

Toolkit



Co-funded by the
Erasmus+ Programme
of the European Union

SONGS FOR
CHANGE

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SONGS FOR CHANGE

The Songs for Change project is a European+ co-funded project to promote EU values through music. The project runs for two years (05/2022-05/2024).

Songs for Change gives young people and youth workers an opportunity to learn about EU values through music, express their views on important issues, and become active changemakers by producing Songs for Change and music videos reaching out to peers, community stakeholders, and policymakers.

It is developed by a Consortium of 7 partners from Italy, Netherlands, Greece, Germany, Belgium, Portugal and Slovakia that have complementary expertise in the field of non-formal education, youth empowerment and music.

PHASE 1 (Writing & Drafting Material)
Development (PR1, PR2, PR3, PR4)

PHASE 2 (Testing & Fine Tuning Material)
Piloting, Peer Learning & Exchange (fine tuning)

Songs for Change Workshops:

- 1) European Values through Music (PR1)
- 2) Song Production Webinars & Workshops (PR2)
- 3) Video Clip Production Tutorials & Workshops (PR3)

Songs for Change
(Local Workshops & Production of Songs & Video Clips in all countries)

PHASE 3 (Finalising Material)
Advocate for EU Values using Music & Videos

Promoting EU Values through local live events (concerts, community events, etc.) and online (SfC Radio station & Social Media) (PR4)

LINKS

LEARN – THE SONGS FOR CHANGE TOOLKIT (PR1)

CREATE – SONG CREATION SERIES (WEBINARS AND WORKSHOPS) (PR2)

PRODUCE – VIDEO CLIP PRODUCTION TUTORIALS (PR3)

ADVOCATE – THE SONGS FOR CHANGE BROADCAST (PR4)

The project is based on a learning model that combines music and non-formal education, thus targeting both the intellectual and emotional levels. The learning model draws on 4 phases: Learn, Create, Produce, and Advocate (LCPA). This method enables young people to understand, promote and implement EU values through music and advocate for change. Four steps of the model correspond to four Project Results – a compact knowledge about key facts and figures around EU values and music in a youth-friendly style and available in diverse formats: as a toolkit, handbook, webinar series, and video tutorials.

This method enables young people to understand, promote and implement EU values through music and advocate for change.

Four steps of the model correspond to four Project Results – a compact knowledge about key facts and figures around EU values and music in a youth-friendly style and available in diverse formats: as a toolkit, handbook, webinar series, and video tutorials.

LEARN

The Songs for Change TOOLKIT

- Introduction into EU Values
- Non-formal Learning Activities & Exercises based on Music

Toolkit tested through Workshops

CREATE

Song Production SERIES (Webinars & Workshops)

- Song writing, composing, producing & online music making

Webinars & Written Material tested through Workshops

PRODUCE

Video Clip Production TUTORIALS

- Video Clip Production

Tested through Tutorials & Workshops

ADVOCATE

The Songs for Change BROADCAST

- Web-platform/Web-Radio/Social Media

Short written material & Web-Radio linked to Social Media

The “Songs for Change Toolkit” is published as Project Result 1 of the project “Songs for Change” which is co-funded by the Erasmus+ Programme of the European Union.

The Songs for Change Toolkit aims to give readers a practical orientation and a general overview of EU values and to provide opportunities to design workshops that use music as a tool to bring young people closer to EU values and to advocate for human dignity, freedom, democracy, equality, rule of law, human rights.

WHO?

The toolkit itself is designed especially for youth workers acting as trainers, who can use the toolkit to run engaging, participatory and practice-oriented workshops using music as a tool for learning, experiencing and exchanging. In addition, the toolkit addresses everyone who wants more detailed information on how to design, plan and implement workshops using the power of music. In this case to explore a concept like the EU values and connect them to one's own experiences and feelings to evolve with others and be collectively creative in the process.

FUNCTION?

The overall goal of the project is to activate young people to become changemakers and mobilize their communities to become more aware of EU values and to become active citizens and activists using music as a main tool for learning, self-expression and change.

WHAT YOU GET?

- ➔ An understanding of how to combine technical knowledge and content with non-formal and music-based tools
- ➔ A toolbox to diversify your understanding of music-related methods, to deepen your methodological competencies and to get inspired
- ➔ Concrete hands-on material that can guide you in your work and sharpen your facilitation skills



1. It gives key information about the EU values and the power of music.

2. It gives youth workers and educators a wide range of non-formal, music-based learning tools, activities and exercises which can give guidance in preparing and implementing workshops with young people.

WHY IS THIS TOOLKIT NEEDED?

The European Union is founded on the following core values:

HUMAN DIGNITY

DEMOCRACY

RULE OF LAW

FREEDOM

EQUALITY

HUMAN RIGHTS

Despite a general basic understanding of the relevance and importance of these individual values, the connection to the EU is often missing, as is a precise understanding of their meaning and content. The recent success of populist and nationalist movements in many European countries has challenged the very meaning of the EU, the ability of many countries to collaborate on a wide range of issues. As we've seen in a time of pandemic, climate change, and conflict, failures of coordination and collaboration can cause real harm in the daily lives of Europeans.

The events of the 2020s have increased global public awareness and debate about the need to protect and promote human dignity, freedom, democracy, equality, the rule of law and human rights—all core EU values.

Education is key for the promotion of these values among young people in the EU, but more innovative approaches are necessary to reach young people not only in institutions of formal education but also through informal activities that allow for dialogue, exchange, self-expression and active participation. Songs for Change is one such innovation aiming to fill this gap by bringing awareness about the values and their content and enabling young people to stand up for the EU values while using the significant power of music to create change.

DEVELOPMENT

In the project's inception phase, a needs survey was conducted among 179 young people and youth workers/educators, in order to determine their knowledge, experience and needs in terms of exchange and learning, as well as specific questions regarding the EU values and their role in people's lives to be covered in the toolkit. The survey findings were used as a base for the development of the toolkit. The toolkit was then further developed by the consortium of partners during the first development phase of the project and tested through a 3-day workshop in the communities of five implementing partners. The workshops were delivered by youth workers who have been trained during a Training of Trainers. Through the evaluation after the workshop, trainers as well as young people have given feedback, points and recommendations to the content as well as the tested activities and experiences in order to fine-tune the toolkit. Accordingly, the resulting outcome of this toolkit was designed with and for young people.

HOW TO READ THE TOOLKIT

In order to facilitate learning we have combined content material about the EU values and Music, with guidelines for implementing workshops and a collection of activities.

1

THEORETICAL FRAMEWORK ON EU VALUES AND MUSIC

(Part 1 provides basic information about the six core values: human dignity, freedom, democracy, equality, rule of law, human rights and the potential and power of music as a non-formal learning method)

2

PREPARATION, IMPLEMENTATION & EVALUATION OF A WORKSHOP

(Part 2 offers information and guidance about basic and general structures and procedures of workshop settings and implementation, including establishing group dynamics, and illustration of good facilitation to create a safe and fun space for participants)

3

LEARNING THROUGH MUSIC

(Part 3 provides a compilation of 39 non-formal, musical exercises and activities, arranged by 5 categories [warmup/energizers; content; listening exercise; voice exercise; exercises with instruments])

The toolkit is available in a PDF version and an online version and is available in 6 languages: English, German, Greek, Italian, Portuguese, Slovakian.

DISCLAIMER

This manual is designed for adaptation to any cultural context. To conduct the workshops in particular, trainers should read them in advance and prepare workshops according to audience needs.

Songs for Change project has been co-funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

You are invited and encouraged to reflect critically on the toolkit and to share your views, opinions, and feedback so that a platform and exchange can be given for further development and transparency. We thank you in advance for reaching out to us and taking your time.

Theoretical Framework on EU values and music



Part 1.

SONGS FOR
CHANGE

THE EUROPEAN UNION & EU VALUES

The following chapter invites you to get an overview and access to the EU and its 6 core values, and further guidance and information to enter into a deeper exchange on the topic.

THE EUROPEAN UNION

The European Union (EU) is a political and economic union of 27 member states. The EU was created after the Second World War to promote peace, security, and economic prosperity among its member states. Today, the EU is one of the world's largest economies, with a population of over 440 million people.

The EU has its headquarters in Brussels, Belgium, and is made up of several institutions, including the European Parliament, the Council of the European Union, the European Commission, and the European Central Bank. These institutions work together to make decisions on behalf of the member states, and to create policies and regulations that impact the lives of people living in the EU.

One of the most significant aspects of the EU is the single market, which allows the free movement of goods, services, capital, and people between member states. This has created a level playing field for businesses and has led to increased economic growth and prosperity throughout the EU.

Another important aspect of the EU is its commitment to democracy and human rights. The EU promotes democratic values and principles and works to protect the rights of its citizens.

This includes promoting gender equality, protecting minority rights, and combating discrimination and hate speech.

The EU also plays an important role in international affairs, working to promote peace, security, and stability around the world. The EU is committed to promoting sustainable development, fighting climate change, and supporting development in poorer countries.

Overall, the EU is an important institution that has had a significant impact on the lives of people in Europe and around the world. By working together, the member states of the EU have created a more prosperous, peaceful, and democratic society, and are working to promote these values globally.

EU VALUES

The European Union (EU) is more than just an economic and political union of member states. It is a community that is founded on a set of core values that guide its actions and decisions. These values are enshrined in the EU's treaties and charters, and include:

HUMAN DIGNITY

DEMOCRACY

RULE OF LAW

FREEDOM

EQUALITY

HUMAN RIGHTS

WHY ARE THESE VALUES SO IMPORTANT?

The EU's values are important because they help to guide its policies and actions and are the foundation of the EU's existence, and are what make it unique as an international institution. By promoting human dignity, freedom, democracy, equality, rule of law, and respect for human rights, the EU is working to create a fairer, more just, and more equitable society, both within its own member states and in the wider world. As young people, it is important for us to understand these values and to support their promotion, so that we can work towards a better future for all:

INFORM YOURSELF FURTHER:

- https://european-union.europa.eu/index_en is a central website for information on the EU. All the above as well as the other bodies of the EU are responsible for promoting, safeguarding and providing its member states with the EU values; the core for every decision-making.
- The **video** made by the European Parliament on the EU Values is good material to start talking about the EU values



**EU
VALUES**

HUMAN DIGNITY

“HUMAN DIGNITY IS INVIOLABLE. IT MUST BE RESPECTED, PROTECTED AND CONSTITUTES THE REAL BASIS OF FUNDAMENTAL RIGHTS.”

WHAT DOES THIS MEAN?

Every person has the right to be treated with respect and as a valuable member of society, regardless of their background or circumstances. This means that everyone should have access to basic human needs such as food, water, shelter, healthcare, and education.

DID YOU KNOW?

An Indian Sikh living in the UK claimed he would be tortured if deported to India because he was a high-profile supporter of Sikh separatism. In a very important case, the European Court of Human Rights held that Article 3* prohibited his removal as he faced a real risk of torture or inhuman or degrading treatment. The Court stressed that his suspected involvement in terrorism was irrelevant – the protection afforded by Article 3 is absolute and extends to every human being, regardless of their conduct (Article 3: Freedom from torture and inhuman or degrading treatment)

FURTHER INFORMATION

At its most basic, the concept of human dignity is the belief that all people hold a special value that's tied solely to their humanity. It has nothing to do with their class, race, gender, religion, abilities, or any other factor other than them being human (Human Rights Careers, 2023). According to article 1 of the EU Charter of Fundamental Rights, human dignity must be respected and protected and therefore others cannot violate it. It constitutes the basis of fundamental rights (European Union Agency for Fundamental Rights, 2023).

Violations of human dignity are brought about by concrete practices and conditions; some commonly acknowledged, such as torture, and others more contested, such as poverty and exclusion (Webster et al., 2020). Many of the rights surrounding poverty are known as “economic, social and cultural” (ESC) rights. They include rights such as the right to work under fair conditions of employment, the right to be educated, the right to cultural diversity, the right to physical and mental health, the right to adequate housing including protection from forced eviction and access to food and clean water (Amnesty International, 2023).

LINKS

- [Amnesty International's Global Campaign for Human Dignity](#)
- [Human Dignity and Human Rights, Pablo Gilabert](#)
- [Advisory report: Right to protection of human dignity](#)

FREEDOM

“FREEDOM OF MOVEMENT GIVES CITIZENS THE RIGHT TO MOVE AND RESIDE FREELY WITHIN THE UNION. INDIVIDUAL FREEDOMS SUCH AS RESPECT FOR PRIVATE LIFE, FREEDOM OF THOUGHT, RELIGION, ASSEMBLY, EXPRESSION AND INFORMATION ARE PROTECTED BY THE EU CHARTER OF FUNDAMENTAL RIGHTS.”

WHAT DOES THIS MEAN?

Freedom means that people have the right to express their opinions, beliefs, and values without fear of retaliation or persecution. This includes the freedom of speech, religion, assembly, and association.

DID YOU KNOW?

For over 35 years, the Erasmus+ programme by the European Commission has changed the lives of more than 13 million people worldwide as they moved around Europe to study, travel, experience

FURTHER INFORMATION

Freedom is the cornerstone of the European Union. Under EU law, the free movement of goods, services, capital and persons without restriction is guaranteed within the EU (European Parliament, 2022).

Freedom of movement gives citizens the right to move and reside freely within the European Union. Individual freedoms such as respect for private life, freedom of thought, religion, assembly, expression and information are protected by the EU Charter of Fundamental Rights.

For member-states of the EU, the EU Charter of Fundamental Rights has supremacy over national law and its provisions. In certain cases, it has a direct effect on legal systems at a national level. The EU aims to ensure the effective application of the Charter by Member States, empower civil society through knowledge of the Charter and raise people's awareness (European Union Agency for Fundamental Rights, 2023).

LINKS

- [Opportunity or threat? Public attitudes towards EU freedom of movement](#)
- [The Abuse Clause and Freedom of Expression in the European Human Rights Convention: An Added Value for Democracy and Human Rights Protection?](#)
- [Atlas of European Values](#)

DEMOCRACY

“THE FUNCTIONING OF THE EU IS FOUNDED ON REPRESENTATIVE DEMOCRACY. A EUROPEAN CITIZEN AUTOMATICALLY ENJOYS POLITICAL RIGHTS. EVERY ADULT EU CITIZEN HAS THE RIGHT TO STAND AS A CANDIDATE AND TO VOTE IN ELECTIONS TO THE EUROPEAN PARLIAMENT. EU CITIZENS HAVE THE RIGHT TO STAND AS A CANDIDATE AND TO VOTE IN THEIR COUNTRY OF RESIDENCE, OR IN THEIR COUNTRY OF ORIGIN.”

WHAT DOES THIS MEAN?

Democracy means that citizens have a say in how their country is run and that decisions are made through a fair and transparent process. This includes the right to vote and the ability to hold elected officials accountable.

DID YOU KNOW?

The Nobel Peace Prize for 2012 was awarded to the European Union (EU). The union and its forerunners have for over six decades contributed to the advancement of peace and reconciliation, democracy and human rights in Europe.

FURTHER INFORMATION

The EU operates as a representative democracy and a European citizen automatically enjoys political rights. Every adult European citizen has the right to stand as a candidate, as well as vote in elections to the European Parliament. Respect for political rights and a shared democracy in European territory add legitimacy and make political decisions binding (Christopher Lord, 2021).

LINKS

- [Defending Democracy within the EU](#)
- [The European Neighbourhood Policy and the Democratic Values of the EU](#)
- [Democracy through Technocracy? Reflections on Technocratic Assumptions in EU Democracy Promotion Discourse](#)

EQUALITY


“EQUALITY IS ABOUT EQUAL RIGHTS FOR ALL CITIZENS BEFORE THE LAW. THE PRINCIPLE OF EQUALITY BETWEEN WOMEN AND MEN UNDERPINS ALL EUROPEAN POLICIES AND IS THE BASIS FOR EUROPEAN INTEGRATION. IT APPLIES IN ALL AREAS. THE PRINCIPLE OF EQUAL PAY FOR EQUAL WORK BECAME PART OF THE TREATY OF ROME IN 1957.”

WHAT DOES THIS MEAN?

Equality means that every person is treated fairly and has the same opportunities in life, regardless of gender, race, ethnicity, religion, or sexual orientation. This includes equal access to education, employment, and other opportunities.

DID YOU KNOW?

Europeans consider the most important gender inequality to be violence against women (48%), closely followed by the pay gap (43%). Trafficking in women and prostitution comes in third place with 36%. (European Parliament, 2023).



BEING FREE
THAT'S WHAT
WHEN YOU ARE
NEXT

FURTHER INFORMATION

Equality is a core value of the European Union. It generates a shared concern and respect for human dignity. Equality also means participation by all in economic, social and cultural life as well as the acceptance of diversity. An equal society is a society where all people and social groups flourish by ensuring the equal treatment of all citizens. Ombudspersons are champions for the core EU value of equality and defenders of the right to non-discrimination (EQUINET, 2023).

Gender equality is a significant aspect of equality and consists of equal economic independence for women and men, closing the gender pay gap, advancing gender balance in decision-making, ending gender-based violence, and promoting gender equality within the borders of the EU in general. The principle of equal pay for work was established in 1957 by the Treaty of Rome (European Commission, 2023).

Challenges to equality could be considered social and economic issues such as stereotypes that exist in contemporary societies and persistent prejudice and discrimination against certain social groups. Additionally, income and wealth inequality, unequal access to health services or lack of work or educational opportunities challenge the value of equality. Finally, inequality is a threat to social inclusion and welfare (United Nations, 2018).

LINKS

- [International Women's Day 2021: "I urge all women to fight together for equality and justice"](#)
- [The European Union and the value of gender equality](#)
- [Assessing Equal Opportunities in the European Union](#)

RULE OF LAW

THE EU IS BASED ON THE RULE OF LAW. EVERYTHING THE EU DOES IS FOUNDED ON TREATIES, VOLUNTARILY AND DEMOCRATICALLY AGREED BY ITS EU COUNTRIES. LAW AND JUSTICE ARE UPHELD BY AN INDEPENDENT JUDICIARY. THE EU COUNTRIES GAVE FINAL JURISDICTION TO THE EUROPEAN COURT OF JUSTICE - ITS JUDGMENTS HAVE TO BE RESPECTED BY ALL.

WHAT DOES THIS MEAN?

The rule of law means that everyone, including government officials, must abide by the law and be held accountable for their actions. This ensures that no one is above the law and that justice is applied equally to all.

DID YOU KNOW?

The EU has legislation on food contact materials. It aims to improve food safety and public health, supporting the use of innovative and sustainable packaging solutions and contributing to food waste reduction (European Commission, 2022).

FURTHER INFORMATION

The European Union is founded on the principles of liberty, democracy, respect for human rights and fundamental freedoms, and the rule of law.

Rule of law guarantees the effective respect of fundamental rights and values, allows the application of European law and contributes to a safe and structured environment for investments (European Commission, 2023). The rule of law is one of the fundamental values upon which the EU is based. Treaties are binding agreements between EU member countries and integral aspects of EU law. They set out mutually accepted and agreed objectives, rules for EU institutions, how decisions are made and the relationship between the EU and its member countries (European Commission, 2023).

The European Court of Justice ensures that European law is interpreted and applied the same way in every EU country and settles legal disputes between Member States. Also, individuals, companies or organizations may appeal to the European Court of Justice in case their rights are violated (European Union, 2023).

LINKS

- [Monitoring and Enforcement of the Rule of Law in the EU: Rhetoric and Reality](#)
- [New Horizons for the Rule of Law Within the EU](#)
- [The Rule of Law as a Constitutional Principle of the European Union](#)

HUMAN RIGHTS

HUMAN RIGHTS ARE PROTECTED BY THE EU CHARTER OF FUNDAMENTAL RIGHTS. THESE COVER THE RIGHT TO BE FREE FROM DISCRIMINATION BASED ON SEX, RACIAL OR ETHNIC ORIGIN, RELIGION OR BELIEF, DISABILITY, AGE OR SEXUAL ORIENTATION, THE RIGHT TO THE PROTECTION OF YOUR PERSONAL DATA, AND THE RIGHT TO GET ACCESS TO JUSTICE.

WHAT DOES THIS MEAN?

Human rights are the basic rights and freedoms that every person is entitled to simply because they are human. These include the right to life, liberty, and security; freedom from torture and slavery; freedom of thought, conscience, and religion; and the right to a fair trial.

DID YOU KNOW?

Eight countries already use the European Disability Card a voluntary system of mutual recognition of disability status and some associated benefits. The card ensures equal access to benefits across borders for persons with disabilities, mainly in culture, leisure, sport and transport (European Commission, 2023).

FURTHER INFORMATION

The European Union is based on a strong commitment to promote and protect human rights, democracy and respect for law. Human rights are at the core of EU relations with citizens, other countries and regions. Part of EU policy is to promote the rights of women, children, minorities and displaced persons and oppose discrimination and social exclusion (European Union, 2023).

The basic principles on which human rights are based are:

- They are universal and absolute
- They are interdependent and indivisible
- They are equal and non-discriminatory
- They constitute both rights and obligations

Some of the social issues that prevent the complete and effective implementation of human rights in modern societies are poverty, discrimination, democracy deficits and political instability. Apart from EU law and binding treaties, the role of civil society is important in cases of violations of human rights (United Nations Population Fund, 2005).

LINKS

- [Definition of an Environmental Right in a Human Rights Context](#)
- [Universal Human Rights in Theory and Practice](#)
- [International Human Rights](#)

WHAT DO THE EU VALUES HAVE TO DO WITH ME?

As young people, you may be wondering what the EU values have to do with your everyday life. While you may not be directly involved in EU decision-making or policy implementation, the EU values can have a significant impact on your life, both now and in the future.

THE EU VALUES AFFECT YOUR RIGHTS AS A CITIZEN

The EU is committed to protecting the human rights of all individuals, including young people. This means that you have the right to education, healthcare, and a safe and healthy environment. The EU also promotes equal opportunities for all, regardless of gender, ethnicity, or social background. By upholding these values, the EU is working to ensure that you have the same opportunities and rights as everyone else.

THE EU VALUES AFFECT YOUR OPPORTUNITIES FOR THE FUTURE

The EU is committed to promoting social and economic development, both within its member states and in the wider world. This means that the EU is working to create opportunities for young people to succeed in their careers and achieve their goals. For example, the EU funds programs that support education, entrepreneurship, and innovation, which can help young people develop new skills and pursue their passions.

THE EU VALUES AFFECT YOUR ENVIRONMENT

The EU is committed to promoting sustainability and protecting the environment. This means that the EU is working to create a cleaner, healthier, and more sustainable world for future generations. The EU funds research and innovation in areas such as renewable energy and circular economy, which can help to reduce carbon emissions and promote sustainable development.

THE EU VALUES AFFECT YOUR ABILITY TO TRAVEL AND EXPLORE THE WORLD

The EU is committed to promoting freedom of movement and cultural exchange. This means that you have the opportunity to travel and study in other EU countries, learn new languages, and experience different cultures. By promoting cultural exchange and understanding, the EU is working to create a more open and tolerant society.

Think

- Which of the 6 values did you already know?
- Name those that you enjoy in your everyday life!
- Can you give examples of their violation?

ENGAGING WITH THE EU VALUES

It's important for young people to understand the EU values because they form the foundation of a just and inclusive society. By upholding these values, we can ensure that everyone has the opportunity to live a fulfilling life and contribute to the common good. Here are some practical and interactive examples of activities you can use. These practical examples can help to bring the values to life and make them more relatable and applicable to the youth's everyday lives.

HUMAN DIGNITY

You can start by asking the youth to brainstorm examples of situations where people's dignity may be compromised, such as poverty, discrimination, or inequality. Then, they can discuss how these issues can be addressed and what actions they can take to promote dignity and respect for all.

QUESTIONS TO ASK TO ENGAGE IN A CONVERSATION

- How can we ensure that everyone is treated with respect and dignity in our society?
- How can we support those who are marginalized or disadvantaged?

FREEDOM

You can use interactive activities such as role-playing or group discussions to explore the concept of freedom, and how it can be balanced with the needs of the community. For example, they can ask the youth to consider scenarios where individual freedoms may conflict with the greater good, such as wearing masks during a pandemic.

QUESTIONS TO ASK TO ENGAGE IN A CONVERSATION

- What does freedom mean to you?
- Are there any limits to freedom, and if so, what are they?
- How can we balance individual freedom with the needs of the wider community?

DEMOCRACY

You can encourage the youth to participate in mock elections or voting exercises to help them understand the importance of democracy and the role of citizens in the decision-making process. They can also discuss the importance of peaceful protests and ways to hold elected officials accountable.

QUESTIONS TO ASK TO ENGAGE IN A CONVERSATION

- How can we ensure that everyone's voice is heard in the decision-making process?
- How can we hold our elected officials accountable for their actions?
- Are there any challenges to democracy that we need to be aware of?

EQUALITY

You can use case studies or real-life examples to illustrate the importance of equality and the impact of discrimination on individuals and society. The group can also explore ways to promote equality, such as through education, policy changes, or community outreach.

QUESTIONS TO ASK TO ENGAGE IN A CONVERSATION

- How can we work towards a more equal society?
- What are some of the barriers that prevent people from having equal opportunities, and how can we address them?
- How can we celebrate diversity while still striving for equality?

RULE OF LAW

You can use examples of legal cases or current events to illustrate the importance of the rule of law and the consequences of not following it. The group can also discuss the role of law enforcement, the court system, and the responsibility of citizens to follow the law.

QUESTIONS TO ASK TO ENGAGE IN A CONVERSATION

- Why is the rule of law important in a democratic society?
- How can we ensure that everyone is held accountable for their actions, regardless of their position or status?
- What are some of the consequences of not following the rule of law?

HUMAN RIGHTS

You can use interactive activities such as small group discussions, debates, or role-playing exercises to help youth understand the importance of human rights and the challenges to protecting them. You can also encourage the youth to get involved in human rights campaigns or initiatives in their community.

QUESTIONS TO ASK TO ENGAGE IN A CONVERSATION

- What are some of the basic human rights that everyone should have?
- How can we ensure that these rights are protected?
- Are there any challenges to protecting human rights, and if so, what are they?



THE POWER OF MUSIC

Music has the power to inspire, connect, and transform people in ways that few other things can. It has the power to evoke emotions, connect people from different backgrounds, and convey powerful messages. Music can be used as a tool for learning, advocacy for social change and the promotion of important messages and values.

- ➔ It is a universal form of communication that can bring people together and create a sense of unity.
- ➔ Music has the ability to touch people's hearts and minds.
- ➔ Music has the power to move us and inspire us to action.
- ➔ Music can help youth appreciate the cultural richness and diversity of the EU and promote intercultural dialogue.
- ➔ It also promotes creativity and collaboration, as we work together to create and perform music.

THE POTENTIAL AND POSSIBILITY

Music has a wide range of benefits and assets when it comes to health and well-being, empowerment, learning, self- and artistic expression, civic engagement, and the promotion and advocacy of ideas and values. In this chapter, we will explore the power of music and how it can be used to promote EU values. We will also look at some of the benefits of using music as a tool for learning and advocacy. Where music has the potential to inspire and mobilize youth towards positive change.

MUSIC AS A UNIVERSAL LANGUAGE

One of the most remarkable things about music is its ability to transcend language and cultural barriers of age, gender, race, religion, and nationality.

Music can communicate complex emotions and ideas in a way that words alone cannot. It can help us to connect with others and express ourselves in deeply meaningful ways. Even if you don't understand the lyrics or know the cultural background of a particular song, you can still be moved by its melody, rhythm, and harmonies.

This universality of music makes it an ideal tool for promoting EU values, which are shared by people from different countries, cultures, and backgrounds. Through music, we can create a common ground where people can connect and share their experiences and perspectives.



MUSIC AS A TOOL FOR SOCIAL CHANGE

Throughout history, music has been used as a powerful tool for social change. From protest songs to anthems of hope and resilience, music has inspired and mobilized people to stand up for their rights and advocate for a better future.

Many artists use their music to share messages of hope, love, and acceptance, and to encourage their audiences to take action on important issues. Through music, young people can learn about important values such as human rights, equality, and dignity, and be inspired to become active citizens.

In the context of EU values, music can be used to promote important messages such as respect for human rights, equality, and solidarity. By creating songs that highlight these values and the challenges that people face in upholding them, we can raise awareness and inspire action.

MUSIC AS A TOOL FOR LEARNING

Music has many benefits as a tool for learning. It engages our emotions, which can help us to remember and internalize information more effectively.

As a tool for learning, music can help youth understand complex concepts and ideas in a fun and engaging way. Through music, young people can learn about the values and principles that underpin the European Union, such as democracy, human rights, freedom, and the rule of law. Through music, young people can learn about these values in a way that is engaging, inspiring, and accessible. Music can help to bring these values to life and can help young people to understand how they apply them in real-world situations. Whether it is through the lyrics of a song, the rhythm of a beat, or the emotions conveyed in a melody, music can help young people connect with these values and understand their importance.



DID YOU KNOW?

Music fosters skills on a range of different levels such as music skills, cross-curricular skills and general success-in-life skills (Zach VanderGraaff, 2021).

Music Skills:

- ➔ Development of beat awareness, rhythm, melody, harmony and expression skills.

Cross-Curricular:

- ➔ Fostering reading skills and fluency, enrichment of vocabulary and development of mathematical skills, as well as skills in history, culture and the physical field.

Life-Long Skills:

- ➔ Fostering empathy, emotional awareness, determination and organizational skills as well as discipline, critical thinking and social skills.

“Music for music’s sake is fine and so is music for academia’s sake. But music for life’s sake goes to the heart of music’s true power”

(Van de Graaff, 2021)

MUSIC AS A TOOL FOR ADVOCACY

Music can also be a powerful tool for advocacy. It has the power to raise awareness about social and political issues and inspire action towards positive change. Through music, youth can express their opinions and concerns and advocate for their rights and the rights of others.

Music has a unique ability to capture the attention of people and inspire them to action. It can be used to raise awareness about important issues, to mobilize people to participate in civic engagement, political participation, and social justice.

BENEFITS OF MUSIC FOR HEALTH AND WELL-BEING

Furthermore, music can promote mental and emotional well-being. It can serve as a form of therapy, helping youth cope with stress, anxiety, and depression. It can also foster creativity and self-expression, allowing young people to explore their talents and passions.

DID YOU KNOW?

- ➔ Music stimulates more parts of the brain than any other human function. That's why there is so much potential in music's power to change the brain and affect the way it works. (Mannes, 2013).
- ➔ Music therapy is also used to enhance treatments for a variety of illnesses and diseases, such as depression, stress, anxiety, pain management and enhancement of brain functions. (NorthShore University Health System, 2022).
- ➔ Music can trigger dopamine, the happiness hormone. The dopamine released while listening to music can produce positive emotions.

THE NEGATIVE EFFECTS

Music is a powerful medium that can influence our emotions, thoughts, and behavior. It has the ability to bring people together, inspire change, and create social awareness. At the same time, music can also have negative effects, particularly when it comes to promoting unhealthy behavior and values.

PROMOTION OF NEGATIVE BEHAVIOR

Music has been known to promote negative behavior and values in young people, especially when it comes to the use of drugs, alcohol, and violence. Many popular songs today contain lyrics that glorify drug and alcohol use, sexual promiscuity, and criminal behavior. This type of music can be harmful to young people, as it can encourage them to engage in unhealthy and dangerous activities. In addition, some music videos and performances can also contain explicit content that may be inappropriate for young audiences.

DID YOU KNOW?

Drill music, a subgenre of rap music, is also an example of how music is used to communicate violence towards the police and other gangs. Research also suggests that sexual-aggressive song lyrics influence people's thoughts, emotions and behaviors towards the same or opposite sex. This is the case in pop, rap or contemporary rock; it's not about the music style but the content music holds. Also, people with symptoms of depression tend to be attracted to sad music but report feeling more depressed after listening to it (Marinkovic, 2021).

MUSIC AS A TOOL FOR PROPAGANDA

Music can also be used as a tool for propaganda, as it can be used to spread hate and promote divisive messages. Some political and social movements have used music to spread messages of intolerance and hate towards certain groups of people. This type of music can be dangerous, as it can contribute to the spread of misinformation and discrimination.

As a youth interested in using music to promote EU values, it is important to be aware of the messages in the music you listen to and promote.

DID YOU KNOW?

Infamous examples of how music has been used to promote "negative" causes, manipulate people and influence children and youth during wartime are the Hitler Youth and their Nazi propaganda songs during the second world war as well as child soldiers around the world, who have been brainwashed and induced to violence through songs and their lyrics.

American songwriter Ani DiFranco says, "Every tool is a weapon if you hold it right", or if you use it wrong.



MUSIC CAN HARM YOUR WELL-BEING

Regarding the negative effects of music on well-being, there are a few things worth noting:

- ➔ Prolonged exposure to loud music can lead to hearing loss, which can lead to long-term impact on one's quality of life
- ➔ The potentially distracting and reduced productivity, when listening to music while performing certain tasks, such as studying or working
- ➔ The triggering of bad memories while listening to certain songs. Some people simply cannot stand music and may even experience anxiety when listening to certain types of music due to their loudness, dynamics, or overall mood (Clark, 2020)
- ➔ Noise pollution

DID YOU KNOW?

Emotional stimuli like music, can alter how people judge other people's faces. People are more accurate at detecting happy faces than sad faces when listening to happy music and vice versa. This means that music can influence our emotional response to things, also in a negative way (Pavle Marinkovic (2021)).



CONCLUSION

In conclusion, music is a powerful tool that can be used to promote EU values, bring people together, and advocate for social change. However, it is essential to use music responsibly and be aware of its potential negative effects. It is important to be aware of the music we listen to and the content we consume daily. Music, along with the emotions and the meaning it carries helps us to see and interpret the world in a certain way which can lead to positive or negative behaviors. By using the power of music wisely, youth can make a positive impact on their communities and the world.

WHY MUSIC AND EU VALUES?

While many people seem to not know the EU values, it is crucial for European citizens to know and reflect on these core values. This is especially true in times of crisis, where many of these values are under threat.

While the focus in most European schools is on languages, math, science, and social studies, the EU values often do not find their place in school curricula. A programme like Songs for Change, which uses non-formal education to transmit skills and competences in relation to EU values, can fill in this gap in education and spread these values through music.

In this chapter, we will explore the importance of music and its relationship to European Union (EU) values. We will discuss how music can help promote these values and why it is essential for young people to engage with music as a means of personal growth and community building.

MUSIC AND THE EU VALUES

The EU values are the foundation of the EU, and they are reflected in the policies and actions of the EU institutions and member states. Music can play a significant role in promoting these values.

HUMAN DIGNITY:

Music can promote human dignity by allowing people to express themselves and their emotions freely. Music can be a means of healing and self-expression, particularly for those who have experienced trauma or discrimination. When people are given the opportunity to express themselves through music, it can help to restore their sense of dignity and self-worth.

FREEDOM:

Music can promote freedom by providing a space for creative expression and experimentation. Music allows people to explore new ideas and challenge conventional ways of thinking. It can be a platform for social and political activism, empowering people to speak out against injustice and oppression.

DEMOCRACY:

Music can promote democracy by bringing people together and encouraging them to engage in a collective experience. Music has the power to break down barriers and create a sense of community and shared identity. When people come together to play or listen to music, they are engaging in a democratic experience that promotes cooperation and mutual respect.

EQUALITY:

Music can promote equality by celebrating cultural diversity and providing a platform for underrepresented voices. Music has the power to bridge cultural divides and bring people together. When people come together to celebrate their differences through music, it promotes a culture of equality and inclusivity.

RULE OF LAW:

Music can promote the rule of law by encouraging respect for intellectual property rights and copyright laws. These laws protect the rights of creators and ensure that they are compensated for their work. When people respect these laws, it promotes a culture of fairness and respect for the rule of law.

HUMAN RIGHTS:

Music can promote human rights by raising awareness of issues and advocating for change. Music has historically been used as a tool for social and political activism, with artists using their music to raise awareness of issues such as civil rights, LGBTQI+ rights, and gender equality. Music can inspire people to take action and advocate for human rights.



Preparation, Implementation & Evaluation of a Workshop



Part 2.

SONGS FOR
CHANGE

THE ROLE OF THE TRAINER

As a trainer working with young people, you have an important role to play in promoting the values of the European Union (EU) and using music as a tool for learning and engagement. In this chapter, we will explore the key responsibilities of a trainer in leading workshops that focus on EU values and music.

UNDERSTANDING THE EU VALUES

Before embarking on a workshop on EU values, it is essential that you have a clear understanding of what these values are.

As a trainer, it is your responsibility to ensure that these values or one particular value are at the core of your workshop. You should ensure that participants understand what these values mean and how they are relevant to their lives. You can use interactive and participatory methods to engage participants in exploring and understanding these values.

USING MUSIC AS A TOOL FOR LEARNING

As a trainer, you should consider how you can incorporate music into your workshop. You can use music to create a positive and inclusive atmosphere, facilitate group bonding, and introduce the theme of EU values. You can also use music to encourage participants to reflect on their own values and how they relate to the values of the EU.



CREATING A SAFE AND INCLUSIVE SPACE

Creating a safe and inclusive space is essential for any youth workshop. As a trainer, you should create an environment where all participants feel comfortable to express themselves and share their opinions. You should ensure that everyone is treated with respect and that there is no discrimination or harassment.

To create a safe and inclusive space, you should establish clear ground rules and expectations for behavior. You should also be mindful of the diversity of your group and ensure that your workshop is accessible to everyone. You can use a variety of methods to ensure that everyone's voice is heard, including small group discussions, pair work, and plenary sessions.

FACILITATING LEARNING AND REFLECTION

As a trainer, your role is to facilitate learning and reflection. You should use a variety of methods to engage participants and encourage them to reflect on their own values and experiences. You should also encourage participants to share their perspectives and learn from each other.

To facilitate learning and reflection, you can use a range of interactive and participatory methods. You can also use reflective exercises to help participants process their learning through music and apply it to their own lives.

EVALUATION AND FOLLOW-UP

As a trainer, it is important to evaluate the workshop and plan for follow-up activities. Evaluation is essential to ensure that the workshop meets its objectives and to identify areas for improvement. You should also plan follow-up activities to ensure that the learning continues beyond the workshop.

To evaluate the workshop, you can use a range of methods, such as feedback forms, group discussions, and individual interviews. You should also plan follow-up activities, such as online discussion groups, further workshops, or community events, to ensure that the learning is sustained.

Brings participants in contact with music and motivates them to develop their skills in writing lyrics, sound production and editing.

Focuses on the principles of inclusion, respect and diversity and spreads European values through music.

Empowers participants and inspires them, helps them to think critically and find solutions.

Uses understandable language and tries to integrate all participants taking into consideration their individual strengths and capabilities

Creates a safe environment and strengthens the bonds between group members, while maintaining control of activities.

Is reflexive and takes into account the suggestions and ideas of students, which promotes knowledge sharing.

Tip:

Be yourself: Create your own methodological toolkit!

- ➔ Be authentic
- ➔ Push yourself
- ➔ What you stand for comes with strength
- ➔ Practice your toolkit
- ➔ Train your musicianship and creativity
- ➔ Cognitive understanding after bodily experience
- ➔ Discussion facilitation and group processes

PREPARATION - BEFORE

FROM IDEA TO CONCEPT: IMPLEMENTING A SONGS FOR CHANGE WORKSHOP

If you are a trainer interested in implementing a workshop on EU values that uses music as a tool for engagement and learning, you need to start with a strong idea and develop it into a clear concept. In this chapter, we will guide you through the process of transforming your idea into a concept for a Songs for Change workshop.

- 1 IDENTIFY YOUR OBJECTIVES
- 2 MEETING THE NEEDS OF THE PARTICIPANTS
- 3 PLAN YOUR ACTIVITIES
- 4 CHOOSE YOUR THEME AND MESSAGE
- 5 PLAN YOUR PRODUCTION
- 6 RECRUITMENT
- 7 TIME & PLACE
- 8 PARTICIPANT LIST
- 9 CONSENT AGREEMENT
- 10 EVALUATE AND FOLLOW UP

THE TRAINER'S WORKSHOP PLANNING SHEET & TIMELINE CAN HELP YOU (SEE PAGE 121)



1 IDENTIFY YOUR OBJECTIVES

The first step in developing a concept for your workshop is to identify your objectives:

- What do you want your participants to learn and achieve through this workshop?
- What are the key messages and themes that you want to convey through the songs they will write and record?

Answering these questions will help you clarify your goals and ensure that the workshop is focused and effective.

Your objectives should be SMART (specific, measurable, achievable, relevant, and time-bound) and should align with the EU values and the overall theme of the workshop.

2 MEETING THE NEEDS OF THE PARTICIPANTS

In order to create an effective Songs for Change workshop, it is important to understand the needs and interests of the target group. This will help you design activities that are relevant, engaging, and accessible to all participants.

When working with young people, it is important to create a safe and supportive learning environment that promotes creativity, critical thinking, and collaboration. You can use icebreakers, team-building activities, and games to help participants feel comfortable and engaged.

You should also consider the musical abilities and preferences of the participants. Some participants may have prior experience with songwriting and composition, while others may be new to the process. You can provide basic instruction and guidance to those who are less experienced, and challenge those who are more advanced with more complex tasks.

PRE-EVALUATION OF PARTICIPANTS:

Conducting a pre-evaluation of the participants is an important step in implementing a Songs for Change workshop. By assessing their prior knowledge and skills, as well as their expectations and goals, you can create a customized and engaging learning experience that promotes EU values and positive change through music.

Make sure to explain the purpose and importance of the pre-evaluation to the participants, and ensure that their personal information is kept confidential and secure. You can also use the results of the pre-evaluation to adjust your workshop activities and ensure that they meet the needs and expectations of the participants.

3 PLAN YOUR ACTIVITIES

Once you have identified your objectives, you can begin planning your activities. The Songs for Change workshop should involve a variety of activities that engage participants in the creative process. You can find a range of tools and activities in part 3 of this toolkit:

- Warm-up/energizer/ ice-breaking activities
- Contentwise activities
- Listening exercise
- Voice exercise
- Exercise with instruments

It is important to design your activities to be interactive and engaging and to ensure that they are accessible to all participants regardless of their musical background or ability.

To structure your Songs for Change workshop, you can divide it into several sessions or modules that focus on different aspects of music creation and the EU values. Make sure to adjust the structure and activities based on the participants' needs and abilities, and to provide a positive and supporting learning environment throughout the workshop.

Tips:

- Structure the days or the sessions with a theme
- One session should not last longer than 90min

4 CHOOSE YOUR THEME AND MESSAGE

The theme and message of your Songs for Change workshop should align with the objectives and EU values. You can choose a theme that is relevant to the participants' lives, such as climate change, social justice, or gender equality. You can also choose a theme that is related to the EU's policies and initiatives, such as the European Green Deal or the European Youth Strategy.

The message of your song should be clear, inspiring, and aligned with the EU values. It should reflect the participants' voices and experiences and should be designed to promote positive change.

5 PLAN YOUR PRODUCTION

Once you have developed your concept and identified your activities, it is time to plan your production. This includes selecting your equipment, designing your recording space, and planning your post-production.

You should ensure that your equipment is appropriate for your needs and that your recording space is conducive to creativity and collaboration. You can also plan to work with a professional recording engineer or music producer to help you achieve the best possible sound quality.

6 RECRUITMENT

Once you have developed your concept and planned your activities, it is time to recruit participants. You can advertise your workshop through social media, local youth organizations, schools, or community centers. You should provide clear information about the objectives, theme, and activities of the workshop, as well as any eligibility criteria or requirements.

It is important to ensure that the participants are diverse in terms of age, gender, cultural background, and musical ability. This will create a more inclusive and dynamic learning environment and help participants learn from each other.

7 TIME & PLACE

Choosing the right time and place for your Songs for Change workshop is crucial for its success. You should consider factors such as the availability of participants, the accessibility of the venue, and the availability of equipment and resources.

The workshop should be held in a safe and welcoming environment that is conducive to creativity and collaboration. You can choose a venue such as a community center, a music studio, or a school auditorium. The duration of the workshop should also be appropriate for the objectives and activities, and should not exceed the attention span and energy levels of the participants.

8 PARTICIPANT LIST

Once you have recruited participants for your Songs for Change workshop, it is important to create a participant list. This will help you keep track of who will be attending the workshop and ensure that you have enough resources and equipment for everyone.

Your participant list should include the following information for each participant:

- ➔ Name
- ➔ Age
- ➔ Gender
- ➔ Contact information (email, phone number, address)
- ➔ Musical ability (beginner, intermediate, advanced)
- ➔ Any special needs or accommodations required

You can use a spreadsheet or an online tool such as Google Forms to create your participant list. Make sure to keep the information confidential and secure, and only use it for the purposes of the workshop.



9 CONSENT AGREEMENT

Before the workshop begins, it is important to obtain a consent agreement from each participant or their legal guardian if they are under 18 years old. This agreement will ensure that participants understand the objectives, activities, and potential risks of the workshop, and give their consent to participate and use images, voice, and recordings of participants.

Your consent agreement should include the following information:

- ➔ The name and contact information of the trainer
- ➔ The objectives and activities of the workshop
- ➔ The duration and location of the workshop
- ➔ Any equipment or resources that will be used
- ➔ Any potential risks or hazards of the workshop
- ➔ The right to withdraw from the workshop at any time
- ➔ The use of participant's image and/or voice in recordings or public performances
- ➔ The right to access and request the deletion of personal information

You can create your consent agreement as a separate document or include it as part of your participant registration form. Make sure to provide a clear explanation of each item and answer any questions that participants may have.

10 EVALUATE AND FOLLOW UP

After your Songs for Change workshop, it is important to evaluate its effectiveness and plan follow-up activities. Evaluation will help you assess whether you achieved your objectives and identify areas for improvement. You can use feedback forms, group discussions, or individual interviews to gather feedback from participants.

Follow-up activities can include sharing the recorded songs online, organizing a public performance or exhibition, or planning future workshops to continue the learning process.

INFO/ HELPING WORKSHEETS:

- ➔ Blank worksheet for creating a timeline
- ➔ Filled out timeline Annex A
- ➔ Template activities



IMPLEMENTATION - DURING

Now that you have developed your concept, recruited participants, and obtained their consent, it is time to implement your Songs for Change workshop. This chapter will provide guidance on how to implement your workshop and ensure a successful and impactful learning experience for the participants.

THE STRUCTURE OF A MULTI-DAY WORKSHOP

PART 1: LAND

- ➔ Landing in the space
- ➔ Getting to know each other
- ➔ Opening the room

PART 2: GROUND

- ➔ Who are the people/ participants in the room?
- ➔ Deepening the connection
- ➔ Getting a better picture of the group
- ➔ Building stability, safety and trust

PART 3: BOND

- ➔ The creativity is flowing
- ➔ Giving more responsibility to the group
- ➔ Emotions flow; emotions are coming up from past days
- ➔ The group is starting to become “us”
- ➔ The connection is evolving more through creativity and emotions
- ➔ Discovering and relating to the environment

PART 4: CREATE

- ➔ It's all about courage; challenging yourself; challenging each other; giving your best
- ➔ Time to create (Session where the song is rehearsed)

PART 5: SHARE

- ➔ The outcome will be presented
- ➔ Sharing, connecting
- ➔ Perspective for the future
- ➔ Closing



INTRODUCTION & ICEBREAKER

The first session of your workshop should include an introduction to the trainer, the workshop theme, and the objectives and activities. You can also use icebreaker activities to create a positive and collaborative learning environment and encourage participants to get to know each other.

Your introduction and icebreaker can include the following elements:

Welcome and introductions: You can welcome the participants and introduce yourself as the trainer. You can also ask participants to introduce themselves and share their musical interests and experiences.

INVITATION/ OPEN THE ROOM:

Start with some music or musical energizer

Example:

- ➔ The trainer starts with a rhythm and invites participants to join
- ➔ Putting background music to fit the atmosphere in the room

Tip:

Music often breaks the silence. We recommend not starting with sitting down on chairs and instead engaging right from the beginning with participants' bodies, voices, and sounds.

CLEARLY DEFINED ROLES ABOUT RESPONSIBILITIES:

Transparency about power positions/self-critical of own position

Example:

Trainer: "I am here to share the framework and thoughts to move the group forward"

Introduce the team of trainers/people in the room:

- ➔ Why am I here?
- ➔ What is my role?
- ➔ Which methods do I use?

CHECK-IN:

Everyone has the possibility to address needs and feelings. Knowing the state and mood of your participants, allows you to align the program accordingly and be thoughtful in interactions.

Example:

- ➔ How are you here today?
- ➔ What do you want the group to know about you today?

GROUND RULES:

Agree with your group on certain rules: You can come up with the most 3 important rules for you as a trainer and ask participants if anything is missing or if they would like to add something:

Example:

"I suggest that:

- ➔ we are present
- ➔ we are here to learn, experiment and try out
- ➔ we use heads, hands and hearts
- ➔ confidentiality"



CREATING HAND SIGNALS:

Hand signals can reduce interruptions, allow time to consider ideas and boost the engagement of participants. Get creative with your group and decide on the hand signals you need:

Example to create signals for:

- ➔ “I agree” or “sounds good”
- ➔ I want to contribute to the conversation/discussion
- ➔ Language (need of translation)
- ➔ I need a break

Tip: Clearly demonstrate and practice the hand signals a couple of times at the start of the session and encourage participants to comfortably use them.

Workshop theme and objectives:

You can explain the workshop theme and objectives, and how they relate to EU values and positive change. You can also provide examples of how music can be used to express ideas and emotions, and how it can bring people together.

NAMING YOUR INTENTION FOR THE SESSION/ WORKSHOP DAY:

Example:

“The intention for today's session is to explore how to write songs that translate the EU values into emotional resources for action.”

Tip: Write your intention visibly on a flipchart or board so that it will be present with you and the group for the day(s).

OBJECTIVES & EXPECTATIONS:

Getting an overview of the expectations of participants:

Example:

- ➔ What's the best/worst thing that can happen?
- ➔ What is your wish? What do you want to take with you?
- ➔ What is your contribution?

TIMING:

Give participants structure and guidance about your agenda/sessions/breaks: What can they expect?

Example:

“We will be together from xy am to xy pm.”

“Along the way, we will have two breaks”

Tip: It's great if you can visualize your agenda and hang it somewhere in the room so that participants can check on it anytime.

Icebreaker activity: You can use an icebreaker activity such as a group discussion, game, or music improvisation to get participants to know each other and break the ice. This can also help identify any common interests or musical styles among the participants.

INSPIRATION

You can find icebreaking/warm-up activities in part 3 of the toolkit.

Make sure to provide a clear and engaging introduction and icebreaker, and encourage participants to ask questions and share their thoughts and ideas.

LEARNING ACTIVITIES

The main part of your workshop should include a series of learning activities that thematize EU values and positive change through music. Your activities can include the following elements:

Learning Objectives: You can provide clear learning objectives for each activity, and explain how they relate to the workshop theme and objectives.

Group work: You can organize participants into small groups to work on specific activities, such as writing lyrics, composing melodies, or recording performances. This can also encourage collaboration and creativity.

Feedback and reflection: You can provide feedback and guidance on participants' work, and encourage them to reflect on their progress and learning. This can help identify areas for improvement and celebrate achievements.

Peer evaluation: You can encourage participants to provide feedback and support to each other, and to evaluate each other's work based on specific criteria. This can also promote a sense of community and shared responsibility.

Make sure to provide clear instructions and guidance for each activity, and to adjust the pace and difficulty level based on the participants' needs and abilities. You can also use a variety of teaching methods, such as demonstrations, group discussions, or individual coaching, to cater to different learning styles.

INSPIRATION**→ LEARNING ACTIVITIES:**

You can find learning activities in part 3 of the toolkit. They are divided into the following categories:

1. Warm-up/energizers (pages 53-63)
2. Contentwise (EU values) (pages 64-80)
3. Listening exercise (pages 81-93)
4. Voice exercises (pages 94-103)
5. Exercises with instruments (pages 104-115)

→ TIPS FOR TRAINERS/ METHODS FOR IMPLEMENTATION WITH A GROUP:

You can find further material tips, activities and methods in the Song Creation Series regarding the following topics.

- Songwriting
- Song composing
- Song recording
- Collaborative online music-making

→ WEBINARS**→ VIDEO PRODUCTION TUTORIALS****CLOSING & EVALUATION**

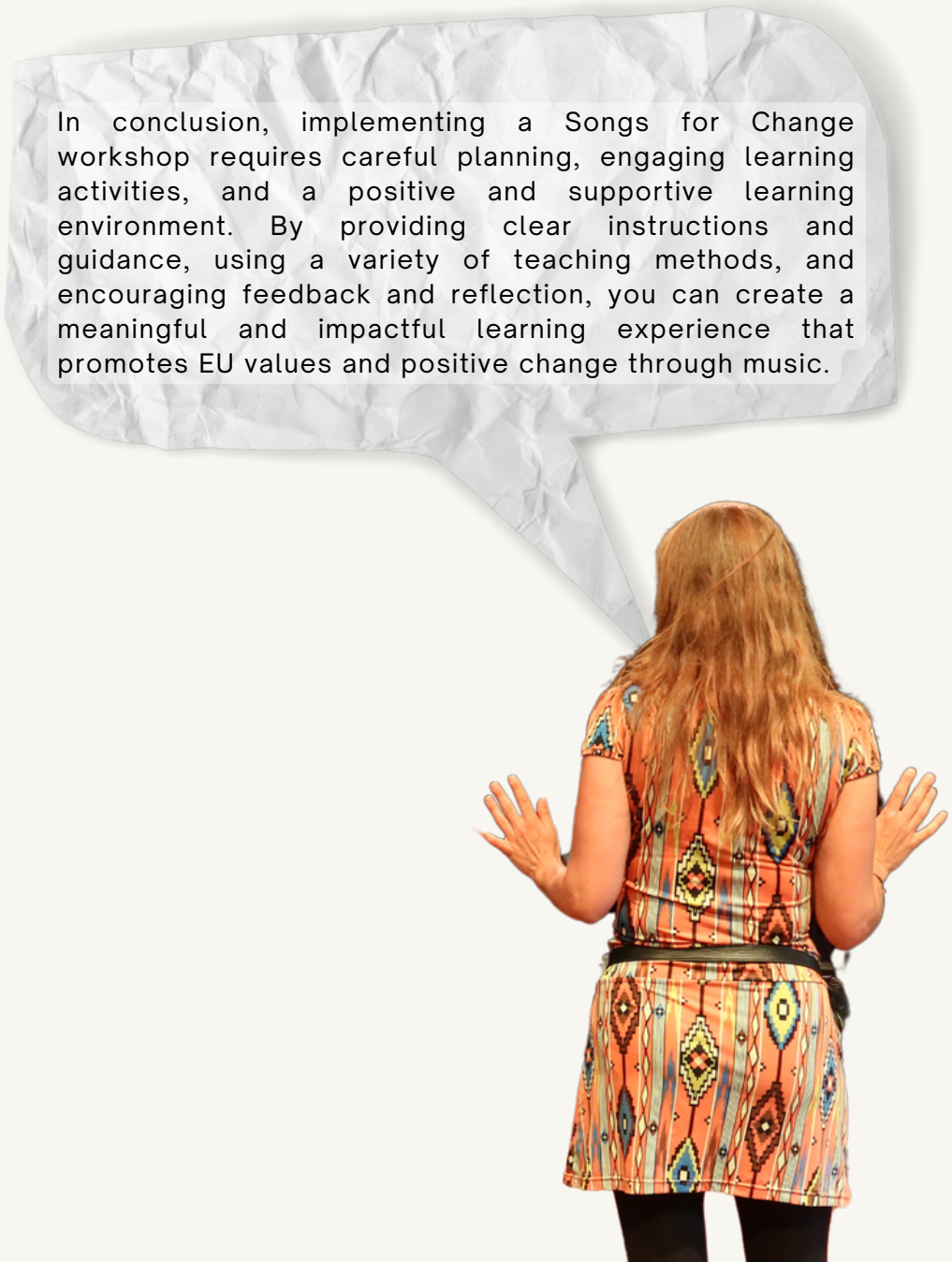
The last session of your workshop should include a closing and evaluation that summarizes the participants' achievements and encourages them to continue their musical and personal growth. Your closing and evaluation can include the following elements:

Recap and celebration: At the end of the workshop, it's important to take some time to recap the main themes and objectives of the workshop. You can highlight the different activities that participants engaged in and how these activities were related to the workshop's overall goals. It's also a great time to celebrate everyone's hard work and accomplishments. You can also provide certificates or awards for outstanding work.

Future goals and commitments: You can encourage participants to reflect on their learning and set future goals and commitments, such as creating a new musical piece, attending a music competition, or promoting EU values in their community through presenting their songs. Encouraging participants to set realistic and achievable goals can help them stay motivated and engaged in promoting EU values through music. By providing resources and support, such as online tutorials or networking opportunities, you can help participants achieve their goals and continue to grow as musicians and advocates for EU values.

Feedback and evaluation: Collecting feedback and evaluation from participants is important to help you improve future workshops and activities. You can provide a feedback form or survey for participants to fill out. Make sure to ask open-ended questions that encourage participants to share their thoughts and feelings about the workshop. You can also include questions that ask for feedback on specific aspects of the workshop, such as the pace, the activities, or the trainer. Be sure to thank participants for their honest feedback, and assure them that you will take their suggestions into account when planning future workshops.

By taking the time to recap, celebrate, and reflect on the workshop, you can help participants feel a sense of accomplishment and pride in what they have achieved. By collecting feedback and evaluations, you can improve your workshops in the future, and by following up with participants, you can continue to engage them in promoting EU values through music.



In conclusion, implementing a Songs for Change workshop requires careful planning, engaging learning activities, and a positive and supportive learning environment. By providing clear instructions and guidance, using a variety of teaching methods, and encouraging feedback and reflection, you can create a meaningful and impactful learning experience that promotes EU values and positive change through music.

NEXT STEPS/ FOLLOW UP/ EVALUATION - AFTER

WHAT HAPPENS AFTER THE WORKSHOP?

As a trainer, you put a lot of time, effort, and passion into creating and implementing your workshop. You want to ensure that your participants have a positive experience and gain the skills and knowledge they need to promote EU values through music. But what happens after your workshop is over?

NEXT STEPS:

The truth is that the impact of your workshop extends far beyond the final day of the event. Your participants will take the skills and knowledge they gained and apply them to their lives and communities in ways you may never even see or hear about.

IDEAS:

Promote EU values in their community:

Participants can commit to promoting EU values in their community through music. They can organize concerts or events that showcase music from different cultures or write and perform songs that promote messages of inclusion, diversity, and unity.

Collaborate with other musicians:

Participants can commit to collaborating with other musicians, either from the workshop or from their community. They can work on writing and performing songs together, or support each other in developing their musical skills.

Share their music online:

Participants can commit to sharing their music online through social media or other platforms. They can create a YouTube channel or SoundCloud account, for example, and share their original songs or covers with a wider audience.

Organize a concert or event:

Youth can organize a concert or event that promotes EU values and features music from different cultures. They can invite local musicians or bands to perform, and use the event as an opportunity to educate attendees about the importance of diversity and inclusion.

Collaborate with community organizations:

Youth can collaborate with community organizations, such as non-profits or advocacy groups, to promote EU values through music. They can offer to perform at events or rallies or write and record songs that promote the organization's mission and values.

Create a social media campaign:

Youth can create a social media campaign that promotes EU values and features their original songs or covers. They can use hashtags to reach a wider audience and encourage others to join the conversation about the importance of diversity and inclusion.

Write and perform songs for political events:

Youth can write and perform songs for political events, such as rallies or protests. They can use their music to express their support for EU values and to call for change in their community or country.

Participate in music competitions:

Youth can participate in music competitions that promote EU values and offer prizes or recognition for songs that celebrate diversity and inclusion.

Create music videos:

They can create music videos that showcase the themes and messages of their songs, and use them to reach a wider audience on social media or other platforms.

Partner with local radio stations:

Youth can partner with local radio stations to have their songs played on air, and use them as a platform to promote EU values and encourage listeners to get involved in their communities.

It is important to give the necessary stimuli to the participants to suggest possible next steps regarding the program's thematic areas or even their own commitments to the workshop they attended.

Remember, the impact of your workshop extends far beyond the final day of the event. You are planting seeds that will continue to grow and bloom.

FOLLOW-UP:

Follow-up with participants after the workshop is over to reinforce the learning and keep the momentum going. You can send a follow-up email or message thanking participants for their participation, and encouraging them to stay involved in music and promoting EU values. You can also share resources, such as websites or social media groups, that are relevant to the workshop's themes.

EVALUATION:

Evaluation is an essential part of any workshop, as it helps you understand the effectiveness of your event and identify areas for improvement. Evaluation provides you with valuable feedback on what worked well and what areas need improvement, allowing you to refine your approach for future workshops.

Evaluating both participants and trainers is crucial to the success of your Songs for Change workshop. By doing so, trainers can better understand the impact of their workshops, improve their delivery, and continuously strive to provide the best possible learning experience for participants.



EVALUATION OF PARTICIPANTS:

Improves the workshop: Evaluating participants can help trainers identify what aspects of the workshop were successful and what areas need improvement. This information can be used to adjust the content and delivery of future workshops to better meet the needs of participants.

Identifies participant strengths and weaknesses: Evaluating participants can help trainers identify the strengths and weaknesses of individual participants. This can help trainers better tailor their approach to meet the needs of each individual and improve their overall learning experience.

Measures the impact of the workshop: Evaluating participants can help trainers determine the overall effectiveness of the workshop in achieving its goals. This information can be used to demonstrate the value of the workshop to stakeholders and secure funding for future events.

EVALUATION OF TRAINERS:

Helps trainers improve their skills: Evaluating trainers can help them identify areas where they excel and areas where they can improve. This information can be used to develop a plan for professional development and improve the quality of future workshops.

Demonstrates accountability: Evaluating trainers can demonstrate their accountability to stakeholders, such as funders or sponsors. By measuring the success of their workshops, trainers can demonstrate the value of their work and secure support for future events.

Fosters ongoing improvement: Evaluation of trainers can foster ongoing improvement by encouraging trainers to reflect on their practice and identify ways to improve. This can lead to a more effective delivery of content and an improved experience for participants.

As a trainer, it's important to choose the evaluation method that is best suited for your workshop and to collect data from all participants to ensure accurate and reliable feedback. This can take many forms, such as surveys, focus groups, interviews, or observation.



INFO

Songs for Change Principles: PIJEQ

A key part of the Songs for Change Methodology are the five key principles (PIJEQ). You can use these principles to design, monitor and evaluate your workshops and adapt them to your specific target group. Ask yourself:

How do I foster:

P – PARTICIPATION:

(voluntary, safe, equal, inclusive, and collective participation in decisions, processes, learning, and outcomes)

I – INSPIRATION:

(foster creativity and inspire participants to be creative)

J – JOY:

(have fun and foster joy and happiness)

E – EMPOWERMENT:

(foster learning and growth: personal growth, skills, capacity, and confidence)

Q – QUALITY:

(in processes and results: delivery of content, support provided to participants, learning, and musical and artistic products (songs & videos))

Tip: You can use this Template to get a clear overview (Page 122).

Learning Through Music



Part 3.

SONGS FOR
CHANGE

This chapter includes a compilation of 39+ non-formal, musical exercises and activities on how to transmit information, discuss and exchange EU values (listening to sounds and songs, singing, playing instruments, musical self-expression, etc.)

The templates for the exercise have the:

Category
Name
Time (Duration)
Participants
Space
Difficulty
Material Needed
Intention/ Goal
Short Description
Structure
Suggestions/Tips
Source
Attention!

The “difficulty” refers to the level of expertise needed to implement the exercise or the challenge they might meet.

♪ - EASY
 ♪ - MEDIUM
 ♪♪ - DIFFICULT

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**WARMUP/ENERGIZER/
ICE-BREAKING
EXERCISES**

SIREN

DIFFICULTY	♪
TIME (DURATION)	5 minutes
GROUP SIZE	Open
SPACE	Inside or outside
MATERIAL NEEDED	No material needed

INTENTION/ GOAL

To make participants warm up their voices and bodies.

SHORT DESCRIPTION

Using our voices together in a playful way so that participants start to feel less awkward vocalizing in front of each other.

STRUCTURE

- All the participants are sitting squatted in a circle. They start producing their lowest possible tone (making “aaa”)
- As they slowly pitch their voices higher, they subsequently slowly stand up together, reaching higher tones
- When they stand up completely, arms stretched to the sky, perhaps even on their toes, they have reached their highest possible tones
- Then they continue their journey down again, gradually producing lower notes until they have reached their lowest position and lowest tones.
- And so on...

SUGGESTIONS/TIPS

You can repeat this activity and try to go as slow as possible or as fast as possible (while adjusting your voice accordingly). You can also divide participants into 2 groups, with one group going up while the other one goes down and vice versa.

SOURCE

How can children play with the voice?

ONE, TWO, THREE, MAKE SOME NOISE

DIFFICULTY	♪
TIME (DURATION)	10 minutes
GROUP SIZE	Open
SPACE	Inside or outside
MATERIAL NEEDED	No material needed

INTENTION/ GOAL

To energize a group of people and make them feel more comfortable using their voices in front of each other.

SHORT DESCRIPTION

Participants interact by making eye contact and consequently making some noise.

STRUCTURE

- The group stands in a circle, with all participants looking down at the ground
- The trainer counts to three
- On “three” each participant looks up at someone
- Participants who happen to make eye-contact with each other have to start making vocal noise and then leave the circle
- Everyone who is still in the circle looks down at the ground again. The same procedure is repeated until there are only 2 people left, them being the “winners” of the game

SUGGESTIONS/TIPS

People can also move around freely in the room, with their eyes on the floor, while murmuring this little verse: “Monster, monster, where are you?? I am not afraid of you. No!” (you can translate this text into your language). When the “No!” is said, all participants look up and point at another participant. If two participants happen to point their fingers at each other, they are scared away, screaming and fleeing the game as dramatically as they like. They move to the sides to watch the rest of the game, until only two players remain. They won the monster-game.

BEES

DIFFICULTY	♪
TIME (DURATION)	5 minutes
GROUP SIZE	Open
SPACE	Inside or outside
MATERIAL NEEDED	No material needed

INTENTION/ GOAL

To vocally warm up the group

SHORT DESCRIPTION

Warm up the voices of the group members with an activity containing a little competitiveness.

STRUCTURE

- Participants stand/sit in a circle
- When the trainer says “go” everyone starts buzzing
- The person who can go the longest without taking a breath wins

SUGGESTIONS/TIPS

You can also add movement to the buzzing, for example, little wings on the side or “flying” through the space as long as your breathe holds.

You can vary in the pitch of buzzing, taking your bee on a little journey up and down from your highest to your lowest notes. -> You can do this both as a group (with the trainer or a participant conducting the height), or individually, with participants deciding for themselves what pitch to buzz in.

ATTENTION!

This exercise indirectly focuses on breathing and breath support. It might be an idea to do a breathing-exercise (on belly-breathing/ deep breathing) before doing this game.

GUESS THE SOUND

DIFFICULTY	♪
TIME (DURATION)	10 minutes
GROUP SIZE	Open
SPACE	Inside
MATERIAL NEEDED	Speaker (optional: projector and screen)

INTENTION/ GOAL

Making participants feel more comfortable/make them practice their hearing-skills.

SHORT DESCRIPTION

A game to make group members more concentrated on listening and guessing the origin of silly sounds.

STRUCTURE

- All participants sit in a circle with their eyes closed, while the trainer plays a “silly” sound from the speaker -> it can be a very short sound or a short sound-clip.
- Participants make their guesses about the origin of the sound then they open their eyes.
- The trainer plays the sound again, now with video (on the screen), so all the participants see what was the origin of the sound and if their guesses were correct or not.
- Everyone closes their eyes again and the next sound is played.
- Continue for as long as you like or f.i. when the first participant guessed 3 things correctly.

GUESS THE SOUND

SUGGESTIONS/TIPS

You can also add movement to the buzzing, for example, little wings on the side or “flying” through the space as long as your breathe holds.

You can vary in the pitch of buzzing, taking your bee on a little journey up and down from your highest to your lowest notes. -> You can do this both as a group (with the trainer or a participant conducting the height), or individually, with participants deciding for themselves what pitch to buzz in.

ATTENTION!

When playing sound-clips from “famous” quizzes or songs, keep in mind if this material is famous for all the participants. If not, stick to sounds (of animals, objects, instruments, etc.)

HORSE RACING

DIFFICULTY	♪
TIME (DURATION)	5-10 minutes
GROUP SIZE	Open
SPACE	Inside or outside
MATERIAL NEEDED	No material needed

INTENTION/ GOAL

To warm up the group and make them feel more comfortable using their voice in front of each other.

SHORT DESCRIPTION

Staging a horse race, while warming up the voice and body.

STRUCTURE

- Participants are standing in a circle and the trainer explains they will all participate in an adventurous horse race. The trainer will be giving instructions while racing alongside them.
- After a countdown, everyone will start galloping -> beating their hands on their thighs (one hand beats slightly sooner than the other one - so it sounds like a galloping horse).
- Then there is a first obstacle on the riding course -> everyone will have to jump over it, just like when a horse jumps across an obstacle -> everyone jumps making a little wave upwards and downwards and then back to galloping again.
- Then there might be a double obstacle on the riding course - just like the previous one only with the difference that there will be two waves made.
- The trainer can instruct the racers to:
 - Turn to the right - everyone leans to the right while galloping
 - Turn to the left - everyone leans to the left while galloping
 - Bridge- everyone starts beating their fists on their chests (like gorilla)
 - Mud - everyone starts making smacking noises with their mouth
 - Women's tribune - everyone starts squealing while galloping
 - Men's tribune- everyone starts shouting "BOO!" while galloping

HORSE RACING

- These can be used in any order and as many times as the trainer wants.
- At the end of the race, the trainer tells the participants they are reaching the finish line, so it's time for a final sprint -> everyone starts galloping even faster and then the activity is over.

SUGGESTIONS/TIPS

You can ask participants what else could happen during a race and make them come up with corresponding movements and sounds. a participant can talk the group through the next race.

ATTENTION!

This game can physically be challenging for some participants. Make sure you keep the whole group on board and create a race in which everyone can enjoy the game.

OWL

DIFFICULTY	♪
TIME (DURATION)	10 minutes
GROUP SIZE	<10
SPACE	Inside or outside
MATERIAL NEEDED	No material needed

INTENTION/ GOAL

Bring focus to a group, energize them and make them determined to do it right and fast.

SHORT DESCRIPTION

Call and response game, using the voice.

STRUCTURE

- Participants stand in a circle.
- The trainer starts the exercise, points his finger at someone and “sings”/exclaims* a “HOO!”.
- The participant that was pointed now repeats a “HOO”?
- The participants on the left and right next to the chosen one look at him like an owl, as if they were listening to him and also make a “HOO?!”.
- The chosen participant then points at someone and makes a: “HOO!” and so on...

SUGGESTIONS/TIPS

- Participants can play with their intonation of “HOO” which can be sung at different heights, in different volumes, at different lengths, etc.
- Once the group gets the concept, you can play the game faster, perhaps also adding a game element (if you make a mistake, you’re out).
- You can just randomly start playing this game in public (while waiting on a bus or while being in a shop...).

BROCCOLI

DIFFICULTY	♪♪
TIME (DURATION)	10 minutes
GROUP SIZE	Open
SPACE	Inside or outside
MATERIAL NEEDED	A piano, guitar or chime

INTENTION/ GOAL

Making a group of people feel more comfortable using their voices in front of each other, vocal warming up.

SHORT DESCRIPTION

Singing the word “Broccoli” at different heights and theatrical ways.

STRUCTURE

- The group stands in a circle or a half-moon. The trainer hits the first chord A major and sings the melody of Broccoli to the group. Then the group repeats.
- The song Broccoli only uses the word “broccoli” for the entire song. The song uses this chord progression on a 6/8 beat: I V | IV I | I V | I | the melody (being relatively to the starting chord, here assuming C major): So fa mi re | fa mi re do | do mi so do so mi | do | (text) Bro-hoc-co-li | bro-hoc-co-li | bro - ho - ho - ho - ho - co | li
- The participants join in and sing together with the trainer. The melody is transposed half a note each time, going up until about D major.
- The trainer can then instruct the group to sing the song in different styles (like an opera singer, in a rock-metal style, swiftly and with a lot of energy, in cursive singing hip hop music, muted, etc.).

SUGGESTIONS/TIPS

- Make the participants come up with alternative theatrical ways to sing the song

ATTENTION!

Very fun exercise for people who enjoy singing. For people who feel very uncomfortable singing it is a fun way to experiment with the voice, but be careful to keep everyone on board!

RATTLES

DIFFICULTY	♫
TIME (DURATION)	10-15 minutes
GROUP SIZE	<8
SPACE	Inside or outside
MATERIAL NEEDED	Selfmade rattles

INTENTION/ GOAL

To energize a group of people.

SHORT DESCRIPTION

Energize members of a group with an activity in which they practice their hearing in order to distinguish sounds made by matching rattles.

STRUCTURE

- All participants bring two equal self-made rattles (rattles can be made with all kinds of material: you can take empty bottles, vials/ containers (for example from kinder eggs) and fill them with different things like lentils, sugar, beans, beads, sand, screws...)
- The group is divided into two.
- The rattles are divided into two groups (each group having one of each twin-set). With eyes shut, the groups try to find the matching rattles.

SUGGESTIONS/TIPS

- You can make the group guess the insides of the rattles based on the sound
- You can play this like a game in which the group the matches the correct rattle to the other's rattle wins this set of rattles. After winning a set, the winning group starts making a new rattling sound. If a rattle is not matched correctly, that group starts with another rattle once again.
- Making the rattles can be part of a workshop too. You can spend time on the sounding qualities, but also on the visuals of the rattles!
- You can incorporate the self-made rattles into the songs the group will write!

ATTENTION!

if there are less than 10 rattles, it's no use turning it into a complicated game.

CONTENT EXERCISES



MY VIEW

DIFFICULTY	♪
TIME (DURATION)	30 minutes
GROUP SIZE	Open
SPACE	Inside
MATERIAL NEEDED	Paper, pen, box

INTENTION/ GOAL

Understanding of EU values.

SHORT DESCRIPTION

The anonymous sharing of experiences, testimonies and opinions provides the group with an opportunity to collectively reflect on various experiences on the subject of rights and values.

STRUCTURE

- The trainer prepares the group by playing relaxing music that helps participants find a state of relaxation that facilitates memory and eases negative emotions or by listening to a song that has a message tied to the values of the EU.
- Each participant receives a sheet of paper and a pen.
- He/she divides the sheet into 6 boxes and in each box writes a value of the EU and a memory, opinion or positive or negative experience he/she has had or witnessed concerning that value.
- The sheets must remain anonymous.
- Once the writing is finished, all sheets are folded and placed in a box.
- 2 or 3 participants voluntarily draw a sheet by lot, read its contents and express their views on what they have read.

MY VIEW

After listening to the testimonies, the trainer can ask the following debrief questions:

- What similarities/differences did you notice between the testimonies? (note: it can be regarding the places we were born, nationalities/ethnicities we identify with, religions, spiritual beliefs, ethical practices and social stereotypes we are used to confront)
- Did you identify with what someone else said during their introduction? If so, how?
- What are your thoughts about the diversity in this room?
- What would you like to know more about?

SUGGESTIONS/TIPS

- It is important to respect the anonymity of participants and their right not to share what they have written if they do not wish to do so. Relaxing music for background can be easily found on YouTube or Spotify suggested song: Nirvana, Opinion.

POWER LINES

DIFFICULTY	♪
TIME (DURATION)	30 minutes
GROUP SIZE	Open
SPACE	Inside
MATERIAL NEEDED	Paper, pens, stereo for background music, a bell or a similar instrument to start each phase.

INTENTION/ GOAL

To introduce/sum up concepts of power and identity which are key to understanding issues of exclusion and discrimination. This activity could be done as a warm-up.

SHORT DESCRIPTION

Through an exercise of identifying with characters and positioning in space, participants reflect on the importance of equality.

STRUCTURE

1. The trainer draws a line (real or imaginary) across the room. At one end of the line is a sign saying, 'most likely to succeed' and at the other end there is a sign saying, 'least likely to succeed'. Then, the trainer prepares the group by playing relaxing music that helps participants find a state of relaxation that facilitates memory and eases negative emotions. The trainer gives each participant a label on which they write a profession, possibly one they already do, one they know, or one they wish to do in the future. The trainer gives the following instructions:

- Think about your profession.
- The trainer rings the bell. From this moment on, the participants must act like they were the character on their label. What they have to do is just to follow these simple instructions. Place yourself on the line according to whether you think someone in your profession will be very successful, very unlikely to be successful, or somewhere in between.

POWER LINES

- The trainer sounds the bell again. Now the participants can leave their character, relax, and feel free to discuss with other people if they think they are positioning themselves too high or too low on the line.

2. The trainer gives each participant another label indicating whether they are male or female. Those labels can be randomly assigned, without taking into account the gender identity of the participant. Additional genders at risk of prejudice such as 'transgender' can also be included. To start the second part of the exercise, the trainer rings the bell again, reminds the participants that from this moment on they should again act like their character, and S/he gives the following instructions:

- Think about whether this additional identity (being male or female) affects your position on the line.
- Does it make you more or less likely to be successful?
- You can move yourself up or down the line or stay in the same place.
- Again, you can talk to other people about your decision.

3. The trainer gives each participant a final label indicating a third identity (e.g., HIV-positive, single parent, blind, illiterate, has rich parents, university graduate, citizen of the EU etc.). To start the third part of the exercise, the trainer rings the bell again, reminds the participants that from this moment on they should again act like their character, and S/he gives the following instructions:

- Move up or down the line, or stay where you are, depending on how your third identity is likely to impact your chances of success.
- Again, you can discuss it with other people if you want to. Ask participants to settle in their final chosen position.

Now the trainer can ring the bell once more to indicate the end of the exercise and start the debrief. Facilitate a discussion, covering:

- Why did you position yourself on the line at a certain point?
- What made you think your identity would make you more or less successful?
- Why did you move or not move when your other identities were revealed?
- What actions could be taken by yourself or by others to enable you to move further up the success line?

POWER LINES

- What emotion lingers in you after the end of the exercise?
- Do you think this emotion could inspire a song?
- What word lingers in you after the end of the exercise?
- Do you think this emotion could inspire a lyric?

SUGGESTIONS/TIPS

- Keep in mind that some identities can be triggering. Ask the participants if they're ok with them before starting can be useful.
- You can replace the bell with any other instrument that can be easily heard.

SOURCE

Making a Difference. Training material to promote diversity and tackle discrimination, Save the Children UK 2005.

POWER/LAW GAME

DIFFICULTY	♪
TIME (DURATION)	45 minutes
GROUP SIZE	Open
SPACE	Inside
MATERIAL NEEDED	A large room, a simple musical instrument, like a bell, or a whistle.

INTENTION/ GOAL

To learn about the Rule of Law by simulating a dynamic of power without control.

SHORT DESCRIPTION

Two groups play one against the other, one representing a circle of power and trying to maintain his privilege, the other acting as a means of control, like a justice system that makes them accountable.

STRUCTURE

Randomly divide the group in half: “The Power” and “The Law” (without naming them as such)

- Separate the two groups for different sets of instructions and explain that there is to be NO forceful physical contact of any kind.

Give the “Power” the following instructions:

- Form a loose circle, facing out.
- Your goal is to fully control the access of the Law into your circle. You may do this with your bodies, but using only passive physical force (e.g. forming a wall, squeezing together).
- Your stock of resources and skills is represented by a musical instrument, to be placed inside the circle

Give the “Law” Instructions:

- Your goal is to gain access to the circle and play the instrument. You may use any means available (e.g. talking, distraction, etc.), except physical force.
- These tokens represent your resources and skills.

POWER/LAW GAME

Bring the Law to the Power and instruct each group to pursue their goals. After about 15 minutes (or when the group dynamics have drawn to some sort of close) thank the group for participating and ask them to return to their seats to debrief the activity.

Debrief

In the end, you can ask the following questions:

Law:

- How did you feel about your role?
- How did you feel if you were able to access the circle?
- How did you respond to the Power's behavior?

Power:

- How did you feel about your role and goals as 'Power'?
- Did you feel any pressure and if so, how did you respond?

To all:

- How did you feel during this activity?
- What did you observe?
- What might this game represent?
- What do you think the instrument might represent?
- How might this game relate to an experience in your life (e.g. at school or in your community)
- How might this game relate to the political and economic situation or other situations in the real world?
- Do you know any songs that represent your role in the game?

SUGGESTIONS/TIPS

Keep the level of competitiveness under control. You don't want this game to look like a game of American football, as the goal is not to have a winning side! Encourage your participants to think out of the box.

SOURCE

Adapted from [Perfect Immigrant: unpacking "migrant matters"](#).

TELL A NEW STORY!

DIFFICULTY	♪
TIME (DURATION)	45 minutes
GROUP SIZE	6 or more
SPACE	Inside
MATERIAL NEEDED	Paper, pens, stereo or other device to play music, printed lyrics.

INTENTION/ GOAL

- Show how words can be understood in different ways and how they influence our interpretation of social differences.
- Recognizing similarities and differences in the group.
- To be aware of the importance of EU values in everyday life, to educate about differences (gender, religious, linguistic, ethnic, ...), to respect diversity, to prevent violence, and to overcome cultural stereotypes, prejudices and expectations linked to different representations in media advertising.

SHORT DESCRIPTION

Participants receive a copy of the lyrics of a song about human rights.

STRUCTURE

- Select a song that refers to EU values; e.g. an episode in which they were put into practice, or violated, or a historical excursus.
- Participants divided into groups of 3 agree that each group will extrapolate a verse or the chorus from the lyrics;
- Participants will write at least a new verse of that song that follows from the part of their choice. If the songs tell a story, they can change who the characters are, what is happening, where the action takes place, etc. and also give a different outcome to the story;
- If the lyrics are about feelings and emotions, they can try to change them to express different feelings and emotions.
- Ask participants to share what they have written.

TELL A NEW STORY!

SUGGESTIONS/TIPS

- If this exercise is somehow challenging, or you can't find an appropriate song, you can do it with newspaper articles too. By doing so, keep in mind the basic rules of writing a newspaper article. The article must answer the questions: who? what? when? where? why?

SOURCE

This exercise is inspired and adapted from **T-kit 4 Intercultural learning**.

THE IMAGINARY COUNTRY

DIFFICULTY	♪
TIME (DURATION)	1h30
GROUP SIZE	10+ participants aged 16+
SPACE	Inside
MATERIAL NEEDED	Posters, markers.

INTENTION/ GOAL

This activity introduces the concept that rights are based on needs and brings out ideas about the importance we give to rights.

SHORT DESCRIPTION

Participants imagine that they have to start a new civilisation and establish their founding rights.

STRUCTURE

- Divide the group into subgroups of five or six people.
- Read the following text:
- Imagine that you have discovered a new land, which has never been inhabited and where there are no rules or laws. You and the other members of your group settle in this new land. Initially, you are not aware of what social position you will occupy in the new land.
- Write a short paragraph about your planet, describing some of its characteristics, including which kind of music the new inhabitants will be inspired to compose.
- You individually state three rights that you believe should be guaranteed to everyone in this new land.
- Then invite them to share and discuss their individual list within the group, and select a list of 10 rights that the whole group considers important.
- Ask each group to name the land and write the 10 rights prominently on a poster or board.
- As the groups present their lists to the class, make a summary of them all. Some rights will be presented several times: write them down once and make a mark next to them each time they are repeated.

THE IMAGINARY COUNTRY

- When all groups have presented their list, identify in the summary the rights that overlap or contradict each other. Can the list be rationalized? Can some similar rights be grouped?
- When the summary list is complete, you can compare it with the Values of the EU, or if you want to go deeper into the topic, with the Universal Declaration of Human Rights. What are the differences/similarities?
- Use the questions below to highlight learning themes.

Debrief questions:

- Did your ideas about which rights were most important change during this activity?
- What would our life be like if we excluded some of these rights?
- Are there any rights you now want to add to the final list?
- Has anyone stated a right that does not fit in any of the lists?
- Why is it useful for us to make this kind of list?
- Does the music of your imaginary country inspire you to create new sounds?

SUGGESTIONS/TIPS

With a few modifications, this exercise can also be used to establish group rules or to write a collective statement of the values on which the group wants to base its project.

TWO SIDES OF THE COIN

DIFFICULTY	♪
TIME (DURATION)	1h30
GROUP SIZE	6 participants, to be divided into two groups
SPACE	Inside
MATERIAL NEEDED	Dice, table of values and roles

INTENTION/ GOAL

Reflect as a group on the founding values of the EU.

SHORT DESCRIPTION

Participants play opposing roles to one or more EU values, chosen randomly.

STRUCTURE

- Divide the group into two groups of 3, if there are more than 6 participants the exercise will be done several times with 3 dice throws the participants randomly choose one of the pillars of the EU and 2 opposing characters, following table 1.
- The participants agree to imagine a situation in which the characters may find themselves in a conflict that has to do with an everyday application of EU values.

For example: if freedom, an asylum seeker and the administrator of an apartment building are rolled, one could imagine a scenario in which in an apartment building an asylum seeker tenant asks to be allowed to celebrate a religious holiday of his culture in his flat, the other tenants disagree because there will be a lot of noise, many people visit etc..... while the administrator has to defend the other tenants' point of view.

THE TWO SIDES OF THE COIN

- After deciding the context the participants divide into two teams of 3 each: each team will consult and decide on the arguments of their character, i.e. what they will say to convince the opposite side of its point of view. At the end of a set preparation time (e.g. 20/30 min), the two teams of 3 will confront each other. For each team, a spokesperson, playing the character assigned by chance, will present their arguments. At the end of the debate, the other participants or a trainer will vote on who expressed themselves best.

SUGGESTIONS/ TIPS

In the case of a higher number of participants, one can imagine involving even more characters in the debate.

The trainer may decide to change the roles if he/she deems it necessary.

The trainer proposing this activity must bear in mind that roles representing minorities can be delicate and make some participants feel uncomfortable, particularly in the event that one member of such minorities sees him/herself represented incorrectly by another player.

SOURCE

This exercise is inspired by the DUDU game and the “Take a Step Forward” activity. Sources: **Shall we play the Universal Declaration of Human Rights?**; Compass: Manuale per l’educazione ai diritti umani con i giovani (Consiglio d’Europa, 2002) Capitolo 2 - p. 217 (Compass: Handbook for Human Rights Education with young people (Council of Europe, 2002) Chapter 2 - p. 217).

Table 1.	Value	Character 1	Character 2
1	Human Dignity	Mayor	Music teacher
2	Freedom	Elderly	Young
3	Democracy	Asylum seeker	Right-wing Prime Minister
4	Equality	LGBTQ+ Activist	Social Worker
5	Rule of Law	Lawyer	Orchestra musician
6	Human Rights	Young would-be Musician	Apartment building administrator

WE WANT YOU!

DIFFICULTY



TIME (DURATION)

45 minutes

GROUP SIZE

Open

SPACE

Inside

MATERIAL NEEDED

Large sheets, (A3 or more) pencils, paints, and/or newspaper to cut out.

INTENTION/ GOAL

Obtaining a creative work representing active and passive electoral rights.

SHORT DESCRIPTION

Participants collaborate on a poster to send a message on the topic of democracy.

STRUCTURE

- Divide the participants into small subgroups. As many small groups of three to five people as needed, depending on the number of participants (two to five groups should be fine)
- Give each subgroup an A3 or larger sheet of paper, paints, pencils and/or newspapers to cut out.
- Show the subgroups' campaign posters for voting rights or other forms of call to action.
- Participants, within the allotted time, must create a poster, by drawing and/or using the collage technique, to invite citizens to exercise their right to vote or to stand for election. They can imagine that the call is local, national or international; the important thing is that the image they create is fun and catchy, and expresses why they think the right to vote is important.
- Once the posters are finished, participants share their work with each other, possibly explaining their poster in a language reminiscent of campaigning (you can give each group 10 minutes to rehearse their presentation before meeting in plenary). While presenting, they must play an anthem for their campaign, namely a song to be played in the background, either created by them or existing, played live or recorded.

SUGGESTIONS/TIPS

Remind participants that some topics may be sensitive
 Remind participants that they should not be encouraged to vote for an ideology but to exercise their right to vote in and of themselves.

WHERE DO I STAND?

DIFFICULTY	♪
TIME (DURATION)	30 minutes
GROUP SIZE	Open
SPACE	Inside
MATERIAL NEEDED	A large room, signs to indicate positions of agreement and disagreement.

INTENTION/ GOAL

Teaching EU values through participatory reflection on their current status.

SHORT DESCRIPTION

A spatial positioning exercise in which participants reflect individually and compare their views on respecting EU values in their daily experience.

STRUCTURE

- Prepare the room by creating a large space in the centre;
- Explain to participants that one side of the room will represent 'Strongly Agree' and the opposite side 'Strongly Disagree'. The centre of the room represents the 'in-between' sides.
- Explain that you will play a song about human rights, and make some statements, inspired by this song. You'll ask the participants to move individually to the side of the room that best reflects their belief or understanding of the statement. Challenge participants not to follow their friends, neither try to influence the opinions of others and to move to their positions in silence. Alternatively, you could ask the participants to move with their eyes closed, if they're ok with that. Let participants know that they are welcome to move from their original position to a new one if they feel their opinions begin to change during the discussions.
- After reading each statement (once participants have settled into their positions) ask a sample of participants (two or three) from each 'section' to explain why they chose to stay where they are.

WHERE DO I STAND?

These are some generic statements, used as a suggestion. To write your own, stick to the song of your choice.

"This country offers equal opportunities to all people"

"Our country's culture is based on a wide variety of ethnicities, religions and customs"

"I think the rulers represent me well and make decisions in my best interests"

"I can freely enter and leave my country and go where I want"

"when I cast my vote I feel that I am changing things".

"following the law is more a wise advice than a duty".

"You will not be denied your human rights in our country because of your race, religion, gender or sexuality".

"I think that being a citizen of my country gives me better opportunities".

"Refugees cause an increase in poverty and crime".

"Young people choose to leave school and start working because they are not very intelligent".

You can ask the following debriefing questions at the end:

- What did you notice?
- What do you think of the diversity of opinions in this room?
- Were you surprised by any of the answers? How come?

SOURCE

Perfect Immigrant: unpacking “migrant matters”, via Welcomeship Manual.

Suggested songs: Rag n bone man, “Human”

Marco Mengoni, “Esseri Umani”

LISTENING EXERCISES



EU SUITCASE

DIFFICULTY	♪
TIME (DURATION)	30 minutes
GROUP SIZE	10-20
SPACE	Inside
MATERIAL NEEDED	Instruments

INTENTION/ GOAL

This activity promotes active listening of instruments and the values of the EU.

SHORT DESCRIPTION

This exercise consists of going around a circle, playing instruments and expressing what EU value is most important to the participants. By playing instruments simultaneously and saying "In my EU suitcase, I carry (EU value)", the participants are expected to be immersed in the sounds of the many instruments playing at the same time and reflect upon the EU value or related topic that is most valuable to them.

STRUCTURE

- Make a circle with the participants and instruments in the center of the circle
- Let every participant pick out an instrument from the center
- The trainer explains that the participants should first test out their instruments and find the beat they want to play.
- After a minute or two of testing the instruments, the trainer stops the participants from playing.
- There is a silent moment before the trainer can start playing the instrument he/she has in hand and say the sentence "In my EU suitcase I carry (mention an EU value)". It may be some value, objective or word with which you associate the EU. For example: "In my EU suitcase, I carry democracy".
- Then the trainer will continue to play the instrument and point to the person who is on his/her right, to follow and do the same.
- The participant whom the trainer chose, should then start to play the instrument he/she has in hands and follow the trainer's lead by saying the same sentence: "In my EU suitcase I carry (mention the EU value)"

EU SUITCASE

- This participant will keep playing the instrument he/she has and will pass the word to the person who is on his/her right to do the same - start playing the instrument and say “In my EU suitcase I carry (EU value)”.
- This same process is repeated until every participant gets to play their instrument and say what EU value they carry in their EU suitcase.
- After the last participant has finished speaking, all the participants and the trainer keep on playing their instruments for a moment.

SUGGESTIONS/TIPS

The instruments used for this exercise may be simple (drumsticks, bells, etc.) This exercise plans for multiple instruments to be played at the same time, so you should tell participants to play them softly.

ATTENTION

In the same round, a participant must not repeat the same word that another has already mentioned.

EU VALUES DEBATE

DIFFICULTY	♪
TIME (DURATION)	1h30
GROUP SIZE	Groups of 5 or 6
SPACE	Inside
MATERIAL NEEDED	Paper + Pens

INTENTION/ GOAL

The intention is to actively listen and engage with arguments about a specific problem related to EU values.

SHORT DESCRIPTION

A group of 5 or 6 young people gather together in a circle. Each of them writes down a problem they associate with an EU value (for instance the idea that representative democracy is not true democracy). Participants also write a small poem about that same problem. Everyone presents their problem and the poem they have written, one at a time. After each participant finishes presenting what they wrote, other participants are asked to share their personal opinions on that problem or add on aspects that were left unmentioned. After listening to the last participant, everyone reflects upon what their group made them think about through the problems mentioned and the poems that were created.

STRUCTURE

- A group of 5 or 6 people gather in a circle
- Pick a problem associated with EU values (5 min)
- Prepare a small poem about this problem (20 min)
- One participant starts to present it to the rest of the group that is to listen and reflect on the poem (5 min each person - 25 total)
- Other participants are asked to share their personal opinions on that problem or add on aspects that were left unmentioned, either in agreement or disagreement (5 min each - 25 total)
- Follow the last 2 steps until every participant has spoken
- Everyone is welcomed to make final reflections about what their group made them think about in this activity

SUGGESTIONS/TIPS

Participants should write down the small poem they come up with after they pick out a topic that concerns them personally. This makes this activity of discussion possible to be used in more songwriting activities of PR2.

EU VALUES SONGS

DIFFICULTY	♪
TIME (DURATION)	30 minutes
GROUP SIZE	15-20 people
SPACE	Inside
MATERIAL NEEDED	Internet, papers, pens

INTENTION/ GOAL

The goal is to find 2 songs that are related or representative of EU Values (freedom, democracy, equality, etc).

SHORT DESCRIPTION

Individually, each participant picks 2 songs that they believe are about a value defended by the EU. Discussion follows in groups.

STRUCTURE

- Pick 2 songs associated with EU values
- Prepare a small explanation about each of the song's meaning and how they relate to the values of the EU
- Present the ideas to exchange impressions and opinions about songs among the group
- Answer the following questions about the songs chosen:
 - What EU value do you identify in the lyrics of this song?
 - How is it represented?
 - How do you see the value in the general context of today's world?
 - How does this song make you feel?

SUGGESTIONS/TIPS

This could result in creating a database of songs that talk about EU values (examples: Same Love - Macklemore; Born This Way - Lady Gaga; One Love – Bob Marley; Imagine - John Lennon). This could also be beneficial for other purposes of the project - inspiration for songwriting?

If in a multicultural context, it would be nice for people to think of songs from national singers from their countries!

ATTENTION

The participants should be creative with their choices of songs!

INTERVIEW

DIFFICULTY	♪
TIME (DURATION)	1h/1h30
GROUP SIZE	6 (in pairs)
SPACE	Inside
MATERIAL NEEDED	Papers, pens

INTENTION/ GOAL

Understand the personal perspective and experience in terms of EU values and music of each of the participants.

SHORT DESCRIPTION

Each participant is paired with a partner and is interviewed on the topic of the power and influence of music in people's perception of EU values. The interviewer is meant to ask questions about the interviewer's personal perspective and how music and EU values are interconnected in his personal context and life story. The participant interviewed is meant to answer all questions made while the other participants who are observing should listen closely to the interview, as they may also make comments after the interview ends. Then, the pairs should rotate, in order for everyone to do this exercise.

STRUCTURE

- Separate the group of participants into pairs
- Have the pairs pick who is the interviewer and who is the interviewee
- Give 5 minutes to let the interviewer figure out the questions they would like to ask the interviewee - always taking into consideration that it should be a flexible conversation, so they should mainly pick general and broad questions and follow up along the answers given.
- The participant interviewed has to answer the questions made, while the rest of the participants observe closely.
- The interview lasts for about 5-6 minutes, and the trainer must monitor the time.

INTERVIEW

- Then put on some music for +- 2 to 3 minutes, and let everyone write down some words/quotes or reflections on the interviews. What struck them? What kind of images or memories came up, etc?
- After 10 minutes, the next pair of participants does the interview, following the same structure.
- This process is done until all participants have done this exercise.
- The last part is debriefing, where the trainer asks each pair how they felt doing this exercise, to share some of the things they wrote down OR let them re-read what they wrote and write a few sentences that could possibly form a chorus or a verse.

SUGGESTIONS/TIPS

If this exercise is a bit too personal for some participants, you can put music on to relax them during the debriefing part.

ATTENTION

Be aware that some participants may not feel comfortable sharing so much of their personal life, so the participants should be mindful of the questions they ask.

MIX AND MATCH

DIFFICULTY	♪
TIME (DURATION)	1h
GROUP SIZE	Groups of 4
SPACE	Inside
MATERIAL NEEDED	Papers, pens, cards and board

INTENTION/ GOAL

Match certain popular songs to EU values.

SHORT DESCRIPTION

The groups are meant to match popular song lyrics to EU values.

STRUCTURE

- In a circle, participants are gathered and form groups of 4 people each. In the center of the circle, there is a bag filled with papers that contain song lyrics (with the identification of the song) and also a white board where there are cards of EU values (Equality, freedom, democracy, etc.)
- A participant from each group takes one piece of paper with song lyrics and plays the song on Youtube for his/her group to listen to.
- The facilitator explains that the participants are meant to work in groups to find what EU value corresponds to the song lyric they have chosen randomly out of the bag.
- After all groups have matched the song lyric they picked out to an EU value card on the white board, the facilitator then asks the participants some of the following questions:
 - Why do you feel like that specific lyric talks about (EU values – e.g.: equality)?
 - Do you think it only relates to equality or maybe it also relates to freedom?
 - Are there multiple values you can relate to that part of the song?
 - How does that lyric make you feel on a personal level?
- The participants must answer them to close off this exercise, as a debriefing part also.

MIX AND MATCH

SUGGESTIONS/TIPS

(Examples: Same Love - Macklemore, corresponding to equality rights [LGBTQ+ community]; Born This Way - Lady Gaga - corresponding to equality/freedom of expression; One Love – Bob Marley; Imagine - John Lennon - freedom/peace).

ATTENTION

Make sure you create an inclusive setlist for this exercise, taking into account where your participants come from.

REACT IF...

DIFFICULTY	♪
TIME (DURATION)	20 minutes
GROUP SIZE	10-20 people
SPACE	Inside
MATERIAL NEEDED	Loud speaker, laptop

INTENTION/ GOAL

This activity promotes actively listening and focusing on the instructions given, with the temptation of distractions.

SHORT DESCRIPTION

The participants, sitting in a circle, will listen to the singing of simple instructions and act accordingly if the instruction applies to them. The point of this game is that the participants focus on listening skills and decide to act or not.

STRUCTURE

- Have loud popular music playing in the background.
- Organize the participants in a circle, standing up.
- The instruction is that 5 participants are responsible for giving instructions. The others must make the action that is requested if what is described corresponds to them. For example: "Jump if you like chocolate". The idea is for them to stay focused on the instructions and not get distracted by the music.
- You can start with simple commands and basic phrases and then associate them with possibilities, values and actions of European citizenship, for example, "Make a noise if you have travelled to other EU countries" or "Raise your left hand if you consider yourself a change maker".

SUGGESTIONS/TIPS

Incorporate some actions or phrases that are not congruent to test your attention. For example, "Jump if you are a fish".

ATTENTION

Make sure the music is loud, but not too loud.

STORIES

DIFFICULTY	♪
TIME (DURATION)	1 hour
GROUP SIZE	10
SPACE	Inside
MATERIAL NEEDED	Board, papers, pens

INTENTION/ GOAL

Attentive listening to the key words, promoting songwriting.

SHORT DESCRIPTION

Participants gather in groups and write a speech based on words related to EU values and music that are written on a white board and quickly erased afterwards.

STRUCTURE

- The participants are in groups of 4, and they decide on a spokesperson for each group.
- The trainer writes a list of words on the chalkboard - related to EU values, songs/music (not more than 10 words). Then the trainer erases the words on the chalkboard but keeps a copy of the list for themselves.
- Have each group work together in order to write a simple speech that incorporates all of the words on the chalkboard. Then call on a spokesperson from group 1 to get up and start reading the speech his/her group had written.
- The other participants should shout “Stop!” when the reader says one of the words from the chalkboard.
- Use your list to make sure that they have recalled the words correctly.
- The person who identifies the word then gets up and starts reading the speech their group had written, with the others stopping them when they hear a word from the chalkboard. They should note on their paper where they left off reading and, if given the opportunity to get up and read again, pick up with their story where they left off.

SUGGESTIONS/TIPS

This stimulates the participant’s inspiration and skills to do songwriting.

ATTENTION

The trainer must make sure to have the participants face away from the board while writing the words, and erasing them pretty quickly seconds after they have seen it.

THE TALKING HAT

DIFFICULTY	♫
TIME (DURATION)	1 hour
GROUP SIZE	10-12
SPACE	Inside
MATERIAL NEEDED	Cards with themes and context (for example, about climate change, migration...), a hat or any other object that can be delivered and is clearly visible (such as a small ball), a stopwatch to keep time.

INTENTION/ GOAL

Participants improve their communication skills, and their songwriting ability, are empowered to express opinions around a topic and get used to actively listening before commenting on something that another person has mentioned.

SHORT DESCRIPTION

It is a game that allows participants to practice their ability to discuss and express their opinions regarding a topic. There are no right or wrong opinions, the idea is that they can feel empowered to comment on these issues while using musical settings. At the same time, the rest of the participants must be listening carefully since they can be chosen at random to continue and complement what the previous one was commenting on, so they must be attentive and listen actively.

STRUCTURE

- Place the participants in a semicircle
- Choose a participant arbitrarily, make him/her choose a card randomly and put on the “talking hat”
- The participant now has 3 minutes to think about the topic and then 60 seconds to sing a brief speech.
- The participant will have that time to explain the topic that corresponds to him/her and express an opinion on the subject. The other participants must listen to the speech.

THE TALKING HAT

- When the time is finished, the participant chooses someone else and places the “talking hat” on his/her hat. This person will have to complement what the previous speaker just said (whether they affirm or deny what the previous one has just said). This reaction should also last 60 seconds and be sung.
- After this sung reaction, this person chooses another card with a new theme and the process is repeated until everyone has sung.

SUGGESTIONS/TIPS

- If a participant does not feel very confident about a topic or prefers to change it, they may be allowed to do so at least once
- Encourage respect for diverse opinions
- Have participants write musical styles on pieces of paper and put them in a box too. Each speech shall be delivered in a certain musical style, picked together with the theme/topic.

ATTENTION

Be mindful of the participant’s nervousness to sing.



**VOICE
EXERCISES**

I AM A SIREN

DIFFICULTY	♪
TIME (DURATION)	5 minutes
GROUP SIZE	Individual/in pairs/small groups
SPACE	Everywhere
MATERIAL NEEDED	Not applicable

INTENTION/ GOAL

To warm up the voice range, stretch vocal cords and help to build the note transition without cracking.

SHORT DESCRIPTION

In this exercise, you will go from your lowest vocal range to your highest vocal range until you sound like a siren.

STRUCTURE

- Start with a continuing “ooh” or “ng” sound
- You should start with the lowest note of your vocal range and then gradually go up to the higher and higher notes until you reach your maximum where you can do it comfortably.
- When you have reached the highest note, go back at the same pace until you reach the lowest note again.
- Repeat this method several times going up and down pretending to be the sound of an emergency vehicle sound.

SUGGESTIONS/TIPS

- Sing until it is comfortable. Don't push your vocals further than that. The aim is to warm up the vocal range you have.
- While practicing pay attention to the transitions through vocal range and try not to “crack” (from the chest voice to head voice).
- Start softly, becoming louder gradually as you proceed to warm up.

HUMMINGBIRD

DIFFICULTY	♪
TIME (DURATION)	5-10 minutes
GROUP SIZE	Individual/in pairs/small groups
SPACE	Everywhere
MATERIAL NEEDED	Not applicable

INTENTION/ GOAL

To warm up the voice range and stretch the vocal cords.

SHORT DESCRIPTION

Humming is probably the best vocal exercise. This simple technique will help you stretch vocal cords, improve breathing and relax facial muscles. It will also help you develop your tone quality and resonance.

STRUCTURE

- Make everyone stand up from their chairs (in a half-moon or circle) and stand steady on two feet.
- Tell the participants that it is most important to relax the facial muscles and the rest of the body. -> if you see this is not the case, make everyone stretch a bit/shake their bodies loose/make them stand up strong.
- Then, tell everyone to place the tips of their tongues behind the bottom of their front teeth.
- Then make them make a “hmmm” sound keeping their jaws open but their lips closed.
- Make the humming notes going up and down on their vocal range -> possibly indicating this with your hand going up and down. Repeat this exercise 5 - 10 times.
- Now repeat the process with your mouth open but change the humming sound into “ahhh”. Repeat this exercise 5 - 10 times.

In case the group is up for a challenge, make this exercise harder by holding notes for a longer time.

SUGGESTIONS/TIPS

- Sing until it is comfortable. Don't push your vocals further than that. The aim is to warm up the vocal range you have.
- While practicing pay attention to the transitions through vocal range and try not to “crack” (from the chest voice to head voice).
- Start softly, becoming louder gradually as you proceed to warm up.

A-E-I-O-OE

DIFFICULTY	♪
TIME (DURATION)	5-10 minutes
GROUP SIZE	Individual/in pairs/small groups
SPACE	Everywhere
MATERIAL NEEDED	Perhaps a piano/guitar/chime to play the notes

INTENTION/ GOAL

To enhance voice clarity and articulation.

SHORT DESCRIPTION

This exercise will help you control the shape of your mouth and tone while you sing the vowels which will eventually enhance the clarity of your voice. It will also help improve your tone quality, breath control, pitch and vowel shape.

STRUCTURE

- Start by singing on the same pitch the “Ah, Eh, Ie, Oh, Ooh” vowels. -> start on a low A
- Try to maintain an accordant shape of your mouth to produce them as clearly and naturally as you can.
- Now, go up half a note and sing the vowels again.
- Repeat this method several times going up and down in your vocal range.
- Try not to breathe in between the vowels. -> like this, the exercise will also help you train breath support.

SUGGESTIONS/TIPS

- Don't manipulate your mouth, jaw or tongue and force a vowel sound.
- Pay attention to your mouth shape, how they change and in what position they are while you are making each vowel. Here you will notice how each vowel opens or closes your throat muscles.
- Make sure you use a belly-breathe during this exercise. It can help to place one hand on the belly. While breathing in the belly will grow - like a full balloon. As you sing, the balloon will shrink, until it is time to breathe in again and fill the belly with air.

TONGUE-TWISTER

DIFFICULTY



TIME (DURATION)

5-10 minutes

GROUP SIZE

Individual/in pairs/small groups

SPACE

Everywhere

MATERIAL NEEDED

Not necessary, but a piano/guitar/chime might be useful.

INTENTION/ GOAL

To practice vocal articulation and pronunciation.

SHORT DESCRIPTION

This exercise will help you to master clear word pronunciation while singing, which is a very important aspect of singing. Your brain will be trained to manage the transition between syllables that are different to pronounce.

STRUCTURE

Make the group sit in a circle.

Then, make them repeat these sentences after you:

- A big black bug bit a big black bear
- She sells seashells by the seashore
- Sounds abound when the mouth is round
- Peter Piper picked a peck of pickled peppers
- My cutlery cuts keenly and cleanly.
- How much wood could a woodchuck chuck if a woodchuck could chuck wood
- I was born on a short, shiny, ship at shore.
- I saw a kitten eating chicken in the kitchen.
- A synonym for cinnamon is a cinnamon synonym
- A proper cup of coffee from a proper copper coffee pot
- He threw three free throws

When you have mastered the pronunciation, try to sing them.

-> best to make everyone stand up. You can transpose the sentences as well, half a note higher each time. Try to do them faster every time.

TONGUE-TWISTER

SUGGESTIONS/TIPS

- Tongue twisters don't need to make sense -> make the group write new ones! If there are people in the group that know other languages they can write one for the rest of the group too!
- You will articulate the sounds with your tongue, lips, teeth, jaw and palate.

ATTENTION

You can find more tongue twisters for kids here: [102 Tongue twisters for kids](#).

MOTOR LIPS

DIFFICULTY	♪
TIME (DURATION)	5 minutes
GROUP SIZE	Individual/in pairs/small groups
SPACE	Everywhere
MATERIAL NEEDED	Not applicable

INTENTION/ GOAL

To warm up the diaphragm and vocal cords, improve breath control, and reduce tension.

SHORT DESCRIPTION

Through this exercise, you will make a motorboat sound with your lips while they vibrate rapidly.

STRUCTURE

- Make the group stand or sit in a half-moon or circle.
- To start, relax your cheeks and lips.
- Now, put your lips together but gently in a loose pucker (Puckered lips: The lips protrude outwards into a kiss formation).
- Push your cheeks upwards at the corners of your mouth by using your index fingers.
- Breathe, inhale through your nose and then quickly exhale through your mouth in a way to make your lips vibrate quickly.
- This will produce the “brrrrrr” sound (like a motorboat).

SUGGESTIONS/TIPS

- As you get better and better try to upscale the exercise by adding a sound. In the first part sing short and long notes and then try to make buzzing sounds.
- You can combine this exercise with the siren exercise.

COUNTING

DIFFICULTY	♪
TIME (DURATION)	5-10 minutes
GROUP SIZE	Individual/in pairs/small groups
SPACE	Everywhere
MATERIAL NEEDED	Not applicable

INTENTION/ GOAL

To improve vocal tone.

SHORT DESCRIPTION

You will sing the numbers from the softest to the loudest volume.

STRUCTURE

- To start sing number “one” at the most comfortable loud volume level you can.
- Then sing the number “one” at the most comfortable soft volume level you can.
- Sing the numbers 1 to 5 on a scale going do - re - mi - fa - sol (starting with an A) in a comfortable volume.
- Increase the volume to the loudest - though still comfortable - volume your voice can produce
- Keep singing 1 - 5 from do - sol stepping up half a note each time, keeping the volume as loud as possible.

SUGGESTIONS/TIPS

- If you want to see how this looks visit: [10 Singing Techniques to Improve Your Voice](#) (the exercise starts at 8.00 minutes)

LIP TRILL

DIFFICULTY

♪ - ♪

TIME (DURATION)

5 minutes

GROUP SIZE

Individual/in pairs/small groups

SPACE

Everywhere

MATERIAL NEEDED

Not necessary, but a piano, guitar or chime might be useful to play the notes.

INTENTION/ GOAL

To expand the range, eliminate vocal brake and reduce strain.

SHORT DESCRIPTION

You will expand your range with your lips vibration while pronunciation through different volume scales.

STRUCTURE

- Firstly make your lips flop by blowing the air out.
- While the lips are vibrating, pronounce the sound “uh”.
- Then sing out the note throughout your flopping lips at the most comfortable lower volume level you can.
- Finally, sing do - re - mi - fa - sol - la - si - do or other easy half scales are: do - re - mi - fa - sol - fa - mi - re - do or: do - mi - sol - do(high) - sol - mi - do.

SUGGESTIONS/TIPS

If you want to see how this looks visit: [Professional Singing Warm Up - All Male and Female Keys](#)

While you are going through the scale try to keep the buzzing of the lips as evenly as you can.

- If you're singing half scales with the group, you might want to transpose it by half a note up each time (starting at A, going until D or whatever is comfortable for the group) and then going back down again.

JUMP HIGH - HIT THE NOTE

DIFFICULTY	♪
TIME (DURATION)	2-5 minutes
GROUP SIZE	Individual/in pairs/small groups
SPACE	Everywhere
MATERIAL NEEDED	Jumping rope

INTENTION/ GOAL

To combine voice and physical exercise and warm up the entire body.

SHORT DESCRIPTION

You will jump and articulate sounds/phrases.

STRUCTURE

This exercise is pretty simple but it may not be easy. Take a rope and jump at your most comfortable pace. While jumping include singing short phrases, or you can try to sing your favorite song. The most important thing is that you sing while you are in the air, not while you are going down.

SUGGESTIONS/TIPS

You can do this without the rope and try physical exercises like planks, push-ups, head rolls or others. The point is to combine vocal exercise with physical exercise.

A photograph of various musical instruments on a light-colored wooden floor. The central focus is a djembe drum with a carved wooden body and a red band around its top. To its right, a red guitar is partially visible. In the foreground, there is a yellow kalimba and a ratchet. A person's black boot is visible on the right side of the frame. The text "EXERCISES WITH INSTRUMENTS" is overlaid in white at the bottom left.

**EXERCISES WITH
INSTRUMENTS**

COLOURED KEYS

DIFFICULTY	♩♩
TIME (DURATION)	+ - 40 minutes
GROUP SIZE	Individual/in pairs/small groups
SPACE	Inside
MATERIAL NEEDED	Keyboard(s), piano('s), paper, coloured pencils/markers, copies of this image, cut out and placed on the piano/keyboards.

INTENTION/ GOAL

Creating melodies that could grow into songs/compositions.

SHORT DESCRIPTION

Whether you ever played the piano before, can read notes or not, this exercise enables anyone to play around on the keys, potentially creating the most beautiful melodies, written by the participants themselves!

STRUCTURE

- Give the participations a sheet of paper and colors (same/similar colors as the image above. Ask them to make a random order of +- 20 coloured stripes. You should be able to read the colors from left to right.
- Exchange papers and try to play the notes someone else wrote a couple of times (let some participants play their score for the group to hear).
- Rewriting the random melody. Participants adjust the given melody to their own wishes. You can leave out notes, add new ones, repeat elements you like and decide upon the notes which you want to prolong or shorten; give long notes longer lines and short notes shorter ones. Make a new score of colors based on this.
- Option to let some participants play this melody for the group.
- “Barring” your score/counting your melody. With most melodies, there is a way to count them. To 4, for example, or to 3 or 6, or whatever. Find the way in which you can count your melody and note a vertical line before every 1. This way, you create bars for your melody, which will make it easier for other people to play your melody too!

COLOURED KEYS

- Finalizing your coloured score. Add dynamics to your score by thickening the notes that need to be played louder and by drawing < and > shapes underneath the parts in which you want the melody to gradually become louder or softer. Connect notes that need to be played “legato” or bounded together and put little dots above the lines that you want to be played “staccato” or very short. Add a symbol of “rest” for when there is no note to be played.
- If you want to elaborate on this exercise more you can think about:
 - Adding notes to go well with the melody (create a little harmony/counter melody)
 - Adding words to your melody: Which words fit the notes you have created...? What could a song written on this melody be about?
 - Adding chords (probably you won't be able to find chords at the moment, but a trainer/musician can work on the chords on his/her own and continue working on this melody as the workshops progress.

SUGGESTIONS/TIPS

- You can be creative with this exercise and come up with new steps and variations. The point is to bring the group to a level of melodic creation. By using the colours you stay away from theory and can include everyone.

ATTENTION

- This exercise is with high difficulty so the trainers need to have some musical background. Make sure to keep everyone on board, for example by pairing up and monitoring the group-process.

CREATE YOUR RHYTHMS - LISTEN TO YOUR LEFT

DIFFICULTY	♪
TIME (DURATION)	5 to 10 minutes
GROUP SIZE	Any amount
SPACE	Inside - outside
MATERIAL NEEDED	Two Drumsticks for everyone

INTENTION/ GOAL

Connecting to music and each other by creating music and enriching the imagination with the co-created rhythms.

SHORT DESCRIPTION

In each round one participant takes the lead to create a sequence of Rhythms while the others play these rhythms.

STRUCTURE

Every participant can take the lead in turn.

- Step 1: Each participant holds two drumsticks.
- Step 2: The only “rule” of this game is that you play exactly the same as what the person on your left is playing. Always and Only pay attention to what the person left of you is doing.
- Step 3: The leader starts to strike the sticks, creating a first rhythm.
- Step 3: The person on the right of the leader starts playing the same rhythm. As will the person on his/her right, etc.
- Step 4: The leader can add a new rhythm to the groove whenever he/she wants, infecting the person on the right, and after that the person next to that etc. -> like this multiple rhythms can be played by the group at the same time, creating a layered beat.
- Step 5: Finally the leader can stop playing, causing everyone in the group, one by one, to go quiet too.
- Step 6: Pick a new leader and repeat as many times as you like.

CREATE YOUR RHYTHMS - LISTEN TO YOUR LEFT

SUGGESTIONS/TIPS

- Make sure participants only play what comes from the person sitting left of them!! Keep reminding them.
- Different instruments can be used in this practice, preferably percussion instruments.
- Integrating the voice is a nice addition if you want to play this game more often.

ATTENTION

- Only play the rhythm which the person to your left is playing!!

SING YOUR RHYTHM

DIFFICULTY	♪
TIME (DURATION)	5 to 10 minutes each round
GROUP SIZE	Any amount
SPACE	Inside
MATERIAL NEEDED	Djembe for everyone

INTENTION/ GOAL

Creating space for participants to experience songs and rhythms created by using basic skills.

SHORT DESCRIPTION

In each round a participant creates a sentence and a rhythm then they all perform together.

STRUCTURE

Each participant gets a Djembe and takes the lead for one time and the exercise goes in a circle one by one.

- Step 1: the lead-participant makes a sentence. The sentence can be about a value or anything the lead-participant likes or finds important.
- Step 2: the lead-participant creates a simple rhythm for the sentence created.
- Step 3: all participants sing and play the sentence and the rhythm together.

SUGGESTIONS/TIPS

Forming a circle. The direction of the following can start from the left or the right. The sentence which the lead-participant creates can also be in a different language.

ATTENTION

Play the exact rhythm which is created by the lead-participant.

FIRST ENCOUNTER

DIFFICULTY	♪ - ♪
TIME (DURATION)	+/- 20 minutes
GROUP SIZE	Any amount
SPACE	Inside, preferably in a big space
MATERIAL NEEDED	All instruments that are available/present

INTENTION/ GOAL

Getting acquainted with an instrument, exploring it in unconventional ways.

SHORT DESCRIPTION

Getting to know different musical instruments by exploring them.

STRUCTURE

- Put all the instruments that are at hand in a circle in the space. Make sure there are enough instruments for all participants.
- make participants explore the instrument that is in front of them, first without even playing it. (how big is it, what is the shape, can you pick it up, what is it made of, does it need electricity, do you know how to hold it or can you guess?)
- Make all participants pick up one instrument and allow them to explore the sounds the instrument can make (what is the lowest sound you can find, what is the highest sound, can you make two sounds at the same time, what is the hardest sound, what is the softest sound, what is the weirdest sound you can produce with the instrument, which sound do you like best, etc.)
- After exploring this instrument, you can make the participants switch to other instruments, and repeat this a couple of times.

SUGGESTIONS/TIPS

After the individual explorations, you can:

- let all participants give a mini-concert on their instrument.
- do a group improvisation (going from the softest to the loudest sounds and back f.i.).

ATTENTION

Instruments have different volumes, if you want everyone to be included during a group-jam, make sure to start and/or end with the softer instruments.

GUITAR SKILLS

DIFFICULTY

♪ - ♪

TIME (DURATION)

1h and possible to expand

GROUP SIZE

Max +-20, smaller groups work better, but it can also be done with a very big group

SPACE

Room with enough space to put everyone on a chair in a circle

MATERIAL NEEDED

Guitar and guitar sheets. Music stands would be nice to have.

INTENTION/ GOAL

Learning the first basics on the guitar. Learning a first way to improvise and learning easy chords.

SHORT DESCRIPTION

The group starts with learning how to read guitar music. After that, they learn an easy song and then they learn how to make a melody on the guitar and how to improvise. In the end, they even learn their first chords.

STRUCTURE

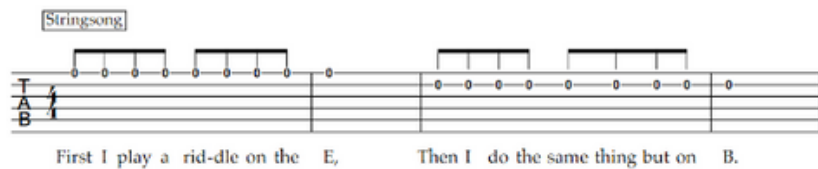
- Tune all the guitars and sit in a circle
- Learn everyone how to read Tabs and learn how to play the Stringsong. Let them practice and play together.
- Learn them the Improvise scale. Check if the strings sound right when they play it and help them if they don't sound nice. Show them you can make melodies with this scale. Let them create their own melody on the sheet by just putting possible numbers on the tabs. Play your own melody and play someone else's melody.
- Talk together about melodies. What makes a melody good? Take little steps and don't jump from far note to far note. And remember: repetition in music works!
- Let everyone practice improvising with these notes. After that do a circle improvisation. Everyone plays one after another while you play the Em and Asus2 chords.

GUITAR SKILLS

- Learn everyone the chords Em and Asus2 and play the chords together. Strum Em 4 times down and then Asus2 4 times down and repeat that.
- Repeat the improvisation circle and let everyone play the chords when the don't play the improvisation melody. Chords must be played gently so you hear the one who plays the melody.
- You can add the Arabian minor and klezmer scale if you have time left. Arabian minor with the chords Em and Asus2. Klezmer with E and Am.

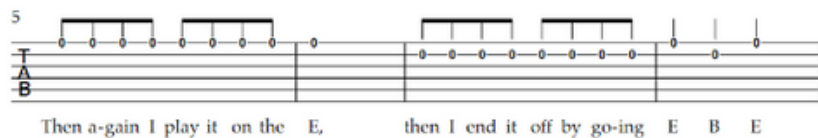
Songs for change

Stringsong



First I play a rid-dle on the E, Then I do the same thing but on B.

5



Then a-gain I play it on the E, then I end it off by go-ing E B E

Improvise scale

9




13 **Create your melody**



Chords

17 Em A(sus2) E Am



Arabian minor **Klezmer**

19



INTRO TO DAF/ARBANI

DIFFICULTY	♫
TIME (DURATION)	45 minutes or more
GROUP SIZE	Any amount
SPACE	Inside/outside
MATERIAL NEEDED	Daf for everyone

INTENTION/ GOAL

Getting to learn new rhythms and a simple instrument will benefit participants to become more flexible and raise their learning skills.

SHORT DESCRIPTION

This exercise consists of three parts. Holding, playing and exercising. Participants learn to play oriental drums on a basic level: holding the daf, learning basic rhythms, and starting to play and improvise together.

STRUCTURE

Each participant gets a Daf.

Part one: Holding the Daf

Step 1: put the drum on the left hand, we put the cut-out part of the daf between the index finger and thumb of the left hand (see photos 1 and 2)

Step 2: we put the thump of the right hand on the frame of the daf. In other words, the right should be 90 degrees from the left hand (see photo 3).

Step 3: The top of the drum should be parallel to your mouth. Use you're the thump of your right hand to Keep the position of the drum up-straight (vertically).

Part two: learning playing strokes.

Step 1: The base stroke called Dom, is played with the right hand. Hold your right hand fingers straight slightly curved and keep the fingers tight.

Step 2: Relax your shoulders and your right hand then start drumming by swinging your right hand and pouncing it after each play.

INTRO TO DAF/ARBANI

Step 2: Higher stroke called Tak, is played with the right hand as well. To play it, open the angle between the thumb and index finger of your right hand until the ring finger reaches the rim of the daf and the pink finger outside the frame of the daf. Start playing by using the ring finger and let bounce after each play.

Step 3: the third stroke is called Ka, the sound of this stroke is between Dom and Tak sounds. It's played with the left hand. After holding the daf with the index finger and thumb of the left hand, use the other three fingers to play. Use the motion of the left hand to wrest to play.

Part three: Exercising

After learning the first and second parts, start practising the following exercises:

- 1.Dom - tak - KA
- 2.Dom dom - tak tak - ka ka
- 3.Dom - tak tak
- 4.Dom - ka - tak tak
- 5.Dom - tak tak - ka - dom - tak tak
- 6.Do dom tak tak tak dom tak tak.

After getting familiar with the instrument you can create your own rhythms and play it with the other participants.

SUGGESTIONS/TIPS

Rest your hands each time you get tired and let your left hand hang to rest and repeat the exercises.

ATTENTION

Have fun!

MUSIC MACHINE

DIFFICULTY	♪ - ♪♪
TIME (DURATION)	10 - 30 minutes
GROUP SIZE	Any amount
SPACE	Inside
MATERIAL NEEDED	Instruments, preferably a variety (musical/rhythmical)

INTENTION/ GOAL

Making musical grooves together - This exercise will enable a group - regardless of how much musical expertise is present - to make grooves together and enjoy the energy and joy of music-making.

SHORT DESCRIPTION

Put the instruments in a circle. No problem if there are not enough unique instruments for everyone, you can put some of the same and even leave out some (challenging participants to use their body and voice as an instrument).

STRUCTURE

- Start by making everyone step in the same rhythm and decide how many counts the groove will be (4 or 8 are the most logical for Western music)
- Let 1 person start playing in this rhythm and once he/she is satisfied with an idea he/she will keep repeating this same groove and signal to the next person to enter the groove
- One by one everyone adds on to the music machine, creating a multi-layered music machine!

SUGGESTIONS/TIPS

- Input does not have to be brilliant/all over the place/loud --> it can be as small as you like and very effective indeed!
- Take your time to find the input you like -> only once you signal to the next person to add on, you will have to set on one idea and repeat it over and over
- See what happens with the groove if - after everyone is in the machine- you put one of the participants in the middle and make her/him conduct (louder, softer, quicker, slower, solo parts, stopping and starting again)
- Try the same exercise but without instruments! See if someone wants to put words on this groove and it might just be the start of a new chorus!

ATTENTION

Instruments have different volumes, if you want everyone to be included during a group jam, make sure to start and/or end with the softer instruments.

WAY FORWARD

To organize workshops yourself, you need good planning and the right tools, as well as the joy of experimentation and the desire to learn and try out new things together with others. Good preparation is useful and helps to stay calm and find solutions because even the best plan is often thwarted by the unforeseen. From your own experience as a participant or trainer, you can always learn from others.

With this in mind, we wish you lots of fun, success and thought-provoking discussions at hopefully many workshops.

Remember: As a trainer, you have the power to inspire and empower young people to become active and engaged members of their communities. By continuing to promote EU values through music, you can contribute to building a more inclusive and just society.

So, let's take action together! Let's continue to promote EU values and empower young people to use their voices for positive change in their communities. Thank you for your commitment and dedication to this important work.



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A: SONGS FOR CHANGE WORKSHOP PLANNING:

SONGS FOR CHANGE WORKSHOP

WORKSHOP TITLE

DURATION
How long will the workshop be?

DESCRIPTION
What is the Workshop about?

ACTIVITIES
What specific activities do you want to include?

TOPICS
What are the key themes of the workshop?

MINDSET
How do you want participants to think and feel?


AGENDA

BEFORE

TIME

AFTER

ACTIVITY



CHECK!

How will you create empathy among your participants?

How do you make sure every voice is heard?

How do you create ownership?

How do you make sure everyone feels safe and respected?

THE WHY

THE BIG VISION
What do you want participants to understand 6/10 years from now?

LEARNING OBJECTIVES
What will participants know/ be able to do enter the workshop?

CHALLENGES
What might be difficult?

TO DO'S

What are your next steps?

PARTICIPANTS

Who should participate?

What are their needs?

SONGS FOR CHANGE WORKSHOP EVALUATION:

SONGS FOR CHANGE WORKSHOP

WORKSHOP TITLE



EVALUATION A key part of the Songs for Rights and Songs for Change Methodology are the five key principles (PIJEQ). These are used to design our workshops in order to adapt them to specific target groups, monitor, and evaluate them:

P	I	J	E	Q
<p>PARTICIPATION <i>(voluntary, safe, equal, inclusive, and collective participation in decisions, processes, learning, and outcomes)</i> HOW DO I FOSTER PARTICIPATION:</p>	<p>INSPIRATION <i>(foster creativity and inspire participants to be creative)</i> HOW DO I FOSTER INSPIRATION:</p>	<p>JOY <i>(have fun and foster joy and happiness)</i> HOW DO I FOSTER JOY:</p>	<p>EMPOWERMENT <i>(foster learning and growth: personal growth, skills, capacity, and confidence)</i> HOW DO I FOSTER EMPOWERMENT:</p>	<p>QUALITY <i>(in processes and results: delivery of content, support provided to participants, learning, and musical and artistic products (songs & videos))</i> HOW DO I FOSTER QUALITY:</p>
CRITERIA:	CRITERIA:	CRITERIA:	CRITERIA:	CRITERIA:

TIMELINE

4-8 WEEKS OUT – Planning begins

- Read and explore the toolkit, handbook, webinars, and tutorials.
- Sketch and refine your plan on the Facilitator's Planning Worksheet (WHY; WHO; WHEN; WHERE; WHAT; HOW) and/or fill out the “Facilitators workshop planning overview”.
- Decide on your target group/ participants (WHO?)
- Select a date (WHEN?).
- Reserve a location (WHERE).
- Create a consent agreement (for making photos, videos, sound, ...).
- Prepare the pre-evaluation.

2-4 WEEKS OUT

- Send an official invitation with additional details and confirm participant attendance.
- Collect information/pre-evaluation from participants
- Hand out consent agreement
- Creating the Facilitators Agenda
- If you have co-trainers, walk them through the agenda, workshop exercises and notes, and any other relevant information.
- Get all the workshop materials and instruments.

1-3 DAYS OUT

- Print participant-facing workshop materials—i.e., agenda, worksheets, and handouts, (pre- and post-workshop evaluation).
- If possible, complete room setup in advance, layout all materials, and test all A/V equipment.
- Conduct a final trainer ‘rehearsal’ to ensure that everyone is comfortable with their role, knows any updates to the detailed agenda, and is ready for the workshop!

TIMELINE

DAY OF EVENT

- If unable to set up a room in advance, arrive extra early.
- Collect consent agreements from participants.
- Collecting signatures/ filling out participant lists.
- Implementing the workshop following the agenda.
- Documenting the workshop
- At the end of the workshop, celebrate and get feedback from participants via the post-evaluation.
- Review your own workshop as a trainer with the post-evaluation for trainers.

POST EVENT

- Send a follow-up to attendees and thank any additional trainers, or stakeholders who helped make it happen.
- Publish material, pictures, produced songs (social media)

Let us know how it went by filling out the Excel sheet overview and uploading the following documents to your respective/individual folder:

- Upload: Agenda for the workshop
- Upload: Participant list
- Upload: Consent agreements from participants
- Upload: Post-evaluation participants
- Upload: Post-evaluation trainers
- Upload: Pictures during the event
- Upload: Final result/ song/ video clips

B: ICE- BREAKING ACTIVITIES

- The welcome and introduction process between the group and between the group and the trainer can be implemented as follows (Noye & Pireteau; 2002):
- **Self-presentation:** The group sits in a circle where the trainer presents himself/herself, and his/her professional and educational background. The trainer then asks the trainees to introduce themselves to the group. Each of the trainees follows the pattern of information the trainer gave about himself/herself. A movement and a sound can be added to the basic information so that music can play a leading role from the beginning of the introduction. It is recommended that the information be concise and brief so that the duration of the activity is limited.
- **Getting to know couples:** The trainer asks the trainees to divide into pairs according to specific criteria in their choice - for example, to choose people of different geographical origins. The trainer then asks the trainees to interview each other briefly, focusing on: a) their educational background, b) their reasons for participating in the program, and c) some personal details (e.g. favorite sound or musical instrument). Paired introductions may take approximately 8-10 minutes. In the next stage, the trainer has two options, depending on the number of trainees: a) ask the trainees to introduce their partner to the whole group, b) ask the pairs to form groups of four and make the introductions there. The fours sit in a circle and, after the introductions have been made, the group selects one member who will briefly introduce the other members to the plenary.
- **Chain:** Trainees introduce themselves to the group by saying their first name to a musical beat, a distinctive movement and the names of those sitting in front of them. Each trainee who introduces himself to the chain must mention, in addition to his name, the names in the manner mentioned and the characteristic movements of all those who have already introduced themselves before him. Finally, the first person introduced must report the names in rhythm, together with the movements of all the members of the group.
- **Name and history:** Each trainee writes their first name on a piece of paper. Then they place the paper in the center of the circle and say something that describes their name or something they like or dislike. The trainer is the first to write his/her name and mention to the group something he/she likes or dislikes, which is asked to be related to music.

- Features: Trainees write on a piece of paper certain things they prefer. For example, they can write their favourite song, musical instrument, or music. Then they look for another person in the group with whom they share some common preferences. After discussing with each other for 2-3 minutes the reasons why they have these preferences and what they have in common, each person then presents these reasons to the group and says their name.
- Cards: In all groups, and especially in those where the number of trainees exceeds 15, the trainer can hand out cards on which the trainees and himself/herself write their names and a song they like.
- The introductory activities are of limited duration and are aimed exclusively at creating a climate conducive to the implementation of the project. The duration of these activities is between 7 and 10 minutes.

C: INTRODUCTION EXERCISES

Questions Answers

A simple way for the trainer to avoid the monologue of the introduction is to ask questions to the learners, record their answers and then make additions or corrections and synthesise views/summary (Fui-Hoon et al.; 2014). This way the following are achieved:

- Learners are stimulated to speak their minds and think independently. This promotes their self-activity and active participation in the learning process.
- They learn to express themselves, formulate their thoughts, to make use of their knowledge and experience, increasing their self-confidence and improving their self-image.
- By exchanging views, learners learn from each other, acquiring a team spirit.
- They can raise their questions and concerns.
- They express opinions and come into contact with different perspectives.
- The trainer establishes the learning needs and potential of the group and re-approaches tactics.

Through this technique, the participants' relationship with European values and music can be explored. The duration of this activity is between 10 and 12 minutes.

Discussion

The discussion technique can be applied in the context of any teaching unit. It is often applied as an embolism to other educational techniques, assisting the learners' participation in the process (Fui-Hoon et al.; 2014). It can also be used at the beginning of the approach to a topic so that learners can develop their own reflections and become actively involved in the process (Boekaerts; 2002· Noye & Pireteau; 2002). The duration of this activity is between 10 and 12 minutes.

Working groups

By applying the technique of working groups, learners seek to express, create, improve their self-image and learn. This technique energizes them and arouses their interest (Jaques; 2000).

Small groups can be a mutual learning method for the trainer, where trainees can express themselves, develop their ideas and exchange them with the other groups, under the supervision of the trainer (Brookfield; 1986· Noye & Pireteau; 2002).

The trainer needs to present the goals of the task clearly and with precise instructions. In addition, he/she shall take particular care to:

- Urges the members of the groups to sit comfortably in the space (circular shape, etc.) to facilitate cooperation between them.
- If necessary, the instructions can be given in writing or written on the board.
- Clearly set a time limit for the work of the groups.
- Informs the group of the need to elect a representative to present the work products to the plenary.
- Suggests that the groups should take notes, recording their views using keywords, etc., to help them systematise their thoughts.
- The trainer can ask all groups to carry out the same task or divide the task and each group can be assigned a subsection of the task.

An application of this exercise could be the production of a slogan or short verse presenting a product or idea by the sub-group participants. In this way, the gradual contact with the music and lyrics and the cooperation of the individuals in the groups is achieved. The duration of this activity is between 12 and 15 minutes.

Case study

This is a complex exercise, with a real or hypothetical example, reflecting a wider situation, presented to trainees to analyze and discuss ideas and solutions. The training technique aims to consolidate and apply the theoretical knowledge acquired in previous stages (Jaques, 2000). The technique is adopted when the acquisition of the required knowledge has not been completed and the aim is to promote heuristic learning (Boekaerts, 2002).

The stages in the 'case study' are as follows:

- The trainer selects a case in direct connection with reality.
- He proceeds to present the case to be studied through oral or written speech, film or audio.
- The trainer provides clarification of the purpose, approach and expected results. Does not influence trainees with personal opinions and sets time limits for the exercise.
- Trainees perform the exercise in working groups so that there is interaction. They use their information, knowledge and experiences to work through the issue and make suggestions.
- Then the trainees, having elected group representatives, present their proposals and conclusions to the plenary.
- The trainer assists in the synthesis of the groups' presentations, makes additional comments and helps to draw conclusions.

An example and application of this exercise would be for the sub-groups to take on a product and present it to the plenary with a short verse and/or music, using improvised musical instruments and keeping a certain rhythm. The duration of this activity is between 12 and 15 minutes.

Brainstorming

This technique involves the examination of an issue or concept through the free and spontaneous expression of ideas by the trainees. The trainer encourages the trainees to put forward their ideas. He encourages them to express them spontaneously, even if they have no knowledge of the issue. There is no criticism as long as the ideas are presented (Fui-Hoon et al., 2014). The instructor notes the ideas on the whiteboard and then, using the question-and-answer or discussion technique, leads the group in commenting on the ideas that emerged (Noye & Pireteau, 2002). Application of this exercise could be during the writing of the lyrics of the group's song to collect the participants' ideas and then follow up with the writing of the song. The duration of this activity is between 8 and 10 minutes.

Roleplay

The trainer explains the goals of the game and seeks to create a climate of trust, which is a prerequisite for the game. For the activity, the trainees need to feel comfortable with each other. For this reason, role-play is chosen when the group has gotten to know each other and the right atmosphere has been created. The trainer then presents the rules of the game, assigns roles and nominates the observers so that at the end they can present their findings to the group (Brookfield, 1986) (Noye & Pireteau, 2002).

The trainer for the role-play has created a story in relation to real situations or problems. The trainer has created roles and cards with the details of the persons in the story (gender, age, professional status, problems they face, etc.) and presents them, as well as the context of the story. The trainees choose the roles, with each role able to be interpreted by more than one person so that all points of view and dilemmas are represented. Before the exercise, trainees confer about their roles and the attitude they will take towards others during the exercise. The trainees' reactions may vary as the exercise progresses (Jaques, 2000).

Application of this exercise could be done using sounds of instruments or even singing, with disagreements/tensions between the protagonists being presented with harsher sounds and in cases of agreement the sounds being more harmonious. The duration of this activity is between 20 and 25 minutes.

Simulation

Simulation is an exercise where trainees are involved in representing a situation that corresponds to reality and thinking about how they would react in specific circumstances (Brookfield; 1986). This immersion in mental reality is intended to help trainees understand the different aspects of it and behave effectively in similar circumstances. Therefore, simulation is an educational technique in which trainees are not asked to act in a theatrical manner but to understand how those involved in the situation behave (Jaques, 2000) (Noye & Pireteau, 2002).

In the Simulation technique, learning and its outcomes are linked to real-life situations. Learners acquire knowledge in a safe context and learning is achieved in an experiential way (Boekaerts, 2002). The results of simulation may lead learners to abandon their perceptions.

In this exercise, participants could reproduce the sounds of objects or animals, always according to the instructor's instructions. The aim is to become familiar with the production of sounds and with the smooth coexistence of many different types of sounds. The duration of this activity is between 20 and 25 minutes.

PARTNER NETWORK

This handbook was created under the leadership of the seven partner organizations YEPP EUROPE; YEPP Italia; Association for Better Life; Het Wilde Westen; Network for Children's Rights; Out of the Box; Young Educators.

YEPP EUROPE (BERLIN, GERMANY)

coordinates, develops and supports the YEPP Community Network of YEPP Local Sites and project partners in 19 countries and over 100 communities in Europe. We work for youth and community empowerment in disadvantaged areas, promote the participation of young people and local stakeholders in decision-making processes and foster active citizenship. We recognize young people as actors of social change and strive to make their voices heard. To achieve this, we develop capacity-building programmes for youth, as well as qualify youth workers to support youth in different fields of interest. We also work with municipalities on designing more youth-supportive policies and facilitate transnational learning and exchange of local actors in the YEPP Community Network.

YEPP ITALIA (TURIN, ITALY)

aims to disseminate and apply the principles of the Yepp methodology in Italy to empower young people to express their energies and skills in their local communities. Its objective is to empower young people to decide, to manage resources, to be active citizens; to concretely realize young people's ideas; to create communities that look to the future with confidence, aware of their own identity and needs; to build strong and lasting partnerships with public and private, national and international actors; to influence youth policies so that they promote empowerment, community development and partnerships.

ASSOCIATION FOR BETTER LIFE (HERL'ANY, SLOVAKIA)

was established in 2004 and its mission is to strengthen the development of marginalized Roma communities in eastern Slovakia. We mobilize local resources, create partnerships, and empower community members to participate in development projects. We cooperate with municipalities and connect social and community workers, teachers, pastoral workers and various experts. Since 2010 we have been members of an international network YEPP.

HET WILDE WESTEN (UTRECHT, NETHERLANDS)

is a cultural centre, local meeting spot and music school in one. The centre hosts and facilitates all kinds of activities and projects for people of all ages and walks of life, and operates mainly locally, in Utrecht West.



NETWORK FOR CHILDREN'S RIGHTS (ATHENS, GREECE)

It is a Greek non-profit association founded in 2004, with the aim of defending the rights of the child, as defined in the UN Convention on the Rights of the Child (UNDP 1989). The network has a range of experience and expertise in refugee issues, child protection, non-formal education, training to professionals and support to children, youth and their families. The Network is addressed to all children, regardless of ethnic origin, race, gender, religion and language, organizing and implementing specialized pedagogical programs, creative group activities and non-formal education activities in 4 places in the centre of Athens. At the same time, it runs awareness-raising campaigns and institutional interventions are being developed. The organization works closely with public authorities and public bodies.

OUT OF THE BOX INTERNATIONAL (BRUSSELS, BELGIUM)

is a European Network bringing together different organisations advocating for more innovative, citizen-centred and solidarity policies on the European and city level. Our main mission is to provide expertise, ICT tools and a network for the dissemination of research, training and innovative practices. We are experts in different EU policy areas such as youth, education, cohesion and solidarity, and digital, with a focus on cross-sectorial practices. Our target groups are young people, CSOs and policymakers. We believe that innovation, fresh ideas and active involvement of citizens in the political processes all together represent the sine qua non of making our societies better, fairer, more sustainable and just.

YOUNG EDUCATORS (CASTELO BRANCO, PORTUGAL)

is an International non-profit and non-governmental organization for development. We feel that the world is a place without borders, without racial or ethnic differences. We feel the world is a place where we can be different and diverse. We want to use our energy to fight for our causes and empower young people to move the global society in a new direction and promote democracy, human rights, equality, social inclusion, citizenship and knowledge.

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SONGS FOR
CHANGE



“LET’S GIVE THE EU VALUES
OUR UNIQUE VOICES AND
SOUNDS WHILE CONNECTING
AND EMPOWERING EACH
OTHER TO GENERATE CREATIVE
SOLUTIONS FOR SOCIAL
CHANGE!”

