build an inclusive and innovative educational path that increases, in those who will participate, curiosity, attention and solidarity towards other people, interest in technological innovation, willingness to invest in new teaching and learning systems.

To achieve such an ambitious goal we needed a universal language that could speak to the head but also to the heart, placing all the participants at the same level, without the linguistic gap create a distance between the protagonists of the project.

Music is a truly universal language that everyone can understand, regardless of the country of origin; usable by anyone, regardless of the cultural level, age or knowledge; irreplaceable instrument of socialization: in the "Ensemble Music" harmony comes from single scores that integrate, merge and contaminate each other without losing the uniqueness of each instrument. Our project has three objectives:

1) Create a fertile contamination between "educated music", as it is taught in schools, learning systems such as the "Abreu System" that uses the orchestra itself, as a vehicle for social inclusion, "streets", and festivals that take place there, as places where cultures, experiences, lifestyles and backgrounds, can meet each other: shortly the "Ensemble Music" understood not only as a "set of instruments" but also as a way of being together and a source of socialization.

2) Apply for this purpose innovative technological tools and digital platforms that, through peer education and cooperative learning, ensure interaction and integration between people living, and coming, from different socio-cultural places and contexts, both to convey and exchanging skills and, and this is one of the objectives of the project, to create original music works designed, written and developed by project participants.

3) Supporting teachers and trainers offering them a valuable opportunity for professional growth through the learning of new teaching methods, such as the Abreu System and through virtuous exchange of practices and experiences. We propose to develop an innovative methodology that allows, the Ensemble Music teachers, to become irreplaceable hubs for social growth and the self-awareness of their pupils. The results of this experimentation will then be collected in a Toolkit intended for the dissemination of the project beyond its lifespan.

We believe that in recent years, one of the most important European Community's limit, lies in the increase of social differences and in strengthening of nationalisms aimed at the defense of cultural, even more that geographical, boundaries. In this context, it is crucial to develop strategies that help European citizens to raise a sense of social inclusion and sharing of common cultural processes without renouncing their own identity.

The Ensemble Music and the Abreu system are useful tools to achieve this goal. Consequently the project is addressed in particular to teachers and trainers who deal with ensemble music and to young students, especially those aged between 11 and 13 years old because they are big enough to undertake a complex educational path, but yet willing to absorb, creatively, how much this project can offer in the musical field beyond the traditional expertises and skills.

Our project, therefore, only makes sense in an international dimension: because from an educational point of view, the innovative element derives precisely from the comparison between teaching systems that originate in different geographic and socio-cultural contexts; because the comparison between teachers and students coming from those realities is decisive for the achievement of the goals we want to achieve; finally because our Serbian partner, "Music Art Project", is the European point of reference of the "Abreu System" that is the pillar for the development of this project.

### **In what way is the project innovative and/or complementary to other projects already carried out?**

Our project has both technical and educational innovative aspects. From a technical point of view, we will activate an IT platform that will enable us to better develop training processes through practices such as peer education and cooperative learning, and software that allows participants to create an original music composition online at the end of the training course.

The innovative element, compared to other training experiences based on the same methodologies, is in the link we want to develop between new technologies, such as peer education and cooperative learning, with the contents of the Abreu System, of which our Serbian partner "Music Art Project" is one of the most important subjects at European level. "El Sistema", as it is called, is an intensive music program for young people, which seeks to determine social changes through the pursuit of musical excellence, addressing, above all, young people with few resources and great needs.

The goal is to develop teaching programs in which are fundamental flexibility, experimentation, accountability, and collegial exchanges. This system, during over 41 years of experience, achieved significant social results. The Abreu System is based on overall experience, group learning and practice, classroom learning, frequent performances, and constant individual attention within and beyond group work. Individual lessons are important and offer great contributions, but Ensemble Music is the main asset.

In fact, the orchestra is transformed into a model of society in which competition between individuals is replaced by shared aspirations and investments. Students feel the process that leads them to make music and assume the responsibility of their own individual growth but also of the improvement of the group itself. Peer-to-peer systems, also make young students learn the role of teachers, accustoming them both to supporting and guiding roles, and having a constant impulse to help others to improve their own music level.

This system provides a strong inner motivation to learners that feeds work ethics and consistency in commitment, encouraging the growth of values and practices that change their lives beyond scholastic experiences. This training process that combines Ensemble Music, education to sociality, empowerment and sharing of learners needs a fundamental role for educators and teachers. This is another innovative point in our project.

We believe, in fact, it is not only possible but also fertile on the educational, social and cultural level, developing a methodology that involves the connection and interaction between a classical educational model in music teaching (what is normally applied in our teaching music schools) and the Abreu System.

We imagine classes in which adults, acting as citizens, artists, teachers and scholars (according to the model called CATS - Citizen / Artist / Teacher / Scholar) encourage their students to grow as active musicians, available educators, curious students and civilian and responsible people, and, at the same time, students can see their teachers performing practical demonstrations in classroom or, as often as possible, in the orchestra, and proactively engaging in support of their school community, but more in general in favor of social improvements.

Students should see their teachers as learners, experimenters and, in turn, curious students and therefore "scholars" according to the adage for which "80% of what you teach is what you are." Another fundamental and innovative element of our project is the relationship between educational, even unconventional, work, tied to school activity, and the immersion in the vibrant street art framework: at the end of a challenging training course that aims to link music teaching, social inclusion, interaction with real life, and cultural integration, students and teachers will not close in a prestigious concert hall, but coherently with the inspiration of the project, and just like Pinocchio, they will go on the road meeting and confronting different people, in countries with other cultures, habits and languages, with the most disparate forms of artistic expressions, to present and play the fruit of their work and of their life path.

**How did you choose the project partners and what will they bring to the project? Does it involve organizations that have never previously been involved in a similar project?**

Partners have been chosen for their consistency with the purpose of the action, for the experiences gained, for the added value that they could guarantee, each in their own field, to the project, for the experience in European planning. Un Rete per la Musica -A Network for Music- (URM) IT - Tongiorgi Institute: It is the project leader, has a ten-year experience in basic music training for teachers and in research and experimentation of innovative training paths that represent the heart of our project.

URM works on approaches such as music and movement, body percussion, active listening, music and intercultural activities, music and theater that have enabled teachers to enrich their professional baggage and students to grow overcoming cultural and class differences. This attention to cultural contamination, the idea that music teaching can turn into a flywheel for student's personal growth processes and interaction with the social context in which they live, make RPM a valuable partner and an indispensable asset for the interaction with innovative experiences such as Abreu System.

Orquestra Criativa -Creative Orchestra- (OC) - Municipality of S. M. de Feira PT. One of the most important aspects of our project is the experimentation of new teaching methodologies that, through the universal language of music, also have repercussions on the social sphere. The OC represents a unique experience in Europe in the field of the research of interactions between traditional music teaching and other musical approaches seemingly incompatible. In their system less educated musicians (not musicians) create music with experienced colleagues.

The OC will give a decisive contribution to the project on three levels: the practice matured in the interaction between subjects, tools and methodologies; the experience in creating original music scores for Ensemble Music; the use of software and the predisposition of the digital platform thanks to the proven experience in the use of similar programs such as Fucina Sound and Finale. Music Art Project (MAP)-EI Sistema (Serbia) is an accredited member of the Global EI Sistema network (present in more than 60 countries).

Although Serbia is not an Erasmus country, the presence of this partner is strategic because of the expertise and experience of the Abreu system, which is unique at European level. MAP was created with the aim of improving, through the ABREU system, the pedagogical skills of teachers



related to socially marginalized children, and promoting social inclusion through music. This element is crucial for our project and the contribution that MAP can give us is indispensable for various reasons: the experience gained in the promotion and implementation of the ABREU system; Experience in organizing and promoting international musical events and internships with children who have followed "El Sistema"; Experience within schools, particularly with children social risk; the constant commitment in the public school teachers training supported by the Serbian Ministry of Education.

Fondazione Nazionale Carlo Collodi -Carlo Collodi National Foundation- (FNCC) (Italy) His goals are related to the conservation and dissemination of the literary heritage of Carlo Collodi, and in particular of his most famous book "Adventures of Pinocchio". The importance of this partnership can be summarized as follows: we identified Pinocchio as the leitmotif in the social, cultural and educational content of the project. In this sense, FNCC is an indispensable partner; the FNCC collaborates with prestigious national and European partners on the field of socio-educational activities and inclusive education (Ministries, Schools, Universities, Cultural Institutes, Menuhin Foundation, CNR). They also have a multi-year experience in European projects with particular reference to the relationship between art, teaching and professional training (P.IN.OKIO, ARTinED, A.L.I.C.E.)

Street Festivals - Open Street aisbl (Belgium). One of the most important aspects of the project is the relationship between the training course and the street festivals. In this sense, the participation of the International Open Street aisbl Association, one of the largest European networks in this sector, is crucial. Open Street is able to guarantee the involvement of an international vocation festival (Senza Fili, Collodi; Imaginarius, S.M. de Feira; Uličnih Svirača, Novi Sad) in each partner country of the project. In addition, the great contribution of Open Street to the project derives from its steady collaboration with European artists and orchestras (over 50 musical formations). T

he partnership thus enjoys close synergy with the world of performing arts, which can be expressed also in the scientific and vocational training fields.

### **How will the tasks and responsibilities be distributed among the partners?**

The project "Pinocchio Joins the Orchestra" provides a co-operation scheme based on the sharing of roles, strategies, methods, goals. No partner is alone in carrying out its skills but can rely on the collaboration and know-how of the whole network. Conception and implementation of each activity involve the 5 cooperating subjects with different degrees of responsibility.

In any case we will give each partner a leading role for the various actions, starting from the enhancement of their specificities, according to a territorial competence in the organization of meetings and events. Below we give a detailed description of the division of competences according to the single activity scheduled in the timeline of the project.

#### **PROJECT MANAGEMENT AND IMPLEMENTATION**

Selection of Participating Applicants: Music Network - Tongiorgi Institute, Câmara Municipal de Santa Maria de Feira, Music Art Project

Development and management of the multimedia platform for networking: Open Street aisbl - Monthly Virtual Briefings (all partners)

Managing and coordinating intellectual activities: Collodi Foundation - Organization of transnational meetings: Music Network - Tongiorgi Institute

Organization of multipliers events: Collodi Foundation, Open Street aisbl

Coordination of EU mobility in the project (learning, teaching, training): Rete per la Musica - Tongiorgi Institute

Analysis and dissemination of results: Rete per la Musica - Tongiorgi Institute, Collodi Foundation, Open Street aisbl

Final Accounting Project: Rete per la Musica - Tongiorgi Institute

#### TRANSNATIONAL PROJECT MEETINGS

Kick Off Meeting in Pisa October 2017: Rete per la Musica - Tongiorgi Institute

Semiannual Transnational Meeting Santa Maria de Feira April 2018: Câmara Municipal de Santa Maria de Feira

Semiannual Transnational Meeting Belgrade October 2018: Music Art Project

Seminar Meetings, Seminar Round April 2019: Collodi Foundation

Semiannual Transnational Meeting Brussels October 2019: Open Street aisbl

Concluding Meeting of the Collodi Project April 2020: Collodi Foundation

#### INTELLECTUAL OUTPUTS

Development of a multimedia platform for the creation of musical compositions: Open Street aisbl

Creation of Original Musical Compositions: Câmara Municipal de Santa Maria de Feira

Development and Management of the E-Learning Platform / Peer to Peer: Collodi Foundation

Italian Teaching Sessions for Innovative Teaching Methodologies March 2018: Rete per la Musica - Tongiorgi Institute

Portuguese Research Sessions for Innovative Teaching Methodologies Santa Maria de Feira March 2019: Câmara Municipal de Santa Maria de Feira

Serbian Sessions of Research for Innovative Teaching Methodologies February 2020: Music Art Project

Concert of Italian, Portuguese and Serbian Students at the Imaginarius International Festival in Santa Maria de Feira May 2018/2019/2020: Câmara Municipal de Santa Maria de Feira

Concert of Italian, Portuguese and Serbian Students at the Collodi International Fiber Street Festival August 2018/2019/2020: Collodi Foundation

Concert of Italian, Portuguese and Serbian Students at the Uličnih Svirača International Festival in Novi Sad September 2018 / 2019 August 2020: Music Art Project

Toolkit Production: Rete per la Musica - Tongiorgi Institute.

#### MULTIPLIER EVENTS

Annual Meeting in Brussels April 2018: Open Street aisbl

Annual Meeting in Santa Maria de Feira April 2019: Câmara Municipal de Santa Maria de Feira

Annual Meeting in Belgrade April 2020: Music Art Project

Concluding Conference on Project Outcomes, Collodi August 2020: Open Street aisbl

#### LEARNING / TEACHING / TRAINING ACTIVITIES

Transnational S.TR.EET training for teacher in Italy March 2018: Rete per la Musica - Tongiorgi Institute

Transnational S.TR.E.E.T. training for teacher in Portugal March 2019: Câmara Municipal de Santa Maria de Feira

Transnational S.TR.E.E.T. training for teacher in Serbia February 2020: Music Art Project

#### **What are the most relevant topics addressed by your project?**

- ICT - new technologies - digital competences
- Inclusion - equity
- New innovative curricula/educational methods/development of training courses

**What are the most relevant topics addressed by your project? What results are expected during the project and on its completion?**

ICT, new technologies, digital competences, Inclusion, equity, and innovative curricula/educational methods/development of training courses are the most relevant topics addressed by our project and it has three fundamental objectives:

- 1) Developing innovative methodologies for music teaching linking traditional teaching systems, and more experimental and innovative once, starting from the "Abreu System" conscious of the fact that the universality of musical language can be a powerful factor in the development and growth of students as people and not just as learners.
- 2) Using new technologies to reduce geographical and cultural distances both between teachers or trainers, in their paths of professional training and of development of new teaching methodologies, and between students in their learning phase, skills exchange and innovative creation and writing of original music scores.
- 3) Demonstrate that an innovative approach in teaching of Ensemble Music, that the fertile interaction with street art and the empowerment of students both on the side of writing original music, than that of exhibiting in a stimulating and non-institutional context such as streets and squares, encourage processes of social integration and cooperation among young people from different cultures, societies and countries.

Coherently with the objectives the concrete results we expect during and at the end of the project are:

- A) Development of an innovative teaching methodology of Ensemble Music, monitored every six months thanks to specific teacher's evaluation sessions, to be collected in a Toolkit, that will be presented in its final form during the Final Meeting at Collodi in August 2020, which can be used beyond the life of the project itself.
- B) From the moment that during the three years of the project, will alternate three classes of students (one for each year), the objective is that during the three Street Festival (Imaginarium International Festival in Santa Maria de Feira May 2018 / 2019/2020, Street Festival Internazionale Senza Fili Collodi, August 2018/2019/2020; Festival Internazionale Uličnih Svirača a Novi Sad Settembre 2018/2019 Agosto 2020) we arrive at the exhibition of International Orchestras formed by the students participating in the project and will be produced three original pieces, at least, that can be played by the students who created them.
- C) Development, between September 2017 and March 2018, of a multimedia platform for the creation of musical compositions. Inclusion of at least 10% of children at risk of social marginality into the training process provided by the project, and final verification through a specific questionnaire, about the level of integration perceived by the student's community as a whole.

**Please describe the role of the involved local and/or regional authorities in the school education system. How are these organizations going to help the project achieve a strategic dimension and sustainable impact?**

The project involves among its partners, two local authorities overseeing school planning with address functions. The first member of the partnership is the Municipality of Santa Maria De Feira, who - in addition to its function of support to the state school system - directly promotes and coordinates the experience of the Orquestra Criativa. Its great conviction in supporting the dissemination of the results obtained by the Orchestra is the absolute guarantee of its commitment in giving "Pinocchio Joins The Orchestra" a strategic importance, and that the project's results will

also have a lasting impact beyond the three-year period of the project. Moreover, the schools in Feira are very numerous and they see a very large number of users.

The results, thanks to the visibility of the planned performances, will also generate an interest in the project at regional and national level (an interest that the Orquestra Criativa already meets). The other territorial authority able to promote, as associate partner, an important dimension to the activities of the project and to relaunch them in the school systems of its territory is the Municipality of Pisa. Even in Pisa, music education is promoted as a key discipline for the development of personality and relational ability of students, the ultra-decennial experience of Una Rete per la Musica, demonstrates this.

The original input behind this project was given by the Tuscan city, which worked closely with all the other school authorities to develop the network and to make it stable. Likewise, its commitment to support the proposed action plan and to make pedagogical, methodological and socio-cultural acquisitions of the project, a useful asset for the entire school community, will not fail.

The educational departments of the schools of Pisa, Santa Maria de Feira and Belgrade will designate 126 teachers and school assistants to attend international meetings, didactic experiments and workshops. 216 students (72 for each year) will be selected by the Rete per la Musica, the Câmara Municipal de Santa Maria de Feira and the Music Art Project, in cooperation with their teachers, among the third classes of Pisa, Santa Maria de Feira and Belgrade secondary schools, both to take part in international meetings, during the international festivals of Collodi, Santa Maria de Feira and Novi Sad and to cooperate in the production of original musical scores and concerts connected to the same festivals.

250 teachers coming from the schools of Pisa, Santa Maria de Feira and Belgrade, selected by the respective teaching departments, will attend the training courses that will take place within each country as an immediate outcome of the international training path. 2500 students, between the 1, 2 and 3 classes selected by their respective schools and from the schools of Pisa, Santa Maria de Feira and Belgrade will participate in the activities that will take place within each country even thanks digital platforms.

It is planned the predisposition of a website and a mailing list containing the addresses of local institutions, school departments, media, cultural institutes, music foundations, cooperatives and associations involved in the fields of social integration and solidarity, in order to update them on project developments, receive any remarks, and invite them to multipliers events and orchestral performances within the three international festivals and other local events.

It is planned to print folders and leaflets to inform about the nature of the project and to promote, during international festivals and local events, the musical activities of youth orchestras involving as many people as possible.

**Participants with fewer opportunities: does your project involve participants facing situations that make their participation more difficult? How many participants would fall into this category? Which types of situations are these participants facing? How will you support these participants so that they will fully engage in the planned activities?**

Our project will involve 22 students with fewer opportunities as social and economic obstacles, educational difficulties or health problems. In fact, as mentioned, the project aims to involve at least 10% of disadvantaged and at risk of social marginality. There is no special support for these types of participants because integration and involvement are one of the objectives of the project. It will be the development of the project itself to ensure that these young students are fully involved in the planned activities. Social exclusion and economic poverty, as the Abreu system demonstrates, do

not prevent disadvantaged young people from becoming great artists and, in the orchestra, all instrumentalists still have the same important role.

The cultural, religious and ethnic differences within the inclusive orchestras will be lived not as problems but as real gold mines for musical research. In relation to learning difficulties, character and health problems, no intervention is more effective than make feel the problematic boys the solidarity of an orchestra, enabling them to be the protagonists of the artistic creation.

**Approximately, how many persons not receiving a specific grant will benefit from or will be target of the activities organized by the project (e.g. members of the local community, young people, experts, policy makers, and other relevant stakeholders)? Please describe briefly how and in which activities these persons will be involved**

We calculate that approximately 8050 persons, not receiving a specific grant, will benefit from or will be target of the activities organized by the project: 250 teachers/trainers will take part in the training courses to be developed in each country as an immediate relapse of the international experimentation foreseen by the project.

2500 students will be involved, through the multimedia platform and the classroom activities, in the results of the training courses experienced by their colleagues that fully participate in the development of the project.

48 political representatives, and 240 cultural institutes, musical foundations, cooperatives and associations representatives, will be updated through the mailing list and the website, and will be involved both in the multiplier events and during the international festivals and national activities.

5000 young people will be involved during the musical activities the youth orchestras will develop during international festivals and national occasions.



### 3. DESCRIPTION OF THE ACTIONS

#### 3.1. INTELLECTUAL OUTPUTS

##### Output Identification: O1

**Output Title:** Pinocchio on S.T.R.E.E.T. Musical Compositions

**Output Description:**

Through orchestral activity and involvement of the students in the original production of symphonic music (according to the model of "Organic Music" adopted by the Orquestra Criativa) and finally thanks to the development of a multimedia application for music composition, it will be pursued one of the most peculiar innovative objectives of the project. In fact the creation of a software with these features can allow kids to put in practice what they learned in the training course, communicating and creating together their musical compositions even if they are divided by great distances. The expected impact for this action coincides with the actual creation of at least three musical compositions (one per year) dedicated to "The Adventures of Pinocchio". Those compositions, afterwards, will be collected in a Music Booklet with a particular notation to favor orchestration in the context of orchestras and youth with medium or low musical literacy. This kind of software and such a Booklet give the action a very high transferability potential.

**Division of work:**

The concept of the application will involve all the music school networks because of their musical competences. Platform development will be entrusted to informatic technicians coordinated by the Open Street aisbl association.

Start Date: 0.1-09-2017

End Date: 15-05-2020

##### Output Identification: O2

**Output Title** Pinocchio on S.T.R.E.E.T. Multimedia Social Platform

**Output Description:** Peer education is one of the most innovative elements in the experience of the Abreu System. For this reason we thought to develop a platform that allows trainers / teachers and students to take advantage of E-learning, approaching music as a game and relationship with peers from other countries. The innovative element lies in the fusion between what digital technologies allow and the adopted methodologies of teaching and learning. Also in this case transferability is maximum and moreover accessibility guaranteed by the structuring of the IT product in the Social Network formula.

**Division of work:** The concept of the application will involve all the music school networks because of their musical competences. Platform development will be entrusted to informatic technicians coordinated by the Open Street aisbl association. The platform will be managed by the Fondazione Collodi.

**Start Date:** 01-09-2017

**End Date:** 31-08-2020

### Output Identification: O3

**Output Title:** Pinocchio on S.T.R.E.E.T. New Musical Teaching Methodologies

**Output Description:** Another of the key points of the project is the fusion between traditional teaching methods of ensemble music within public schools, and the innovations introduced by the Abreu System in explaining the close relationship between the language of music, the socializing potentials playing in an orchestra, and the social repercussions of that methodology. Through these research sessions, we set the goal of developing innovative methodologies for teaching music, applying the principles of peer education and open learning. The impact we expect both from a social and an educational from the point of view is certainly high. Once the training and study path has been completed, and once the Toolkit contains the systematization of the training method that will emerge, the transferability potential of this Output will be very high. Speaking about the Toolkit, the innovative element is not the tool itself but the content we want to develop at the end of the three-year experimentation. The expected impact of this product is mainly directed towards schools and music institutes, as well as individual teachers.

**Division of work:** The sessions in total are 9 and will take place in rotation in Pisa, Belgrade and Santa Maria de Feira. Obviously the host partners will manage the different sessions. Each partner, using international meetings, communications on computer platforms and shared moments of experimentation of the new method, will contribute to the construction of the contents of the Toolkit; This work will be coordinated by Una Rete per la Musica - Istituto Tongiorgi (Project Leader).

**Start Date:** 01-03-2018

**End Date:** 29-02-2020

### Output Identification O4

**Output Title:** Pinocchio on S.T.R.E.E.T. European Concerts

**Output Description:** In the same way that Pinocchio learns to know himself after a path that takes him on the streets of the world encountering unlikely different cultures and characters, we imagined that our kids, after an innovative and tiring training course, could experience the positivity of the path undertaken with our project on the road, meeting different cultures and ways of communicating, and that they could play together the music resulting from their commitment and creativity. The opportunity will be provided during the three street art festivals that are associated partners of the project (Senza Fili - Collodi, Imaginarius - Santa Maria de Feira, Uličnih Svirača - Novi Sad). The events will take place every year within international campuses, which will host a large number of students coming from the countries involved (3 orchestral concerts in 3 countries every year). The orchestra will see a mixed composition of Italian, Serbian and Portuguese students. The expected impact is mainly addressed to those who will be directly involved in this experience and then even to their companions who, although they didn't take part in the international campuses, can still absorb the potentialities of this training process. These events will be the moment of greater visibility of the project and will ensure the widest dissemination of the results, counting on the attention of an audience of several thousand people for each event.

**Division of work:** These activities will be coordinated by the three organizations that will attend each festival under the coordination of the Associazione Internazionale Open Street aisbl.

**Start Date** 15-05-2018

**End Date** 31-08-2020

## 3.2. MULTIPLIERM EVENTS

### Event Identification: E1

**Event Title:** Pinocchio Joins The Orchestra European Meeting 2018 - "Innovation, Peer Education, ELearning in Music Education"

**Country of Venue:** Belgium

**Event Description:** This is a European dimension event that will open up the activity plan. We will carry out this event in the European capital, under the coordination of the Open Street aisbl, because of the international dimension of the activities that will be implemented over the next three years and the need to bring the attention of various countries stakeholders to the innovative potential of the project.

**Start Date:** 13-04-2018

**End Date:** 15-04-2018

**Intellectual Outputs Covered:** Pinocchio on S.TR.E.E.T. New Musical Teaching Methodologies; Pinocchio on S.TR.E.E.T. Multimedia Social Platform

**Activity Leading Organisation:** FONDAZIONE NAZIONALE CARLO COLLODI

**Participating Organisations:** Istituto Comprensivo Liana Strenta Tongiorgi; Municipio de Santa Maria de Feira; Music Art Project Open Street aisbl

### Event Identification: E2

**Event Title:** Pinocchio Joins The Orchestra European Meeting 2019 - "Music: a Language to Grow Together"

**Country of Venue:** Portugal

**Event Description:** This is the country in which, in May, the Imaginarius international Festival takes place. What we said about Collodi also applies to this multiplier event. It deserves to emphasize the specificity and peculiarities of this reality, regarding the audience too, is not stackable to the experiences of Collodi and Novi Sad. In fact the Orquestra Criativa, which will host this event, developed a unique experience in Europe in the creation, together with the young learners, of original scores played even with self-built instruments, can certainly convey with great effectiveness the new Methodologies of teaching and musical education among the IO.

**Start Date:** 12-04-2019 **End Date:** 14-04-2019

**Intellectual Outputs Covered:** Pinocchio on S.TR.E.E.T. New Musical Teaching Methodologies; Pinocchio on S.TR.E.E.T. Multimedia Social Platform; Pinocchio on S.TR.E.E.T. Musical Compositions

**Activity Leading Organisation:** MUNICIPIO DE SANTA MARIA DA FEIRA

**Participating Organisations:** Istituto Comprensivo Liana Strenta Tongiorgi; Music Art Project; FONDAZIONE NAZIONALE CARLO COLLODI; Open Street aisbl

### **Event Identification: E3**

**Event Title:** Pinocchio Joins The Orchestra European Meeting 2020 - "The Orchestra as Community"

**Country of Venue:** Serbia

**Event Description:** ENSEMBLE MUSICSerbia is probably the European Country where the Abreu System is more developed, and Music Art Project, that will manage the event, is one of the most active organizations on the use of ensemble Music as an instrument of learners personal growth and a tool to combat social exclusion. Also for these reasons, the latest multiplier event before the closing meeting will be central to promoting the IO envisaged in the project.

**Start Date:** 17-04-2020 **End Date:** 19-04-2020

**Intellectual Outputs Covered:** Pinocchio on S.TR.E.E.T. Musical Compositions; Pinocchio on S.TR.E.E.T. European Concerts; Pinocchio on S.TR.E.E.T. New Musical Teaching Methodologies.

**Activity Leading Organisation:** Music Art Project

**Participating Organisations:** Istituto Comprensivo Liana Strenta Tongiorgi; MUNICIPIO DE SANTA MARIA DE FEIRA; FONDAZIONE NAZIONALE CARLO COLLODI; Open Street aisbl.

### **Event Identification: E4**

**Event Title:** Pinocchio Joins The Orchestra (on S.TR.E.E.T.) European Project - "Three Years of Music at School between Innovation and Social Inclusion"

**Country of Venue:** Italy

**Event Description:** This is the final event, the compendium of the whole project, the moment in which the results of the questionnaires and the data relating to the quantitative objectives will be disclosed, and the realized Toolkit distributed. The event will be hosted in Collodi, home of the world's most famous puppet. The Fondazione Collodi, which over the years has been able to carve an important role, even at European level, in the field of educational proposals able to approach the boys to art, will coordinate the event. This know-how can represent an important added value for the project and also allow, in this last multiplier event, to better convey the completed activities intellectual outputs.

**Start Date:** 28-08-2020 **End Date:** 30-08-2020

**Intellectual Outputs Covered:** Pinocchio on S.TR.E.E.T. Musical Compositions; Pinocchio on S.TR.E.E.T. Multimedia Social Platform; Pinocchio on S.TR.E.E.T. New Musical Teaching Methodologies; Pinocchio on S.TR.E.E.T. European Concerts.

**Activity Leading Organisation:** FONDAZIONE NAZIONALE CARLO COLLODI

**Participating Organisations:** Istituto Comprensivo Liana Strenta Tongiorgi; MUNICIPIO DE SANTA MARIA DA FEIRA; Music Art Project; Open Street aisbl

### 3.3. LEARNING/TEACHING/TRAINING ACTIVITIES

The added value of these activities is decisive. The project, as we have repeatedly emphasized, is based, inter alia, on the research and experimentation of new systems for the teaching of Symphonic Music, creative and inclusive methods in the involvement, protagonism and empowerment of young people. For these reasons, we have provided once per year a training opportunity for teachers and educators to enable them, to acquire experimental skills that can then be transferred not only to participating students to the project, but also to all those kids who, while remaining within their school realities, will still benefit from the project's results. In 3 occasions per year, in different countries, there will also be international campuses for students, which can also contribute to the development of educational experimentation, enhancing and strengthening at the same time such social and cultural integration so important to decree the success of the project and the achievement of its goals.

#### **Activity Identification: C1**

**Fields:** School Education

**Activity Type:** SP-SCHOOL-EVENT - Short-term joint staff training events

**Activity Description:** Training activity for teachers and educators in order to update their skills in the didactic experimentation that forma one of the basis of the project. Participants, 10 Italians, 5 Portuguese and 5 Serbs, will be encouraged to compare the specific musical education methods of each country and will be trained by experts on computer technology applied to the music field and the use of the orchestral music language as a tool for include paths. Another training reference area will be music in urban spaces.

**Country of Venue:** Italy

**No. of Participants:** 20

**Participants with Special Needs:** 0

**Accompanying Persons:** 0

**Duration (days):** 5

**Duration (months):**

**Participating Organisations:** Istituto Comprensivo Liana Strenta Tongiorgi; MUNICIPIO DE SANTA MARIA DA FEIRA; Music Art Project.



### **Activity Identification: C2**

**Fields:** School Education

**Activity Type:** SP-SCHOOL-EVENT - Short-term joint staff training events

**Activity Description:** Training activity for teachers and educators in order to update their skills in the didactic experimentation that forma one of the basis of the project. Participants, 10 Portuguese, 5 Italian and 5 Serbs, will be encouraged to compare the specific musical education methods of each country and will be trained by experts on computer technology applied to the music field and the use of the orchestral music language as a tool for include paths. Another training reference area will be music in urban spaces.

**Country of Venue:** Portugal

**No. of Participants:** 20

**Participants with Special Needs:** 0

**Accompanying Persons:** 0

**Duration (days):** 5

**Participating Organisations:** MUNICIPIO DE SANTA MARIA DA FEIRA; Istituto Comprensivo Liana Strenta Tongiorgi; Music Art Project

### **Activity Identification: C3**

**Fields:** School Education

**Activity Type:** SP-SCHOOL-EVENT - Short-term joint staff training events

**Activity Description:** Training activity for teachers and educators in order to update their skills in the didactic experimentation that forma one of the basis of the project. Participants, 10 Serbs, 5 Italian and 5 Portuguese, will be encouraged to compare the specific musical education methods of each country and will be trained by experts on computer technology applied to the music field and the use of the orchestral music language as a tool for include paths. Another training reference area will be music in urban spaces.

**Country of Venue:** Serbia

**No. of Participants:** 20

**Participants with Special Needs:** 0

**Accompanying Persons:** 0

**Duration (days):** 5

**Participating Organisations:** Music Art Project; Istituto Comprensivo Liana Strenta Tongiorgi; MUNICIPIO DE SANTA MARIA DA FEIRA

#### **Activity Identification: C4**

**Fields:** School Education

**Activity Type:** SP-SCHOOL-EXCH - Short-term exchanges of groups of pupils

**Activity Description:** Campus for students in the partner countries of the project. The purpose of these appointments is twofold: 1) developing intensive training opportunities; 2) consolidating the relations between students of different countries, sharing a didactic path and, perhaps above all, growing self-awareness and consciousness of the others. The duration of this residential experience will be 5 days. In Italian campuses is expected the presence of 12 accompanying teachers and 72 students distributed over the three years. In Italy children will be hosted in the context of Collodi and the Pinocchio's Park, under the tutelage of the Fondazione Collodi. At the end of the musical training students will perform, in the magical setting of the historical garden of Villa Garzoni, within the International Festival of theatre, music and circus "Senza Rete", organized by the association Terzo Tempo in coordination with Open Street AISBL.

**Country of Venue:** Italy

**No. of Participants:** 72

**Participants with Special Needs:** 0

**Accompanying Persons:** 12

**Duration (days):** 15

**Participating Organisations:** Istituto Comprensivo Liana Strenta Tongiorgi; MUNICIPIO DE SANTA MARIA DA FEIRA; Music Art Project

#### **Activity Identification: C5**

**Fields:** School Education

**Activity Type:** SP-SCHOOL-EXCH - Short-term exchanges of groups of pupils

**Activity Description:** Campus for students in the partner countries of the project. The purpose of these appointments is twofold: 1) developing intensive training opportunities; 2) consolidating the relations between students of different countries, sharing a didactic path and, perhaps above all, growing self-awareness and consciousness of the others. The duration of this residential experience will be 5 days. In Portugal Campuses, there are 12 accompanying teachers and 72 students distributed over the 3 years. During the stay in Santa Maria de Feira students will be able to know the working methods implemented and by the Orquestra Criativa directed by Aleksandar Caric, meeting and playing with them. At the end of their training experience will perform in the context of the international Festival Imaginarius.

**Country of Venue:** Portugal

**No. of Participants:** 72

**Participants with Special Needs:** 0

**Accompanying Persons:** 12

**Duration (days):** 15

**Participating Organisations:** MUNICIPIO DE SANTA MARIA DA FEIRA; Istituto Comprensivo Liana Strenta Tongiorgi; Music Art Project.

**Activity Identification: C6**

**Fields:** School Education

**Activity Type:** SP-SCHOOL-EXCH - Short-term exchanges of groups of pupils

**Activity Description:** Campus for students in the partner countries of the project. The purpose of these appointments is twofold: 1) developing intensive training opportunities; 2) consolidating the relations between students of different countries, sharing a didactic path and, perhaps above all, growing self-awareness and consciousness of the others. The duration of this residential experience will be 5 days. In Serbian campuses is expected the presence of 12 accompanying teachers and 72 students, distributed over the 3 years. The city of Novi Sad will host the Serbian campuses. Novi Sad is one of the cities in which Music Art Project carries out its activity of musical promotion, seat of the Festival Uličnih Svirača in which students will perform. Training will be guaranteed by qualified teachers and conductors qualified concerning the Abreu System.

**Country of Venue:** Serbia

**No. of Participants:** 72

**Participants with Special Needs:** 0

**Accompanying Persons:** 12

**Duration (days):** 15

**Participating Organisations:** Music Art Project; Istituto Comprensivo Liana Strenta Tongiorgi; MUNICIPIO DE SANTA MARIA DA FEIRA.

**How will you select, prepare and support participants and ensure their safety? Please describe the practical arrangements including training, teaching or learning agreements, if applicable.**

Selection of participants will take place with different methodologies and according to various criteria. Starting from the selection of the teaching staff who will be involved in the training courses, they will be encouraged to fill out a particular call for participation, describing their motivations in relation to the work that will be undertaken and clarifying the Experience gained in that specific area. Obviously, as they are, musical education teachers, they'll be required the willingness to introduce in their didactics some theoretical and practical elements of educational systems and musical practice experienced during the training period of the project. Among the criteria of selection there will be the competence in the teaching orchestral music and ensemble music. It is worth pointing out that the teachers to whom training will be addressed and who will be engaged in mobility actions, will not be the only ones to be involved in the project, and that in principle all music teachers, belonging to the school networks Involved, will be able to take part in the activities of the project that express themselves in the local context or, virtually, through the platform "Pinocchio on S.T.R. E.E.T. " As regards learners the call for participation, carefully prepared by the project leader with the supervision of school networks, will be submitted to the class groups of the last year of the lower secondary cycle (third average) and administered by teachers using a questionnaire. It will not be an aptitude test, since the principle of the project is that students can freely express their skills in orchestral experiences, but will try to deepen the real interest of pupils towards the language of Music and contextually towards confrontation with peers from distant countries. It will be appropriate an adequate selection of instrumental skills, aimed at the formation of balanced ensembles, without forcing in the sense of too classic or little versatile stffs, in relation to the stylistic and instrumental spontaneity that requires the approach of "Pinocchio joins The Orchestra". Even in the case of students, the selections will concern only a part of the activities (eminently those involving international transfers), while for all other actions the participation of the whole school population involved in musical studies is desired. Students always be supported by their teachers, as well as -during international campuses- by experts, tutors and conductors involved by the organizers of the activity. Each group of pupils who will have a transfer abroad (maximum 6 students per group) shall be accompanied by one teacher at least. Parents will be able to travel with their children at their own expense. All activities involving children will be carried out in safe places and anti-accident policies will be activated to cover the relative risks to which they may be subjected, even if there are no particularly risky activities between the ones that will be performed. Disclosures and delegations to the protection will be subscribed by the families according to the usual practices, in compliance with national and supranational regulations governing the travel of minors. In local type mobility, groups can reach up to 12 students and will be accompanied by at least 2 teachers.

**Please also describe the arrangements for recognition or validation of the learning outcomes of the participants in learning, teaching or training activities. Will your project make use of European instruments like Europass, ECVET, Youthpass, ECTS etc. or any national instruments/certificates?**

Within the activities of the project is not foreseen the certification of the skills acquired by the students, in fact the project is aimed to secondary, and occasionally primary school students, and that compared to these participants, acquiring excellent skills is not a priority objective of the project. However, the Europass system will certify the skills acquired by the participating teachers.

## **4. FOLLOW-UP**

### **4.1. IMPACT**

**What is the expected impact on the participants, participating organizations, target groups and other relevant stakeholders?**

During the three years of the activity plan of "Pinocchio joins the Orchestra", 216 students and 126 teachers will participate in short-term international mobility actions; 250 teachers, trainers, researchers and practitioners of the school world will attend the 4 international meetings in Portugal, Italy, Serbia and Belgium; An approximate school population of 2,500 students will have access in 3 years to an innovative E-Learning platform through which it will be able integrating, with innovative paths, the traditional objectives of school music education, improving their own musical competences through formal and non-formal education, sharing, with their own kind, stimuli and learning methodologies. Our project will have a significant relapse on the training path and on the approach to the musical expression of all participants, through its intellectual achievements, the opportunities for comparison within the educational networks of the countries involved, the multiplier events and international trainings. In young people, the innovative approach to information technologies will encourage the election of musical language as a privileged vehicle for the acquisition of a wide range of skills, in the context of an open, interdisciplinary and interactive education system. Through the construction of a "social" work environment, implemented on the platform, as well as through the initiatives of international mobility, and the moments of collegial study, the comparison with different cultural identities will cause growth and positive recognition of the other. Most of the project's didactic activities will be based on orchestral and ensemble music, with the aim of allowing children to experience musical practice within inclusive communities, in which learning will become a dynamic and addictive process based on exchange and relationship. The project represents an important opportunity, for teachers of the three educational networks represented in the partnership, to integrate their training towards new technologies applied to music, orchestral music and music as a vehicle for social inclusion. The extensive participation of the cooperating countries teaching staff is the most important guarantee about the success of the project long-term impact, and will allow for lasting results that would significantly influence the musical didactic in the schools involved, over the years to come. Another area in which "Pinocchio joins the Orchestra" qualifies its impact, is that of the relationship with the Street Arts Festivals partners, and consequently with the audience and with the cities that host them. The study of music, as a fine art, can only be completed in the expressive act and meeting with those who enjoy it. Being able to make the students orchestras protagonists of spectacular moments involving a wide and expert audience, allow the students to meet and confront with great masters and professionals, will have a great importance in their musical future. The impact of the project promises the best results also on pupils' families, on the audience itself, as well as on the institutions and entities involved in organizing these events.

**What is the desired impact of the project at the local, regional, national, European and/or international levels?**

The project activities aim to obtain a consolidation of musical didactics systems within the educational networks involved. In Italy as in Portugal and Serbia, the teaching of music is too often considered ancillary to that of other disciplines, while important studies show that it is a fundamental language for the emotional, intellectual and relational skills growth of the learner. The methodological innovations that the project will guarantee as the main intellectual result of its activity, will certainly constitute the most significant impact for school networks, influencing in the long term education and learning outcomes. However, this process will be immediately projected into an international context, since the same innovations will be produced with the collaboration of all cooperating entities and will be tested, during the three years of the activity plan, in Italy as in



Portugal and Serbia. At local level one of the characteristics of the project "Pinocchio joins the Orchestra" is to promote a fruitful exchange between the school world and the entities protagonists of the cultural life of the territory. Performing Arts Festivals, combined with the project as associate partners, will offer the possibility for students and teachers to confer a wider dimension to the activities of teaching and musical education, hosting the performances of the orchestras and thus contributing to make these educational activities culturally relevant to the communities involved as a whole. This collaboration between school and cultural events of the territory constitutes a synergistic model that will enrich all the actors in play and that will give the project a very effective and tangible impact in the local context. The strategic partnership of the project stems from the cooperation between large school networks, as well as synergy with educational and cultural agencies. In Italy Istituto Tongiorgi is composed of 7 educational plexuses, but its presence in the project is representing "Una Rete per la Musica", a consortium of 7 comprehensive institutions. In Portugal the developed activities are addressed to all schools of various orders and degrees of the district of Santa Maria de Feira. In Serbia The Association Music Art Project has stable relations with 7 cities in the Balkan country. These elements make it clear how project activities may have an immediate feedback and an irreplaceable impact in the regional context. The national level will be involved in the context of the multiplier events, to which the national institutions of the education sector will be invited. Practically all the intellectual results of the project will enjoy a national visibility and in general the results of the activity plan will be a very significant experience for those, in each national musical education system, who want to promote innovation, new technologies, social inclusion, in the music practiced within the school. The production of musical booklets, of studies and research, of a manual and of multilingual and multimedia materials, will ensure a lasting outcome of the activities of the project also on a European scale. All these outputs will be presented during the closing meeting of the project foreseen in Collodi in August 2020, in the presence of representatives of the European authorities and those who guide policy on education.

### **How will you measure the previously mentioned impacts?**

The more stable and exhaustive measurement and monitoring system of project outcomes and their impact assessment will be implemented directly in the IT platform, which for three years will be the link between the activities carried out within the project in each country by the respective cooperating bodies. Each entity will identify a system administrator who will oversee the activities of the school of reference population through a confidential administration access. Through the platform, the project leader can acquire daily and real-time qualitative and quantitative values regarding the activity and the results achieved. A brief statement of the performance of the activities will be drawn up monthly by each partner manager. A more structured relationship will be compiled from the same figure quarterly, according to a precise questionnaire that will be administered by the lead person through the platform. The reports will deal with the use of computer systems by students, problems and criticalities encountered, the implementation of new teaching methodologies, the advancement of the creative path of composition and orchestration of musical scores, the outcome of training activities directed towards students and teachers. In three different moments (November-December 2018, November-December 2019, and May-June 2020), an interactive questionnaire will be submitted to the entire school population involved in the project. Through the answers to questions, small tests, exercises and music games, we will try to grasp the progresses achieved by the students thanks to these new methodologies. The results analysis will involve all the organizations involved in the partnership and will use scientific research models starting from the construction of the indicators, the Item Response Theory models, and other structural equation models. Discussion will also be conducted within single school caseworks. The International Campuses and the performances scheduled in the Performing Arts Festivals in Italy, Portugal and Serbia will themselves be the irreplaceable opportunity to test the learning outcomes and monitoring the quality of intellectual outcomes developed within the project.

## 4.2. DISSEMINATION AND USE OF PROJECTS' RESULTS

**You are requested to make plans for the dissemination of your project results. Please provide answers to the questions below. What will be the target groups of your dissemination activities inside and outside your partnership? Please define in particular your target audience(s) at local/regional/national/EU level and motivate your choice.**

Project activities are directed to a very wide range of users, so that every action must be effectively transmitted to direct participants, to the whole teaching body and the whole school population of inside the network of cooperating subjects. The dissemination of the actions content and of the project's results within the partnership will be a steady commitment to the three years of activity and will see teachers, particularly those engaged in music education at the secondary school, but also in primary schools' teachers, as the main target group to turn to. Through multiplier events and concert activity, we will try to bring the results of the activities to the attention of a wide audience, trying to influence, at a local and national level, strategies concerning the teaching of music in the school to strengthen and affirm the centrality of this discipline for the intellectual, psychophysical and values development of students. Other target groups to which the project addresses, through its dissemination initiatives, are decision-makers and school policy administrators, students' families, and cultural operators close to the school world. Taking into consideration the school in all its components, the afore mentioned ones are but the most immediate recipients of the dissemination, in a number of ways an integral part of the network set up to follow the project. But the goal of the strategic partnership is combining the priorities of school education in the music field with the opportunities offered by artistic promotion in the cultural landscape of the affected territories. In this widespread context, the audience becomes very broad and from the local level of school-led activities, it approaches national and international levels. The audience of the Street Performing Arts Festivals linked to "Pinocchio Joins The Orchestra" is an audience of tens of thousands of spectators on each event; the visibility that these events are able to give to the project's activities is the widest that one can imagine and interests in addition to viewers also a wide circle of artists and creators, show performers, journalists and information operators, in an international context of strong European inspiration.

**Which activities will you carry out in order to share the results of your project beyond your partnership?**

The results of the project will be widely shared and accessible outside the partnership. "Pinocchio joins The Orchestra" provides in this regard a wide range of intellectual outputs and multiplier events that will allow a suitable diffusion of methodologies, innovative systems and artistic products made with the contribution of teachers and students according to exportable models in other school contexts in each of the countries involved in cooperation and beyond. Starting from the intellectual outputs, the project will tribute to Pinocchio an original musical booklet with music and texts whose composition will involve primarily the students, through the tools made available by the multimedia platform " Pinocchio On S.TR. E.E.T. ". The music and the musical orchestration will see the use of a particular notation, simplified and studied for scholastic staff, in order to promote its diffusion in other similar experiences outside the partnership. The multimedia IT platform will be the digital archive of the project and will offer in public area the possibility for teachers and students of any Italian, Portuguese, Serbian and Belgian school, to draw on the results of the project for experiences of training and musical training. The English version, to be implemented by integrating the other languages of the project partners, will allow the results to be exploited also by other national school systems not represented in the project. The realization of a multimedia toolkit in various languages will allow to spread the innovative methodologies in the field of musical didactics far beyond the partnership, thanks to the visibility offered by the multiplier events and the festivals that will convey it during the project activities. The moment of greatest sharing of the achieved

results will be the program of concerts that will take place during the festivals. On those occasions (3 concerts per year in each of the 3 years of project) in Portugal, Italy, Serbia, thousands of spectators will have the opportunity to listen to the students performing the scores composed and studied during the activity plan. The 4 multiplier events planned throughout the project in Italy, Portugal, Serbia and Belgium will allow the school-world operators and those who are involved in the orchestral music teaching, to put themselves in relationship with the activities developed by "Pinocchio joins The Orchestra" maintaining a level of exchange that insists on an international area.

**Who will be responsible for the dissemination activities within your partnership and which specific expertise do they have in this area? What resources will you make available to allow for the proper implementation of your dissemination plans?**

The "Pinocchio Joins The Orchestra" strategic partnership sees the participation of two prestigious institutions on the European scene with a strong experience on cultural activities communication both in the field of education and of performing arts . The Carlo Collodi National Foundation is the body appointed by the Italian Republic to promote and protect the world of the literary heritage of Carlo Lorenzini's works. For 55 years it has been recognized as a cultural institution and, more recently, as an international training agency, with projects that aim to bring childhood, adolescence and youth into the arts. It has been involved in other projects related to music teaching in collaboration with the Yehudi Menuhin Foundation in Brussels. As far as the performing arts field the Open Street aisbl International Association is characterized as one of the largest European networks dedicated to street art, with important connections to major theaters and music festivals all over the continent. In its mission, the aspect of communication and dissemination of content related to European cooperation has a key importance. These two subjects will have the responsibility to disseminate the project, but the other partners will also be involved with an action that in the case of Italy and Portugal will have a regional value and in the case of Serbia, given the scale of the activity performed by Belgrade's Music Art Project, a national breath. The economic resources that will be devoted to dissemination initiatives will go beyond what is expected as a European contribution, and through the co-financing of exceptional costs, will be drawn from the budgets of the initiatives that the Foundation Collodi and Open Street aisbl usually organize and resulting from collaboration with some of the Festivals involved in the project activity plan. As regards human resources, the staff of these two organizations will be heavily involved in dissemination activities, and in particular on an international level. Concerning school networks will be identified a communication manager for each body, which will coordinate dissemination actions within the education systems of reference.

**Erasmus+ has an open access requirement for all materials developed through its projects. If your project is producing intellectual outputs/ tangible deliverables, please describe how you intend to ensure free access for the public to a digital form of this material. If you intend to put any limitation on the use of the open licence, please specify the reasons, extent and nature of this limitation.**

Access to the intellectual outputs of the "Pinocchio Joins The Orchestra" project will be open and free for a broader range of users. These results will be hosted in digital form online on the platform [www.pinocchioonstreet.eu](http://www.pinocchioonstreet.eu) under license Creative Commons 4.0, made available in a multilingual environment (EN, IT, PT, FR, RS). All the main materials related to the activities will be shown in the public area, including the new methodology implementation toolkit (available for download), video lessons of the courses about the topics developed in the field of teachers' training, the Booklet of Musical Compositions dedicated to Pinocchio. Through a simple registration, teachers

and students of schools, not included in the basic partnership, will be able to use fully developed and absolutely free tools and applications. On request it will be possible to ask for a tutoring service that guides them in addressing E-learning activities in line with the project's values and objectives and enabling them to implement the methodological innovations experienced in the base partnership, during and beyond the three years of activity supported by the European contribution. Last, but not least, the integration of the platform with the major social networks (Facebook, Spotify, Youtube, Twitter, Instagram) will allow the widest visibility and the possibility of sharing music works produced with the entire digital community.

**How will you ensure that the project's results will remain available and will be used by others?**

The most important guarantee of sustainability of the project beyond the period in which it will be the recipient of the European contribution is the investment in human resources. In fact teachers involved in training activities over the course of the 3 years, will continue the work started with "Pinocchio Joins The Orchestra" in the years following 2020. It will be up to them to implement and support in the future school teaching plan, methodological innovations in the field of music education that will be acquired through the activities involved during the three-year period 2017-2020. This will be supported by political decision makers and school system administrators, who will be able to seize the benefits of the project's proposed approach to music teaching and enhance its content within the administered systems. The great visibility of project activities on a European scale, guaranteed by multiplier events and artistic activity carried out within the framework of the Festivals, will enable the working model to spread in other education sectors as well as to create a convergence of interest in the Abreu System and orchestral music as an inclusion tool. This convergence will see, as stakeholders, together with staff and teachers of the school world even parents, musicians themselves, cultural operators, programmers, and public administrators. As we have already shown in this section of the application, the policy of access to the project results produced, will be aimed at enabling the widest and most complete use of any material created, starting from the computer and multimedia supports that will be organized in the form of social open platforms, and to the musical compositions for the performative occasion. These works will be collected in a booklet dedicated to Pinocchio and made available to other young orchestras with the use of a specific musical notation that will reflect the methodological guidelines adopted and which will facilitate the orchestration in heterogeneous contexts and thus also partial music literacy.

**If relevant, please provide any other information you consider appropriate to give a full understanding of your dissemination plan and its expected impact (e.g. how you have identified which results are most relevant to disseminate; how you will ensure the involvement of all partners; how you see synergies with other stakeholders, etc.)**

The dissemination of the project is based on five fundamental strategies: internet and social networks for anyone who wants to experience innovative learning methodologies through video lessons, exercises, tools that allow to record and share musical tracks; the field of study, in which the highly educative experiences that will involve students and teachers, may also be reverberated in favor of their comrades and colleagues who did not directly take part in the project; the conference area, through which specific multipliers events will involve scientific personnel, decision makers and operators in the world of education and music industry; the compositional field, where new musical works can be disseminated in the most diverse orchestral contexts, outside and inside the school; the performative area, which will focus on the ensembles of young students who will participate in the Street Festivals linked to the partnership. All of these addresses, within the 36 months of the business plan, will bring the project staff and the beneficiaries of the actions to deal

with a large number of stakeholders and will produce added value that will go far beyond the expected immediate results. Results that will broaden the horizons and possibilities of action of the cooperating subjects, and in particular of the involved school networks, by increasing their planning and operational capabilities with an extraordinary impact on their educational and educational mission. As can be seen from the organization of the activity plan and budget, "Pinocchio Joins The Orchestra" points to a model of cooperation based on sharing roles and skills. No initiative sees the exclusive management of a single partner, and indeed every activity sees the participation of all the partnership, both conceptually and operationally, even though a difference in skills and perspectives is evident in the different nature of the partnership school music networks on one hand (A Network for IT Music, PT Choir Orchestra, Music Art Project RS) and the cultural and educational agencies involved on the other (Collodi Foundation, Open Street aisbl).

### **4.3. SUSTAINABILITY**

**What are the activities and results that will be maintained after the end of the EU funding, and how will you ensure the resources needed to sustain them?**

Results that will be more sustainable and more fully able to continue to affirm their value beyond the financed business plan are certainly the intellectual ones especially the E-Learning Platform "Pinocchio on S.TR.EET", which will be the digital tool for disseminating innovations methodology experienced during the three-years of the project. Already in the period covered by this cooperation, access to the platform by other school realities will be hoped and made possible by its structuring in the Social sense. This environment, at the service of young musicians, rich in stimuli and applications will use the musical language (especially the ensemble one) as main and identity channel for the encounter and cultural exchange of young generations in various continent countries. Its functionality will be made available to all students and teachers of schools that will join the network. They will be able to ask the administrator, any kind of tutoring for the activities of their staff and children. Video lessons, tutorials and music games will be developed steadily as long as the institutions that designed the project, and the school networks that will adhere, will continue to support it. System administration is not too expensive (in fact the greatest part of the costs is focused on development), and even small economies will be sufficient to keep up the infrastructure once created. The most important investment remains on teachers who, once formed during the three years of activity, will continue to apply the principles of open music education based on the mutual exchange of students' musical community. The production of a multimedia toolkit will also help teachers who have not directly participated in training activities to approach the innovative methods experienced in this project. The compositions and their method of orchestration directed towards formal and low musical literacy formations will be an interesting support for the new generations that will approach the ensemble music. From a purely artistic point of view, student performances during the international festivals will be a highly motivating experience for those who will want to pursue their musical career and the effects of this performance activity, so intensely pursued in the "Pinocchio Joins The Orchestra" (3 concerts a year in 3 different European countries), will raise the attention, both inside and outside the school world, to the extraordinary peculiarities of music education systems such as Abreu, "organic music" and inclusive orchestra. The focus on the project, on the other hand, will be extremely high, and the effect on the level of school education programs, the push for innovation outside the narrow circle of partnership, are not even completely predictable. Finally, the direct and indirect social aspects of the project's actions will certainly not have a temporary value. Working for inclusion and supporting its value within the school system, especially among pre-adolescents, means educating future protagonists of social and cultural life and implementing a long-term strategy to build a European Community more welcoming and respectful of cultural diversity, which give particular attention to the differences, a Europe of peoples who take care of the weakest.