

1.Start - Basic information

1.1. Project information

Name on project Play together! Chamber music project for young musicians

Project number NPJR-2024/10240

1.2. Project access

Project read access

Project editor access

2.Institutions - Registration of Institutions

2.1.Coordinating institution

2.1.1. Registration of coordinating institution

Ylä-Savo Music Institute (FI)

Postal address: Kirkkopuistonkatu 9
74101 IISALMI

Address for courier delivery: PL 5
74101 IISALMI

Telephone: +358 40 5434 902

Fax: + 358 17 272 3390

E-mail: tapani.lakaniemi@iisalmi.fi

Web page: www.iisalmi.fi/musiikkiopisto

Please briefly present your organisation.

The Upper Savo Music Institute (Ylä-Savo music school) is a music school that provides music education in the area of five municipalities in upper Savo region in central Finland. The institute was established in 1961 and its actions are economically supported by the state and the municipalities involved. The music school is run by the city of Iisalmi, the other funding municipalities are Kiuruvesi, Pielavesi, Sonkajärvi and Vierema. In the organization of Iisalmi, the Music Institute is part of the cultural sector. There are about 250 mainly 7 - 20 year old pupils studying in the school. In addition to the basic classical and pop music studies, the institution provides early childhood education for approximately 150 children under school age. There are a dozen full-time teachers and some part time teachers working in the Upper Savo Music Institute.

This application concerns students and teachers from classical music education and we hope to reach specially children who are living in smaller municipalities.

There are modern premises for teaching in Iisalmi at the Iisalmi Cultural Center. The Cultural Center will be totally renovated during the years 2025 -2028. Outside Iisalmi music school gives lessons in schools or parish premises after the primary school day. As a major subject, a student can choose singing or playing an instrument of her/his own choice. All the genres of music are flexibly taught without boundaries. International co-operation has been an integral part of the school's activities for many years, funded by the institution itself, by students or by European and national projects. External funding has been received, among others, from the

Erasmus+ and Nordplus junior programs and from special grants of the Finnish National Board of Education.

Since 2014 Ylä-Savo Music Institute has been already twice the responsible coordinator of the Nordplus junior project with an Icelandic Music School for disabled children and a Latvian Music School in Lielvarde as partners. In 2016, the North Savo Cultural Foundation awarded their Circle Award to the City of Iisalmi thanks to the active international activities of the Music Institute and the Citizen's College. Upper Savo Music Institute has coordinated several international projects funded by the National Board of Education, including a "Solo Orchestra" project. This project included orchestral visit to Hungary in cooperation with eight other music schools in Eastern Finland. The "International Chamber Music" project took young players from the music school to perform in France. A major international concert project, related to the anniversary of Finland's independence, was performed in 2017 by a huge international symphony orchestra and choir on stage. In the "Composing in Europe!" project, our teachers and students were improvising and composing together with students from our cooperation schools in Latvia, Hungary and Estonia. The last international project to so far has been a European Union funded Alchemia Erasmus+ KA2 project with four other European music schools. In this project, coordinated by the Ylä-Savo Music school, all the five participating schools shared their best pedagogic practices by creating The Best Practice Teaching Guide in Music Education including five different music pedagogy study packs in six different languages.

The headmaster of the Upper Savo Music Institute has an extensive experience in international affairs both at the Music school and at the Iisalmi Civic College, whose he is also the rector. In addition to this, he works also as a town twinning manager in the city of Iisalmi, and as a spokesperson for the Erasmus + / Nordplus adult education programs appointed by the National Board of Education. In December 2017, the headmaster of the music school was awarded the Iisalmi City Award for his active work in the area of internationalisation. Most of the teachers working at the music institute have international experience from various projects.

2.1.2. Legal representative

Name: Ikonen, Kirsi-Tiina
E-mail: kirsi-tiina.ikonen@iisalmi.fi
Phone number: +358408304336
Type of staff: Other legal person

2.1.3. Contact person

Name: Lakaniemi, Tapani
E-mail: tapani.lakaniemi@iisalmi.fi
Address:
Phone number: +358405434902

2.2. Partner institutions Partner institutions

Institution: EE-Võru Music School (EE-VMK)
:
Type of institution: Cultural School
Unit:
Contact person: Randvere, Johanna
E-mail: johannarandvere@gmail.com
Phone number: +37256926044

Institution:	IS-Tónskóli Sigursveins (IS)
:	
Type of institution:	Cultural School
Unit:	
Contact person:	Indriðadóttir, Júlíana
E-mail:	julianaindrida@gmail.com
Phone number:	03548486057

Please briefly present your organisation.

The Music school of Vöru is an institution with a focus of giving musical education mainly to children as well as to adults. The wide selection of instruments taught include classical string, woodwind and brass instruments, piano, classical and electric guitar, accordion, singing, percussion and kantele. Instrumental studies are combined and supported with music theoretical studies which allow the students to perform classical, pop and rock music. There are three orchestras – string, wind and symphony orchestra, and two choirs. Therefore the main outcome of the studies is playing together in orchestras, choirs, ensembles and bands that often perform in public concerts in Estonia and abroad.

Tónskóli Sigursveins D. Kristinssonar – Sigursvein's D Kristinsson's School of Music

Tónskóli Sigursveins D. Kristinssonar, founded in 1964, is one of the largest music schools in Iceland with around 590 students from age 4.

The music school offers a variety of programs in music where students can choose between all symphonic instruments as well as instruments in the rhythmic department and voice. There is a large Suzuki program for violin, viola, cello, piano, guitar and flute where students start at the age 4 or 5 years old. Other students start usually with a two year preparatory program for 6-8 years old students before they choose an instrument. All instrumental students get a private lesson weekly and a variety of instrumental groups on different level are operated in the school, f.ex. four string orchestras, three guitar orchestras, flute choir and five bands in the rhythmic department. We also operate piano -cycles and chamber groups on the advanced level. Around 50 students, age 12 to 24, are studying music on advanced level (secondary level) Tónskóli Sigursveins operates to meet the requirements of the national curriculum and examination syllabus of Icelandic music schools published by the Icelandic Ministry of Education.

Tónskóli Sigursveins cooperates with music schools and orchestras abroad like Youth Chamber Orchestra in Philadelphia, USA and has participated in international programs over the years and invited guests from several music schools.

This application concerns childrens in classical instrumental studies in all three institutes.

3.General info - General information

3.1. Nordplus Preparatory visit

3.1. Preparatory visit No

3.2. What shall you apply for?

Choose type of support:

MOBILITY project

3.3. Project theme

Choose a theme Other

3.4. Summary

Give a short summary of the project (250 words max)

Play together! -project brings together young music school students and their teachers from Finland, Estonia and Iceland. The project consists of three transnational meetings in participating countries and in addition preparing meetings online. As a result of each period there will be a public concert by the participant students.

The main idea is to improve students' possibilities to learn chamber music and play in an international group as well as to get know different cultures. The project will strengthen students' playing and music understanding skills as well as their social skills including communication and empathy.

Teachers will have an active role through the project and they will communicate actively between each others. Online meetings with teachers and students will have an important role in a project. Also institutions will have a chance to develop their digital platforms for online music teaching with this and together shared experience.

3.5. Other information

Web page

Project period 09/2024 - 05/2026

3.6. Earlier/other Nordplus project

Previous Nordplus projects

Yes

NPJR-2014/10229 - Teach me children's songs in Nordic and Baltic countries! Nordplus Junior 2014

NPJR-2016/10470 - Share Your national cultural heritage by art! Nordplus Junior 2016

Nordplus applications in this round

No

4. Project description - Project description

4.1. Relevance

This is where you present the specific aims of the project. What do you want to achieve with the project? The aims may be described on different levels, e.g. participant level, and organization level.

Which of the specific goal(s) of the Nordplus programme does your project target? Describe how the planned actions within the project address the chosen Nordplus programme goal(s).

Who is your target group and why is the project suited for this group?

Also, present the background and motivation for the project? The project can relate to e.g. specific needs or challenges of participants, be motivated by previous initiatives or specific priorities and focus areas of the organizations.

Explain how each partner in the project benefits and gains from the cooperation and will achieve positive changes in terms of development. All collaboration projects should be based on a reciprocal attitude and understanding.

Present how the project is anchored with management. Do you have support in means of extra time and resources by the headmasters/managements? Are your institutions' managements supportive of the project – how?

Explain what you can gain by cooperating with other Nordic/Baltic countries that you cannot gain on a national level. What is this added value? Why have you chosen each other?

What type of activity shall you apply for?

Type of activity: Class Exchange

4.1.1. Project aim

Shortly and as clearly as possible describe the aim of the intended project. Explain in which ways the project corresponds with:

- the overall objectives of Nordplus.
- Nordplus Junior's target groups and type of activities.

Which school years/age group/type of school programme does the project involve?

Play together! is a chamber music project for music school students from Finland, Estonia and Iceland. In the project students from three countries prepare and perform chamber music together in transnationally mixed groups. Played program will mostly represent participant countries' cultural heritage which will strengthen also participants cultural awariness.

Students will study the program with their teachers first on individual lessons and later together with their playing mates on online meetings. Practising will head for project meetings which will cointain chamber music rehearsals among other social activities, and a final concert.

All participants (Ylä-Savo music school / Iisalmi, Finland; Võru music school / Võru, Estonia; Sigursveinn D. Kristinsson's School of Music / Reykjavik, Iceland) are music institutes from classical music education field.

Target group is young instrumental players, around 12-16 years old and their teachers.

Project's aim is to develop chamber music playing and teaching in music institutes: to create more possibilities for students to play in different kind of groups, meet new people and learn more musical communication.

Alongside with music, students will learn also communicational skills including new languages, online communication and cultural awareness. For most of participant students this project will offer them their first experience to play with foreigners and it will certainly effect to their growing up as open minded and active citizens.

A transnational project is needed in order to share, combine, develop and deepen the good practices in chamber music teaching and building up the Baltic-Nordic music educational network. One important theme in this project is to share, compare and learn about the different ways to interpret music representing in each participant's own cultural heritage.

4.1.2. Development needs and Contribution

Identify development needs of all participating organisations. Clarify how all the participants (organisations and individuals) will benefit from the project, and how the results of the project will contribute to a positive development in the participating

organisations. In what ways will each partner contribute in reaching the objectives of the project?

In what way does the management of each institution support the project?

Explain and clarify the value of cooperating internationally. What do you gain in this international collaboration?

The main development need for all organisations is to develop in chamber music teaching. All three partners have limited possibilities to create chamber music groups with students who are around similar age and on the same level in their instrumental skills. In addition in Ylä-Savo music school students who are living in neighbor municipalities don't have possibilities to travel for chamber music rehearsals because of long distances and this kind of project could help their chamber music playing especially. Also participating in chamber orchestras in Võru and Reykjavik would be their first touch for orchestra playing.

Chamber music playing is an essential part of music education and it enhances students skills in many ways. One important result of chamber music playing is usually an improved motivation for playing as a hobby; teenagers need experiences to meet other teens having the same hobby. Playing together encourage students instrumental skills as well as their skills on linguistic and musical communication. Students will build social bonds and the natural result of this project will also be their expanding cultural awarness and emphaty.

For the teachers this project will offer a good opportunity to improve their chamber music teaching skills. Cooperation and program planning with new colleagues is a useful way to share good practices and teaching methods as well as the knowledge of educational chamber music program. Teachers will also learn to notice the differences between Baltic and Nordic music traditions while they are teaching together the music from participating countries.

One important aspect on this project is to develop online teaching methods. Online teaching never replaces contact teaching but it could help especially when players live far away from each other - like in this project. In this project chamber music groups will try different kind of platforms to practice online. Results of good practices from online teaching will be useful in the future too; when teachers find a useful system they can utilize it also in situations where students are not able to join to rehearsals because of the long distances. This project will be open the doors for online playing.

International projects will increase the attractiveness of the music schools which is extremely important specially in smaller cities. This project has the full support from headmasters and management from all participating institutions; they are ready to give extra time for project management and to put an effort for arranging the workshop week.

4.2. Project objectives and content

This is where you present the objects for the project. All projects should aim to strive for the fulfilment of curricula for the pupils; and/or development of teachers' professionalism. Because of this, it is important to state which objectives in curricula, exams or competence development you are targeting in your project.

Set specific objectives and describe them from a short- and long-term perspective. You do not have to cover several objectives, sometimes it is better to focus on one area to develop, and

then limit the scope to this one area instead of trying to cover too much. If the objectives are measurable, it simplifies your future evaluation.

Also, present a structured activity plan for the full project period, which clearly demonstrates what is to be done, when it will be done, who is responsible and what the outcomes will be. It could be in the form of a time plan structured in different stages/ milestones or work packages. Also specify in what way these activities contribute to reaching the goals of the project?

A detailed program for the stay(s) must be presented. Please note that all planned activities must be completed within two years, which is the maximum project period for all projects. Remember to include the preparatory and follow up stages, e.g. preparations of the participants prior to the stay.

The budget consists of unit cost categories and will be assessed in relation to the planned activities and scope of the project. If it is realistic, it will be kept. If it is not, cuts will be made.

Applications for development projects need to attach a separate budget template. The link to the separate budget template is found in section 6.2 Attachment.

Be concrete when you present your plan for evaluation of the project and its results. Choose a couple of aspects/results/processes to evaluate and the means you will use.

The evaluation could e.g. include questionnaires, interviews, testing, thematic debates etc., and focus on outcomes for adult learners/teachers, the functionality of a product, the cooperation between project organisations and the partnership composition etc. Through built-in monitoring you can more easily detect if you are off track from the project plan and adjust activities and tasks during the process and hereby achieve the most optimal results. For this purpose a risk analysis can be a fruitful tool.

4.2.1. Objectives

What are the objectives of the project and what do you hope to achieve? These can be long-term and/or short-term objectives.

Define the expected outcomes of the project and impacts on the participating institutions and individuals, in relation to the objectives you have set for the project.

The main objective of the project is that students learn instrumental, musical and communicative skills among chamber music playing. Chamber music playing is part of music schools' educational curricula and this project will deepen both students and their teachers skills on it.

We already know that students who take part to international projects get usually more motivated to practice and develop themselves as players. Practicing increases motivation naturally when students understand their development. Better instrumental skills and increasing motivation will have definitely long-term effects for students' personal progress. Playing together in international group will encourage students expressional skills.

The students' final goal, the public concert, is a unique experience where childrens who didn't know each others before can achieve a great common result together. This kind of experience will give positive effect to their future lives in international scenes - no matter what their profession will be.

For teachers the main objective is to develop professional skills by learning from new colleagues of the project. We expect that every teacher has the knowledge and methods which are nice to share; these can be for example tips how to encourage students' communication via music games, national treasures of music repertoire or different kind of ways to express music. We are also expecting that expanding social network will help teachers in the future when they face new challenges. Good example of help of the international professional network was in the beginning of covid restrictions when teachers shared good practices of online teaching.

Teachers will also string together a file where they share repertoire and teaching materials. This information will be helpful also for their colleagues and help the whole institution.

We have already find out during planning this project that we will have lot of interesting repertoire to share!

4.2.2. Activity plan

Present a clear activity plan in a chronological order, containing the activities you will undertake over the entire project period. What will you do, when and where? Describe the planned activities in detail (e.g. workshops, discussions, seminars, study visits, other elements or methods of learning, etc.).

Explain as clearly as possible how the planned activities realize and mirror the aims and objectives of the project.

Activity plan model:

Each participant school will choose to project 10 students and from 2 to 4 teachers. Students will participate for two workshops; one is organized by their own institute and one by another partner. For example 10 Finnish students will have a workshop with Icelanders and Estonians in Iisalmi, and then 5 of Finnish students travel to Estonian activity week and another 5's group to Iceland's activity week. Travelling happens with two teachers who are also giving chamber music teaching during the workshop activities.

Each project starts with online meetings, first between the teachers and later with students and teachers. In the first meetings teachers will discuss about the students who are going to participate in the project, share them into the different chamber music groups and make the repertoire plan for them. The plan should contain some music from each participant's national music tradition. The repertoire and the different combinations are chosen about 6 months before each meeting so every participant has enough time to practice their own part of music. When the repertoire plan is clear, students starts to practice their own musical part first with student's own teacher. After careful preparing chosen groups meet online and get to know each other this way. During first online meetings students and teachers should check their music and make clear that everyone has the similar expressional ideas (for example bowings). On next online meetings groups practice together playing and linguistic skills; all the participants should teach each others to speak common sentences to be used during the activity weeks (like everyday vocabulary, numbers and some music words).

Online meetings will aim for the live workshop meetings with 20 students and their teachers. Workshop meetings will happen in Iisalmi (spring 2025), Võru (autumn 2025) and Reykjavik (spring 2026) and each institute is responsible for its' own activity week. The workshops will last 5 days (+ 2 days for travelling) and during the week chamber music groups practice together with their guest and local teachers. In addition they have also games and social time together

which helps to know each other even better - this will improve to achieve in project's main goal to build students' social bonds between each others and create them internationally open mind. Every workshop is focused towards a public concert where all the students play together performing the rehearsed program. After the activity week and the concert students will get encouraging feedback from the project's teachers. Students should also give some positive feedback for their fellows; this task will be a nice challenge for students to recognise the skills and talents of the other players - and learn from them.

Students' individual work during the project: practicing the music of the project; studying the language of the host country (light but useful study package); filling the learning diary where students describe shortly their perceptions and feelings during the project.

Teachers' individual work during the project: collecting and preparing chamber music teaching material and sharing it to a common file in Pedanet. Evaluate students' development during the project and give feedback.

Schedule for the whole project:

September - October 2024: Online meetings with teachers; program planning and responsibilities sharing with teaching material

-> Autumn 2024: Sharing the teaching materials for all the participants --> individual practicing on lessons starts

1. ACTIVITY WEEK IN IISALMI / FINLAND – SPRING 2025

Online meetings with participants starts 2-3 months before the activity week. This way participants get to know each others and we can already start to study music together by checking out all the markings and bowings from the music.

Our activity week will start in a holiday village where all our students (including Finns) will spend a weekend together having chamber music playing and free time activities together. In Ylä-Savo music school

we have students from long distances and specially for them group teaching including chamber music is difficult to arrange. That's why we hope to serve all participants by having first a weekend all together in a

same place – this is how we are able to organize teaching and free time activities all day long. This way also all the participants get to know each other better.

(Finnish students accommodation costs will be paid from another budget, not from Nordplus funding.)

Finnish activity week will contain music from Finnish composers e.g. Erkki Melartin, Ilkka Kuusisto and Adam Vilagi. If possible, our repertoire contains also music with kantele, the Finnish national instrument.

Friday

- Arrival of guests, welcome meeting in Iisalmi → accommodation in a holiday village
- Students' meetings: games to get to know each other
- First chamber music lesson
- Dinner and sauna

Saturday - Sunday (in holiday village)

- Language lesson: common sentences in Finnish, Estonian and Icelandic languages
- Chamber music lessons of different groups
- Teachers' meeting: how to motivate students to play chamber music. Sharing the best practices how to motivate students.
- Finnish style free time activities: sports, plays, sauna

Monday (back to the city)

- Chamber music lessons and concert for elderly people in a nursing home
- Teachers' meeting: chamber music repertoire tips – “My and students favorites” (this session is for all of the Ylä-Savo music school teachers and our guest teachers)
- Free time: city visit and shopping

Tuesday

- Visit in Genelec, in a local loudspeaker company
- General rehearsals
- Final concert and farewell party
- Teachers' meeting: How did we succeed and what shall we make better next time

2. ACTIVITY WEEK IN VÕRU / ESTONIA, AUTUMN 2025

(Online-meetings with participants 2-3 months before the activity week)

Friday:

- Arriving and settling to accomodation
- Welcoming of guests
- Chamber music lessons
- Teachers meeting: organizing the timetable of lessons
- Short lecture about the local music history
- Dinner

Saturday and Sunday:

- Language studies – sentences and words used in music
- Chamber music lessons of different groups
- Teacher's meeting: how to teach students the core of chamber music, meaning listening to each other and playing actually together.
- Social activities like games to encourage interaction between students
- Trip to Suur munamägi and sauna

Monday:

- Performance to local music school students
- Chamber music lessons of different groups
- Teacher's meeting: reflections on the lessons and students
- Participation in the schools symphony orchestra rehearsal

Tuesday:

- Public concert
- Teachers meeting: how did we succeed and what could we improve
- Farewell party and disco

3. ACTIVITY WEEK IN REYKJAVIK / ICELAND, SPRING 2026

(Online-meetings with participants 2-3 months before the activity week)

Specialities: Working on chamber music by Icelandic composers and some arrangements of Icelandic Folk songs, f.ex. Piano quintet by Jón Ásgeirsson, Piano duo by Páll Ísólfsson, chamber music arrangements by Atli Heimir Sveinsson.

Friday

- Arriving and settling to accomodation
- Welcoming of guests in Tónskóli Sigursveins
- Introduction of Icelandic Music and Folk songs. Teach some folk songs to learn both about the language and the folk music
- Teacher's meeting: how to teach students the core of chamber music, meaning listening to each other and playing actually together.
- Chamber music lessons

Saturday

- Participation in string orchestra or advanced Suzuki group
- Chamber music lessons of different groups
- Going to swimming pool
- Chamber music coaching
- Social activities like games to encourage interaction between students

Sunday

- Trip out of Reykjavik, „Golden Circle“ – possible with a concert in a nearby town
- Chamber music coaching in the late afternoon

Monday

- Chamber music lessons
- Participation in classes at the Music school
- Teacher's meeting: reflections on the lessons and students
- Concert at the Music School

Tuesday

- Teachers meeting: how did we succeed and what could we improve
- Participation in String Orchestra rehearsal

- Farewell party

All our planned activities are supporting project's aim for successful Baltic-Nordic cooperation in chamber music education - playing and teaching.

4.2.3. Evaluation

Describe the evaluation process; continuous evaluation and final evaluation. What you are going to evaluate and measure (how, when, and by whom)? How will you ensure that you are following the initial aim and objectives for the project?

We are going to evaluate students' development process through the project. Students will have a learning diary to consider their thoughts through the project.

The students will get feedback through the project. In the beginning of the project students will study their musical part with their own instrumental teacher and later also with other chamber music teachers from the own institution. This will be the first part of learning process and also evaluation. The main outcome of the project is the workshop week and the final concert where students get evaluation both from teachers and other participant students. Encouraging feedback from an external teacher or a fellow will be very valuable for students.

Final concerts will be recorded and listened with students (and their parents) after the project trip - this will be the concluding happening for students where they can also open their diaries and recall the whole project; what did they learn of different aspects of the project (music, playing chamber music, communication, languages, expression, cultural awareness, empathy, another social skills). Students' own opinion of their development on different skills will be one of the most important evaluating objectives.

4.3.Organisation and implementation Organisation and implementation

This is where you present how the collaboration between the participating organisations is organized to ensure effective communication and balance of workload. Who does what? Specify the responsibilities of each organisation in the project, and describe how the organisations will be communicating and coordinating with each other, e.g. via virtual and physical meetings etc.

Also, present how your project is anchored in each partner organisation. By anchorage one can generally mean different things. It could refer to how the project is anchored with management (see 4.1.2.), how you implement and exploit the results (see 4.4.1.) or how you integrate project activities in daily work and in curricula. What we refer to as anchoring in this paragraph, is the last example – how you plan to implement the project in daily work, as well as in regulatory documents (if possible). How will the activities be visible in daily teaching and training for the participants? How do you plan to integrate teachers and pupils not participating directly in the project? E.g. even if only a smaller group of pupils take part in the mobilities, the project should involve a larger group – other classes/groups of students, teacher teams or the whole school/ organisation.

The development and activities need to be in accordance with curricula. All projects should aim to fulfill curricula – thus promote pupils' possibilities to reach the national objectives stated in each country's curricula, or to promote teachers' and other pedagogical staffs' professionalism.

4.3.1. Cooperation and responsibilities

Present how you are going to share the responsibilities and workload amongst all participating institutions. What are the roles of the participating institutions? (Who does what, how, where and when?)

What measures do you plan to ensure effective communication and cooperation between the participating institutions continuously during the project?

Responsibilities will be shared equally between the participants: All participating institutions are going to organize the workshop week with the activities and preparing online meetings.

Online meetings will also ensure the continuity for the project plan - it's crucial that the students are able to focus on short term goals for practicing before the main activity week. All the institutions are also responsible to share information about the project in their own region that also other music schools nearby can join to discussions and concerts during the activity weeks.

Teachers will share the workload of program planning among themselves. By doing so everyone will be encouraged to bring his/her own professional knowledge, cultural tradition and other special skills on the table (like knowledge of special period of music, traditional music etc.).

Ylä-Savo music school has the main responsibility of project's management. Ylä-Savo music school takes care that all our project targets will be realized. Music school will open a Pedanet-webpage for the project where all the project information and teaching materials will be shared for participants. Võru music school has the main responsibility of project's dissemination by hosting social media pages of the project.

Sigursveinn D. Kristinsson's School of Music has the main responsibility of project's evaluation by creating learning diaries for participants and making a project report of the results.

In addition: City of Iisalmi and city of Võru are twin towns, but these cities haven't ever had cooperation between music schools. We hope that this project is also beginning for long-term cooperation between the partners.

4.3.2. Anchorage

Explain how you plan to anchor the project within the participating institutions. For instance, how will you integrate project activities in daily work, and how will fellow colleagues and non-participating pupils benefit from the project activities?

In which ways are the planned activities concretely connected to curricula? Describe the specific links to curricula.

Chamber music playing is a part of every music school's teaching and that's why project can be easily integrated to the participants' curricula and studies. This project will have deepening and developing effects for the daily work both for students and teachers. This project will also increase chamber music playing in every participating institutions also after the project; positive chamber music experiences usually motivates students willing to play more together. This way also non-participating students can find a way to a chamber music group. Teachers will share their experiences for their colleagues in teacher's meetings and it will probably show as increased chamber music playing in the music schools. We are expecting also that institutions will get more knowledge of good online teaching platforms and practices from this project. This information could be useful also in other teaching subjects for the whole institution.

4.4. Dissemination of results Dissemination of results

This is where you present the expected results and outcomes of your project. The results can be given on different levels. Describe how you can use and utilize the results and experiences from the project in your organisations after it has ended. How will the project ensure that the results will be sustainable and come to the benefit of others?

Also, present your plan for the dissemination of results and experiences of the project both during the project period and after project end.

Describe the target groups for your dissemination and the means you will use to reach them, e.g presentations at meetings, seminars and conferences, articles in newspapers or professional magazines, open house events, distribution of folders and publications etc. The dissemination plan should include dissemination to external actors outside the partnership, e.g. other organisations in your field of work, teacher organisations and bodies for adult learning at regional, national or Nordic/Baltic level.

How will you spread the project's outcome, and which systems and methods do you have to use new knowledge and experiences in your organisation? Think about how you can implement changes in the actual teaching, subject contents and methods together with your colleagues.

4.4.1. Results

Describe the expected results of the project. The results can be given on participant level, and on organisation level. Who will be affected and how – in concrete terms, how do e.g. the pupils, the teachers and the management benefit from the project? For development projects describe in particular if products are developed (teaching materials, methods etc.). Outline the content and purpose of the individual product, specifying how it is to be used by whom and for whom (target group).

How do you plan to implement and exploit the results among the participating institutions on a long-term basis?

The final result for the participants will be a free public concert in the end of the each workshop period. The path to the concert is the main developing way both for students and teachers; concert will be the hearable and visible result of how this project have succeed. We are expecting to see well communicating chamber music groups between three nationalities who are able to play greatly together. This means that repertoire planning, group planning and teaching process from online meetings to physical meetings have to be well planned and implemented. Although final concert is an important objective for students, they will note project's affects on many ways also after the project as a better instrumental and music understanding skills, linguistic skills, social skills, cultural awareness and self confidence - only to mention few of the expected affects for the students. Workshop trips usually enhance also relationships between students and teachers which will effect to their cooperation in the future as a deeper commitment to their hobby with better learning results.

Teachers will benefit of the project with increasing tools for chamber music and group teaching. New learning practices and teaching methods as well as new pedagogical repertoire will be used trough the teacher's career. In addition teachers have better tools to use digital systems as a supporting part of teaching.

While participant institutions will get to know each others better, they might find out also some unexpected things that they want to learn or develop from each others. As some former international projects have shown us, every culture has some nice practices to share.

4.4.2. Internal dissemination of results

Which results will you focus on disseminating and for which reasons?

In what way do you intend to disseminate results to the participants in the project (how, where, when and by whom)?

Because this project's pedagogical aim is to share good practices in chamber music teaching, also dissemination will focus on results that we learn along the project. The participants will string together a useful study pack of chamber music playing with different games, rehearsing tips, materials and repertoire list. The project will have a common file in Pedanet where all the music with concert recordings / videos are shared. This file will be shared with all the teachers of participating institutes when also teachers who didn't join to the project themselves can get a wider repertoire library.

4.4.3. External dissemination of results

Which results will you focus on disseminating; for which reasons and to whom (individuals, groups and institutions)?

In which ways do you intend to disseminate the results to other relevant target groups outside the project?

Music school teachers from neighbor institutes will be informed of the project and its' concert as well. This way individual teachers have a good opportunity to find new program; pedagogical chamber music program is not easy to find and it's usually time wasting work - that's why all shared information from the project will be a nice present for every chamber music teacher.

5.Mobility - Mobility activities in Nordplus Junior

5.1.Class exchange

5.1. Registration of mobility - Class Exchange

Class exchange

Who	From country	To country	Number of travellers	Duration each traveler	Total grant
Accompanying teacher (class exchange)	Estonia (EE)	Finland (FI)	2	0m, 1w, 0d	1660
Accompanying teacher (class exchange)	Estonia (EE)	Iceland (IS)	2	0m, 1w, 0d	2320
Accompanying teacher (class exchange)	Finland (FI)	Estonia (EE)	2	0m, 1w, 0d	1660
Accompanying teacher (class exchange)	Finland (FI)	Iceland (IS)	2	0m, 1w, 0d	2320
Accompanying teacher (class exchange)	Iceland (IS)	Estonia (EE)	2	0m, 1w, 0d	2320

Who	From country	To country	Number of travellers	Duration each traveler	Total grant
Accompanying teacher (class exchange)	Iceland (IS)	Finland (FI)	2	0m, 1w, 0d	2320
Pupils (class exchange)	Estonia (EE)	Finland (FI)	5	0m, 1w, 0d	1650
Pupils (class exchange)	Estonia (EE)	Iceland (IS)	5	0m, 1w, 0d	3300
Pupils (class exchange)	Finland (FI)	Estonia (EE)	5	0m, 1w, 0d	1650
Pupils (class exchange)	Finland (FI)	Iceland (IS)	5	0m, 1w, 0d	3300
Pupils (class exchange)	Iceland (IS)	Estonia (EE)	5	0m, 1w, 0d	3300
Pupils (class exchange)	Iceland (IS)	Finland (FI)	5	0m, 1w, 0d	3300
Total			42	0m, 42w, 0d	29100

Ev. comments to the mobility

6. Budget - Budget

If you apply for **only** mobility activities (class-exchange and/or teacher exchange) the support of project management is **1000 EUR** for the coordinating institution and **500 EUR** for each partner institution(s). Register the total sum for project management support in the budget below. e.g, 1 coordinator and 2 partners $1000 + 500 + 500 = 2000$ €.

Note that support given in addition to the travel support calculated by the application system.

This grant is only allocated to mobility projects with budgets exceeding **15 000 EUR** (project management excluded). You must **apply for** this grant with this application in order to receive it. It cannot be added afterwards.

If you **also** apply for development project support use the sums calculated in the Nordplus Junior grant templet. **Note** that in a combined application you cannot receive project management support for *both* project categories.

EUR - Euro	Nordplus contribution
Mobility	
Class exchange	29 100
SUM - Mobility	29 100
Project support	
Project management	2 000
SUM - Project support	2 000
SUM - Total	31 100

Comments to the budget

6.2. Attachment

Attachment

- * [Letter of intent_Estonia.pdf](#)
- * [Letter of intent_Iceland.pdf](#)
- * [Letter of Intent signed Ylä-Savon musiikkiopisto 2024.pdf](#)

6.3. Bank information

Bank name: Osuuspankki

Bank account holder: Iisalmen kaupunki

Address bank account holder:

Pohjolankatu 14, 74120 IISALMI

IBAN: OKOYFIHH

BIC-code/SWIFT-address:

FI68 5068 2320 0001 55

VAT-number OR Organisation number

9086071-6

Your reference: Ylä-Savon musiikkiopisto Nordplus Junior 2024