



HANDBOOK OF BEST PRACTICES

Author: Francesca Gallucci (Scientific coordinator - Municipality of Macerata)

Date: July 2024

Melody - Music Education for Learning and Development of Youngsters (2023-1-IT02-KA220-SCH-000165073) is a project funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.



INDEX

INTRODUCTION	3
About the project	3
Motivation	4
Partners network	5
1. Opera Domani - Municipality of Macerata and AsLiCo	7
2. Tinemobilul - Curba de Cultura	11
3. Educational Music Tools to promote Human Rights among young people - Roter Baum Berlin	15

INTRODUCTION

About the project

This handbook is the result of sharing experiences and activities among partners of the MELODY project.

MELODY - Music Education for Learning Opportunities and Development of Youngsters is funded by Erasmus + Programme of the European Union (Call 2023 Action Type KA220-SCH - Cooperation partnerships in school education).

MELODY project aims at developing an innovative teaching methodology that conceives music as an educational tool able to enhance children's participation in democratic life, promote their knowledge of EU common values and support their engagement.

The project objective is to improve the quality of the learning experience for school pupils between 6-14 years by using an attractive and inclusive language, music, to promote shared values.

As a proposed project under the Erasmus+ Programme, it would contribute to some programme's policy priorities, which are common values, civic engagement, participation, inclusion and diversity in all fields of education, training, youth and sport, development of key competencies.

MELODY will address these priorities using the music as an opportunity to support EU common values. The methodology foresees non-formal learning activities to support an understanding and openness to diversity in order to fight and prevent any form of discrimination.

MELODY foresees the creation of a cross-curricular methodology combining music and citizenship education, which will be transferred to teachers and educators, thus increasing their competencies.

Motivation

Music has a unique ability to capture attention and emotions, making it an effective tool for learning and retention. It is a universal language that can bridge cultural and linguistic differences.

Music is indeed an instrument that facilitates learning also for children with specific difficulties (socio-economic, cultural or with disabilities). It can serve as a powerful tool for promoting social cohesion and reducing social isolation.

It, also, provides a creative and fun outlet for students to express themselves and explore their interests. By incorporating music into citizenship education, teachers can tap into their students' natural creativity and make learning more enjoyable and interactive, they can create a more inclusive and accessible learning environment for all students, regardless of their background or abilities. Also, many musical activities require collaboration and teamwork, which are essential skills for civic engagement.

This new approach allows the exploitation of music as a vehicle for understanding the present day, to discuss current issues, while supporting the EU values and non-discrimination: music is particularly suitable for addressing complex issues, while creating an environment that facilitates pupils' expression and creativity. In this setting, pupils are stimulated to develop critical thinking and express themselves, under the guidance of competent teachers. The traditional learning barriers are broken down and a more engaging and meaningful learning experience is created.

MELODY starts from this point of view, develops with teachers new tools and improves the participation process at school.

Partners network

“ROTER BAUM” BERLIN UG (Berlin, Germany)

Roter Baum is an NGO that has been active in youth work for 30 years.

Roter Baum Berlin UG is a non-governmental organization founded in 2011 by "Roter Baum" e.V. created in 1993, and is running all projects of the "Roter Baum" organization network in Berlin city, mostly in the Marzahn-Hellersdorf district.

Roter Baum Berlin is committed to empowering young people within the local community. The organization's objective is to create projects that actively involve youth, providing them with the resources needed to overcome systemic socio-economic barriers, as well as the stereotypes and preconceptions that can shape their lives from an early age. Roter Baum Berlin's mission encompasses programs for local youth, cultural initiatives, and educational processes. The organization also runs national youth mobility camps and leads international projects to promote a more inclusive and supportive environment for young people.

“CURBA DE CULTURĂ” (Izvoarele, Romania)

Curba de Cultură is a NGO committed to non-formal learning, culture and participation opportunities. The aim of Curba de Cultura is to improve education levels and community engagement for the young people living in rural environments in Romania, revitalizing it by the engagement of youth. Curba de Cultură focuses on teenagers and youth development, using non-formal education as a complementary method to the formal educational system for young people.

MUNICIPALITY OF MACERATA (Macerata, Italy)

The Municipality is responsible for the management of its population and territory, including primary and secondary schools, cultural heritage, social services and economic growth.

The Europe Office of the Municipality, in particular, deals with the management of projects funded with local, regional and European funds, and the School and Education office of the Municipality deals with the management of the primary and secondary schools present in the

territory, the implementation of local projects, the compliance with the national regulation and the youth policies addressed to children between 6 and 14 years.

1. Opera Domani - Municipality of Macerata and AsLiCo

General information

Opera domani is an Italian project, conceived and produced by AsLiCo - Associazione Lirica e Concertistica Italiana, a cultural institution recognized nationally and internationally for the high quality of its opera production and for its vocation in supporting young talents, singers, directors and composers.

AsLiCo has a long and successful collaboration with the Municipality of Macerata, and they work side by side for this project.

Opera domani is the project that gave birth to the *Opera Education* platform in 1996. Over nearly three decades of activity, the offerings have expanded with initiatives involving audiences from schools and families, starting from the prenatal period through high school, and extending to seniors in retirement homes.

Each year the platform focuses on an opera title from the repertoire or an original composition, offering workshops and 5 different productions of musical theater tailored to the needs and characteristics of the various age groups they target.



Detailed information

Opera domani, is conceived and produced by AsLiCo. With the project, AsLiCo cultivates the natural enthusiasm of young people for opera. The productions are participatory: they involve the audience of young spectators, who arrive at the theater prepared to take part in the show and become the real protagonists.



Stakeholders and beneficiaries

Opera domani primarily involves young artistic teams - singers, directors and composers selected by AsLiCo - and the audience of elementary and middle schools students and teachers for the creation and enjoyment of a participatory opera performance.

The performances are preceded by training sessions for teachers, during which the educational team introduces the opera, its themes, its adaptation, and the show's participatory moments where the audience is involved with singing, movements, and props. It continues with them in the classroom for the training of students and ends in the theater with active participation in the opera performance. Since 2003, the project has also welcomed family audiences to encourage dialogue and the sharing of a valuable artistic experience across generations.

Objectives

Opera domani aims to introduce children to the language of opera as an opportunity to foster

cultural engagement and sense of community, cohesion and inclusion through the artistic experience.

Specific objectives are:

- To provide valuable opportunities for music education for children, offering a diverse repertoire and engaging students in active listening through its dramatic narratives.
- To support teachers to incorporate a wide range of musical experiences into their curriculum.
- To value the richness of artistic languages and dispel prejudices surrounding opera among an otherwise skeptical audience through educational initiatives and participatory methods.
- To support young talents, singers, directors and composers involving them in high-quality opera productions.

Results

Every year the project involves:

- 80.000 children aged 6-10;
- 20.000 pre-adolescents aged 11-14;
- 5.000 teachers;
- 5.000 family members;
- 30 theaters across 7 Italian regions for 150 shows.

The participation rate has been steadily increasing since the inception of the project, and even during the pandemic period, it adapted to restrictions by producing digital materials.

Strengths

- effectiveness of a teaching approach focused on the role of singing as a mediator;
- the positive impact on children, both in personal (self-perception) and relational way (increased sense of social inclusion, attention, and listening to others) within the classroom group.

Weaknesses

- the opportunity to make a fair mediation in order to enhance artistic aspirations with educational needs;
- the production of a high quality opera show while keeping costs accessible for the audience and the engage of the audience in the performances dedicated to families: parents, often, find themselves unfamiliar with the language of opera and are not fully aware of the complexity of the project, focusing solely on the vision of the show and overlooking the preparation of the participatory moments.

Replicability

Replicability is assured thanks to the possibility of conductors to move across different territories.

Further information and contacts:

[Opera Education website](#)

[Opera domani trailers](#)

[Opera domani productions](#)

info@operaeducation.org

Best practice drafted by Alessandra Veronesi and Francesco Malanchin, in cooperation with Marta Ferri.

2. Tinemobilul - Curba de Cultura

General Information

The organizer of *Tinemobilul* is Curba de Cultura, which works with town halls and cultural centers in the communes. The main resource is a cargo van decorated and packed with materials for activities for youngsters such as but not limited to: tables, speakers, projector, electricity generator, sports equipment, paper, coloured pencils, TV, Playstation, portable kitchen.

The project started in summer 2020 and it is actually ongoing; it is located in the Upper Teleajen Valley of Romania and in multiple communes: Maneciu, Izvoarele, Teisani, Gura Vitioarei, Magurele.



Detailed information

Tinemobil was created by a group of local youngsters who got their idea from their own involvement in different social and cultural activities for young people in their rural communes in the Teleajen valley led by Curba de Cultură. One of the main reasons to start this project was the low participation from youngsters staying in remote villages.

The youngsters identified a set of needs expressed by the other youngsters living in the rural area:

- Geographically accessible activities that don't include commuting outside the village.
- Relevant activities, something other than folk dances, something that gives them learning opportunities.
- Economically accessible activities (free of charge)
- Empowering activities that offer space for young people to propose activities themselves as well as informing them about their civic rights and opportunities.

The main goal of this project is to provide young people living in rural areas access to information, social, cultural and educational opportunities through street-based youthwork, using a fully equipped vehicle, to reach numerous places all around Teleajen valley.



Stakeholders and beneficiaries

The stakeholders are: The local town halls and local councils, the cultural centers, the European Solidarity Corps and Erasmus + Romanian National Agency (funding part of the project), the communities they are involved in.

The beneficiaries are: the children and young people in the communities and the communities themselves.

Objectives

Objectives of *Tinemobilul* are:

- to offer free access to youth activities for fewer opportunities young people living in rural areas in the superior basin of the Teleajen valley;
- to raise awareness about opportunities in European Solidarity Corps and Erasmus+ programmes among young people with fewer geographical opportunities and ensure newcomers in the programs such as Youth Exchanges, Volunteering, other local Solidarity projects, Youth participation projects;
- to raise awareness on youth work and the benefits of it in the mainly traditional society of the superior basin of the Teleajen valley;
- to promote active citizenship among young people with fewer geographical opportunities and contribute to higher rates of participation in elections.

Results

The quantitative results of the project in almost 4 years of implementation are the following:

- 200 participants in activities per year;
- Between 40 and 60 activities every year;
- volunteers from more than 10 countries involved in preparing and implementing activities;
- 60+ outdoors film projections;
- 20 villages.

About qualitative results, the project involves youngsters of the villages where the activities are done, so there are formed communities and bonds with the local youngsters that appreciate the activities and the presence of the *Tinemobilul*.

More results are: the inspiration for other organizations and people; the chance for children and youngsters living in remote villages, for example, to go to a cinema (the first movie projection in the village of Maneciu was attended by more than 100 people, in a village of around 2000 people); the involvement of some local communities in proposing activities and movies.

Strengths

- the possibility to engage and give opportunities to youngsters living in villages;

- the opportunity to extend the benefits of the best practice to the whole local community.

Weaknesses

- activities are implemented outdoor, so they are closely related to weather conditions;
- the expensive cost of the fuel and the maintenance of the mobile youth centre could be a weakness of the best practice.

Replicability

Once the availability from local authorities is obtained, the best practice has a good replicability.

Further information and contacts:

<https://www.instagram.com/tinemobilul/>

<https://www.facebook.com/tinemobil>

<https://www.facebook.com/profile.php?id=100064561367745>

iulian@curbadecultura.ro

Best practice drafted by Iulian Lungu, in cooperation with Kristina Piskur and Estelle Lehmann.

3. Educational Music Tools to promote Human Rights among young people - Roter Baum Berlin

General information

Educational Music Tools to promote Human Rights among Young People is an international project written in 2020 that aims to face the lack of human rights education in Europe among youth. The project involves 5 partners from different countries (Bosnia and Herzegovina, Serbia, Italy, Portugal and Germany) that have been working together successfully for 6 years in the context of human rights education and musical education.

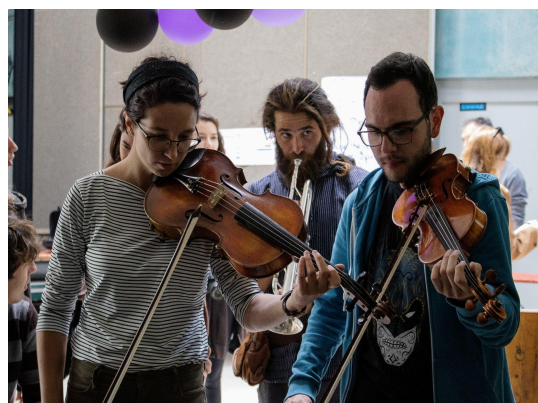
The project was realized from September 2020 to January 2023.



Detailed information

“There are many workshop documents for human rights education. There is also material on music education. But there are no materials that combine both”.

The challenge of this project was to keep the universal language of music as a core element and to connect it tightly to non-formal methods and topics. The methods proposed and songs developed during the exchanges were not strictly interconnected; the workshops and related methodologies have never been strictly intertwined with ad-hoc music.



Stakeholders and beneficiaries

The core target group of the results are people who, in a broad sense, have a connection with youth work and, in particular, who can be inspired by youth work or practice it in some way (association, youth center, cultural association, participation center, community center). These are, on the one hand, social workers, youth workers and users of youth centers, NGOs and their trainers who will have access to the final products of the project and who will receive a methodological kit enabling them to better promote human rights education among young people, using an innovative approach.

This primary target group will achieve new competencies and skills to carry out human rights education in an interesting way, developing media literacy, creative expression, critical thinking, active citizenship and other important competencies in the secondary target group, the young people. With these competencies, young people can make an important contribution to the further positive development of society.

The secondary target audience is in fact, youth and youngsters. For youth between 10 and 15 years old and youngsters between 15 and 30 years old.

Objectives

The project responds to the need to develop methods and tools to increase the quality of human rights education in the youth sector that uses non-formal education (NFE) in their daily work. The network of project partners worked together on the "Music for Human Rights" youth exchange series for a long time and decided to use this experience to develop, with the help of

musicians and Human Rights Education trainers, non-formal methods for analyzing, reflecting and discussing the songs about human rights in group work.

The work started with the recognition that there are many examples in which artists present their vision of human rights through songs. But, most of the time, they are not stylistically attractive to young people and are never methodologically prepared to work with groups. Starting from here, the project created songs that meet the taste of young people and distributed them for free through various online channels. At the same time, the project developed non-formal methods for analyzing, reflecting on and discussing the songs in group work.

Thanks to the results of this project, young people have the opportunity to learn about human rights through a truly unique tool: music. Using music in a comprehensive way, both in sounds and lyrics, they will be able to work in groups on concrete examples from which they can generalize together with youth workers, highlighting the importance of human rights in their lives and how fundamental they are for social coexistence. Each partner provided its diversity, expertise and capacity in terms of internal resources to initiate a discussion that led to the creation of a methodological toolkit to promote human rights education through music and non-formal youth work.

Results

The project created: 2 intellectual outputs, which differ mainly in the target group: youngsters (between the ages of 10-15) and youth (between the ages of 15-30), 2 music albums of 10 songs each and 2 collections of methods for use in non-formal education (NFE). The results are contained in a booklet, printed in 500 copies supplied with a USB stick and downloadable online, on the project webpage.

The impact of the project on target groups (youth workers and young people) is about:

- the development of new competences and skills for youth workers in the field of HR education;
- the development of new competences and skills for youth workers in the field of youth work;
- improved ability to work with young people for teachers, youth workers, educators, music educators on the topic of human rights, through the support provided by the project materials;

- increased attractiveness and accessibility of human rights education in combination with music education by the target group;
- increased awareness of human rights by young people.

Strengths

- **Integration of Music in Human Rights Education:** Using music as an educational tool is an original and engaging approach, making this project stand out from traditional human rights (HRs) education methods.
- **Collaboration with Musicians and Youth Workers:** Involving experts in both music and youth work creates high-quality, appealing methods specifically designed to connect with young people.
- **Improvement of Human Rights Education Quality:** The project aims to enhance the quality of human rights education in the youth sector, which is crucial for raising awareness and understanding among young people.
- **Applicability Across the EU:** The goal of implementing results EU-wide enables broad impact, potentially significant in raising awareness and promoting human rights in diverse cultural contexts. The final booklet of the project and the songs are translated in multiple languages.

Weaknesses

- **Risk of Limited Accessibility:** Without adequate promotion, the project might be less accessible to the recipients and also to more vulnerable youth groups or disadvantaged areas, where resources for music and education may be less available.

Replicability

- **Easily Adaptable Methods:** The developed methods can be replicated in similar non-formal education (NFE) contexts and adapted to various educational topics beyond human rights, broadening the project's scope.

- Cross-applicability in Schools and Youth Centers: Music-based educational methods can be used not only by youth organizations but also in formal educational settings like schools, increasing adaptability and replicability.
- Intercultural Resources: The project has strong potential for international replicability, especially the final results are translated in multiple languages and these resources can be adopted and customized across European countries.

Further information and contacts:

<https://musicforhumanrights.eu/educational-music-tools/>

<https://soundcloud.com/roter-baum-berlin/albums>

chiara.maggi@roter-baum-berlin.de

nina.gabri@roter-baum-berlin.de

Best practice drafted by Chiara Maggi and Elena Gabri, in cooperation with Nikola Veljkovic, Helena Fernandez Sanchez and Marko Macanovic.