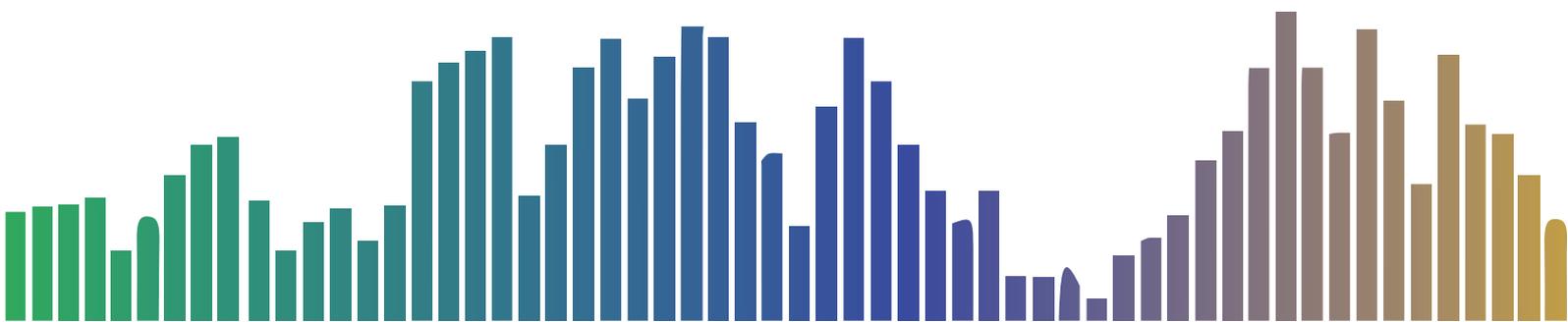




Co-funded by the
Erasmus+ Programme
of the European Union

Collection of Best Practice Examples in Creativity Development using Musical Expression.



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Photo by Andrea Piacquadio from Pexels

1. Introduction

Welcome to The Collection of Best Practice Examples in Creativity Development using Musical Expression.

This Collection represents the first intellectual output developed within the **ACDC 4 You | Artistic Creativity Development Course for You** funded by the Erasmus+ programme of the European Union.

ACDC 4 You is a European transnational partnership project promoting the development of adults' creativity through using creative processes of participatory music and raising awareness of creativity as a crucial and the most coveted skill for the future economies across Europe and the globe. The project consolidates the competencies of adult educators and musicians for developing innovative resources introducing a new type of trainers prepared to teach adults' creativity. The main aim of the project is to equip adult educators, musicians and other cultural workers with the skills and knowledge necessary to become successful facilitators of music-based creativity trainings for adults and at the same time gain creative confidence and develop 'creativity literacy' themselves.

The aim of the Collection of Best Practice Examples is to present the examples of adults' creativity training across partner countries and globally with the specific focus on participatory music as a means to create the conditions necessary to unleash the creativity potential. In compiling this collection, the organisations involved in the **ACDC 4 You** project have carried out desk research in their respective countries - Bulgaria, Ireland, Lithuania, Romania and Spain - looking for recent and / or ongoing creativity development courses and participatory music workshops, as well as the existing knowledge including training material and learning aids.

For the purposes of **this collection**, the partnership has agreed on the following terminology and definitions:

Good Practice: defined as experience or initiative that is working well and can be replicated elsewhere, which is considered to be effective in contributing to adults' creativity development, and therefore deserving to be disseminated and shared;

Creativity Training: an instruction to develop an individual's capability to generate novel and potentially useful solutions to various problems;

Participatory Music: a form of musical expression when the audience members become performers and / or creators (everyone present is actively doing something: playing an instrument, singing or chanting, and / or dancing, e.g.: a bluegrass jam, campfire singing, a hip-hop cypher).

The descriptions of good practice examples were prepared in accordance with the common pre-agreed structure.

Additional information about ACDC 4 You Project is available at <https://bit.ly/3eHjfw2>

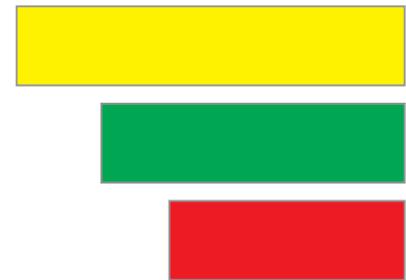


Photo by Marcela Alessandra from Pexels

2. Collection of Best Practice Examples in creativity development using musical expression



Photo by David Skyrius from Pexels



2.1 Lithuania

2.1.1 Kūrybingumo mokykla | The School of Creativity

KŪRYBINGUM 
M  **KYKLA** 

Type: An ongoing project for creativity development that provides access to an online educational platform with free video and textual content for school communities, students and teachers. Additionally, the school runs specific professional development courses for teachers and creativity workshops for students.

Date / Relevance: Launched in 2018, ongoing

Figure 1 - from <https://kurybingumomokykla.lt>

Started as an educational TV show for older teens on Lithuanian National TV, this autumn it will be in its 4th season!

Content is always available online and through training courses run throughout the school year

Ownership / Authorship: [Tomas Ramanauskas](#) - Co-founder of The School of Creativity ([Kūrybingumo mokykla](#) | [The School of Creativity](#)); advertising expert, businessman, lecturer & teacher of creativity, publisher, event organiser, DJ, writer, and film director;

[Kristupas Sabolius](#) - Co-founder of The School of Creativity, Professor at Vilnius University, a philosopher and writer who has been investigating imagination and creativity for almost 2 decades

Target audience: Teachers, learners and teacher trainers in general upper secondary education

Objective: “Kūrybingumo mokykla” seeks to foster creativity and innovation in learning and teaching at school. It aims to cultivate the importance and awareness of creativity, to counteract myths and stereotypes, and make it a central topic in future education.

With the [Creativity Ambassadors Programme](#), The School of Creativity aims to identify at least one teacher in each Lithuanian school to disseminate creative learning ideas to colleagues and students.

Location / Origin: Creativity courses are mainly held in Lithuania, however, the content is available worldwide without any limitations in several other languages, i.e. English, Finnish, Estonian (translations underway)



Figure 2 - from <https://kurybingumomokykla.lt>

Description: The public enterprise “Kūrybiška edukacija” has been established on the basis of bringing forward new methods, tools and ways of thinking about creativity and education to both students and teachers.

Project “Kūrybingumo mokykla” was launched in 2018 and began with a TV series of 20 video lessons; Myth-busters about creativity and creative reasoning. The project was supported by two main partners - Vilnius University, the leading academic institution in the country, and Swedbank Lithuania. Students were encouraged to actively participate in a variety of contests and integrate newly gained knowledge by doing homework tasks. The project was a massive success, reaching an audience of 50,000 organic visitors and 500 participating students.

Due to massive popularity, the contest returned in 2019, this time, expanding its target audiences to individual students, teachers, and school classes. The main focus was to present various disciplines, taught in schools, in an interdisciplinary approach, collaborating with acclaimed professors from Vilnius University.

Along with the TV series, The School of Creativity is running training courses for school communities across the country, creativity workshops for students and professional development

courses for teachers called “Creativity Ambassadors Programme”. The programme for teachers’ professional development was accredited at Vilnius University Teaching competence and professional development centre. It includes four interactive workshops on:

- creative thinking techniques and their application in education,
- learning materials and practical tasks,
- good practice exchange with the fellow teachers from other schools.

The ambassadors commit to immediately implement the knowledge gained in their classes and share it with at least five of their colleagues.

The School of Creativity TV programme on the Lithuanian National Television is an ongoing educational TV show, so far counting 100 episodes. Each episode attracts an audience of around 90K viewers:

- 20 lessons Myth-busters confronting common perceptions about creativity (2018) <https://www.youtube.com/playlist?list=PLhsykJPakdgRcFfPsuBqMX20ssNM2cehe>
- 27 Creativity cases in the life sciences (2019) https://www.youtube.com/watch?v=X4DM9dppbUQ&list=PLhsykJPakdgQ2YUiqpnajoke0Hb5BO_PJ
- 12 videos about Creativity across school subjects (2020) <https://www.youtube.com/playlist?list=PLhsykJPakdgR3NnR1aAPUrOKwIQ2B-83w>
- 10 Videos “Artists like scientists” (2020/2021)) https://www.youtube.com/watch?v=LS5mMP4O59c&list=PLhsykJPakdgSRBJycP2OwXs79n6L3j_Pd
- 12 modern world phenomena together with well-known scientists and artists (2021) <https://www.youtube.com/watch?v=KFgvlc2Y-Vk&list=PLhsykJPakdgSYLMIYif73fKss3mjkv2aj>

As of recently, there have also been 10 new video lessons released about Lithuanian artists as scientists (available on the online learning platform) as well as the phenomenon-based learning material prepared with the project partners from Estonia and Finland <https://schoolofcreativity.co/phenomenon-based-learning-tool/> .

This year is the 5th year as “Kūrybingumo mokykla” continues to host various courses for teachers and students all across the country and to produce the video content.



Figure 3 - from <https://kurybingumomokykla.lt>

Adaptability / applicability to the project intellectual outputs: Applicable for IO2 (the selected videos could be included in the curriculum, the structure of the Ambassadors Programme could be applied), IO3 (interactive video training videos could be used as an example / inspiration for creativity

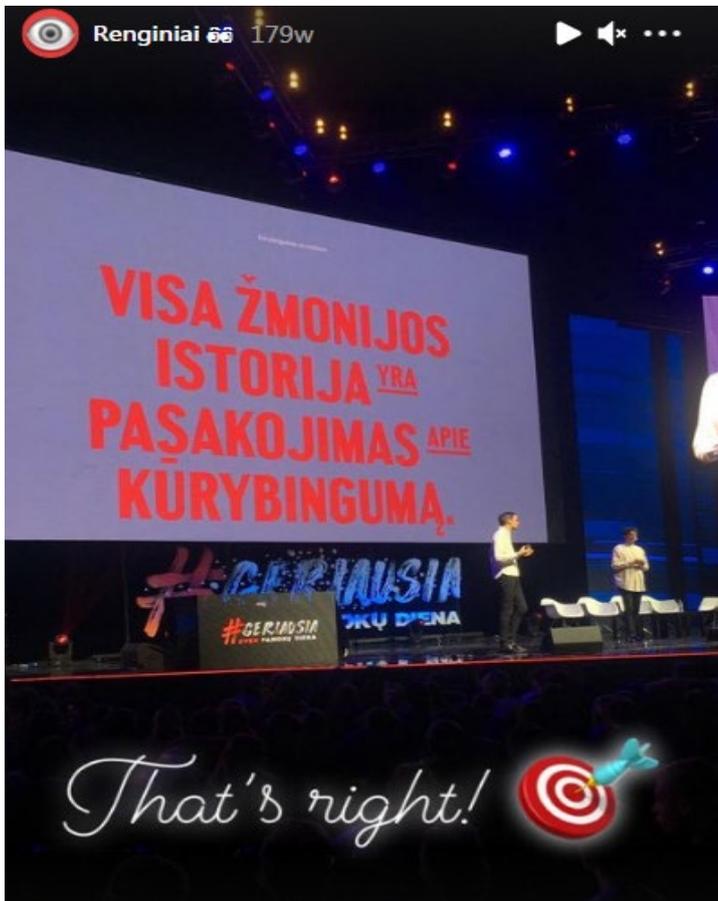


Figure 4 - <https://kurybingumomokykla.lt>

<https://www.instagram.com/kumokykla/channel/>

<https://youtu.be/8L7O7OxcOaI> - Intro & Lesson #1 dubbed in EN

<https://www.lrt.lt/mediateka/video/kurybingumo-mokykla>

<https://www.youtube.com/c/K%C5%ABrybingumomokykla/videos?view=0&sort=da&flow=grid>

Related resources:

Video content - <https://www.lrt.lt/mediateka/video/kurybingumo-mokykla>

<https://www.youtube.com/c/K%C5%ABrybingumomokykla/videos?view=0&sort=da&flow=grid>

Educational online platform - <https://kurybingumomokykla.lt/>

Creativity lessons by school subjects - <https://kurybingumomokykla.lt/pamokos/>

Creativity Ambassadors programme - <https://kurybingumomokykla.lt/kurybingumo-ambasadoriai/>

Creative lesson plans for primary school teachers - https://www.canva.com/design/DAEcTdOauxs/3P_FyGZfLhiEZKc0CYm_IA/view?utm_content=DAEcTdOauxs&utm_campaign=designshare&utm_medium=link&utm_source=viewer

Creative lesson plans for secondary / high school teachers - https://www.canva.com/design/DAEXtkITx-E/xgl8L3QdTshKxAgYdtmIkA/view?utm_content=DAEXtkITx-E&utm_campaign=designshare&utm_medium=link&utm_source=viewer

labs) and IO4 (selected creativity exercises could be included in the workbook).

One of the participants in the teachers' development program has written: *"I really enjoyed that every time I had heard your ideas, I was able to interpret them and adapt them to my own subject and themes. There were no right and strict answers for biologists or mathematicians – everything could be altered to fit one's needs."* Another participant wrote: *"I have learnt a lot about creativity, attention span and how to control it, the power of modern technology as well as what to substitute it with without compromising on the fun or novelty."*

More testimonials in Lithuanian: <https://kurybingumomokykla.lt/kurybingumo-ambasadoriai/>

URL of the Good Practice example or related website(s):

www.kurybingumomokykla.lt

www.schoolofcreativity.co

<https://schoolofcreativity.co/phenomenon-based-learning-tool/>

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

Phenomenon-Based Learning project - <https://schoolofcreativity.co/phenomenon-based-learning-tool/>

Language(s) of the Good Practice example: Lithuanian, English, Finnish, Estonian

Contact details: labas@kumokykla.lt



Figure 5 - <https://kurybingumomokykla.lt>

2.1.2 Musical Community Culture Quickie by Jurgis Didžiulis



Figure 6 - <https://jurgisdid.com/speaking-interactive-seminars/#group>

Type: A community-driven, participative musical interaction (workshop) that brings teams together, to elevate and to activate.

Date / Relevance: 2020

It is currently available on demand.

Ownership / Authorship: Jurgis Didžiulis (aka [Jurgis DID](#))

Target audience: Any individual and organisation interested in experiencing togetherness through musical co-creation and participative fun.

Objective: Musical Quickie is designed to bring people / teams together, to elevate and activate to strengthen “social consciousness” and unlock the “collective potential” in an entertaining and creative environment.

Location / Origin: Lithuania

Description: Musical Quickie is a short community-driven, participative musical interaction involving individuals and/ or teams through which people co-create, experience and assimilate an elevated community culture through:

- making music together
- play, dance, and group flow
- sharing artistic works
- other creative interaction.

Jurgis DID is leading the following types of quickies:

Quickie for Community building/ Acceleration/ Hacking: making music together is a playful way to simulate “social dynamics” and “train” participants on how to nudge, strengthen and hack their own communities;

Quickie for organizational elevation: an effective and engaging way for teams and organisations

to tap into latent “social potential” and learn how to build and leverage “community capital” for a competitive advantage. It can be adapted into a conference friendly talk, workshop, or performance for teams or companies that need connection and activation.

Quickie for community culture: can bring the benefit of coordination, artistic visibility and a creative edge to peaceful demonstrations, protests, and other acts of civic activation in the form of crowd activation, chanting, drumming, flashmob dancing, etc. It can also be an effective way of promoting dialogue, social inclusion, diversity, empathy, understanding, as well as sharpening EQ, social skills.

Quickie for creativity, innovation, entrepreneurship: a safe space where people can open up and experience what it means to be creative in a group and how new ideas emerge and why they either sink or swim in a dynamic group context. A volatile space where assumptions can be questioned, possibilities can be explored, and humans can dare to fail, be silly or just do something for the sake of fun.

Jurgis Didžiulis (aka [Jurgis DID](https://jurgisdid.com)) – a famous Lithuanian and Colombian performer, an artistic Activist, Corporate Edutainer, Inspirational Troubadour, Purposeful Performer, Motivational Musician.



Figure. 7 <https://jurgisdid.com/speaking-interactive-seminars/#group>

Adaptability / applicability to the project intellectual outputs: The Musical Quickie format could be used for the IO2 Module 6 “Promotion of creativity in teams using participatory music approach” as well as a part of IO3 – as one of the Creativity Labs.

As recommended by the author, Musical Quickie could be used as a:

- ubiquitous ritual: something that people do when they want creative connection / fun; something we do for healing & collective therapy;
- tool / resource / service: something that can be offered to those in need or sold to those with a

need;

- open-source intellectual product: something that can be used freely, something that others can adapt and “make their own” or can share methods, resources, best practice around;
- learnable facilitation skill: something we can develop and get better at or help others get good at;
- network/community: a group of people that collaborate, share, co-create and co-conspire;
- social innovation resource: something to catalyse a dynamic pool of collective creativity, something that can be used for experimentation and exchange;
- technical standard: a series of practices for collaboration and co-creation in person and online.

Testimonials of the participants:

The Quickies for BFI have been immensely activating and valuable during this strange digital era. In the “zombie apocalypse” we all crave fun, play and creativity. Jurgis’s mix of participative music balances the rational; it helped activate a different part of our minds and connect to one another. I highly recommend it for events, team-buildings, and generally making the world a more fun and engaging space. - Amanda Joy Ravenhill, Executive Director of The Buckminster Fuller Institute

The community quickie left us speechless. Jurgis enchanted us with his musical abilities and engaging communication. It’s exceptional for an artist to not only perform but also involve the audience to become part of the musical spectacle. In today’s context of pandemic worries, his music and sense of humour was completely reviving - Prof. dr. Artūras Razbadauskas, Head of Klaipėdos University

No one is immune to Jurgis’s participative music; not even EU bureaucrats. High officials and famous faces spontaneously engaged in music, song and dance in January 2020 at the Berlyamont, the very headquarters of the European Commission. It was something unique, fun and colourful to share and remember. #CommunityCultureQuickie strengthened the feeling of a shared purpose, connection, and ownership at the launch of the #EuropeanGreenDeal, Arnoldas Pranckevičius, Head of European Commission Representation in Lithuania.

URL of the Good Practice example or related website(s):

www.communityculturequickie.com

Figure 8 <https://jurgisdid.com/speaking-interactive-seminars/#group>



www.jurgisdid.com

www.jurgisdid.com/speaking-interactive-seminars/

Related resources (if available):

Website:

<https://www.musicalquickie.com>

VIDEO:

Jurgis DID Quickie Reel: <https://youtu.be/Y3arRBj75x8>

Jurgis DID Participatory Music Workshop Reel: <https://jurgisdid.com/mvideo/jurgis-did-fstp-office-format/>

TEDx: <https://youtu.be/v-VJWfguPiA>

TEDxSTOCKHOLM: <https://youtu.be/fiaWqfYxLwU>

TEDxBLACKROCKCITY: https://youtu.be/OCCwW8jt_Ko

TEDxNOVOSIBIRSK: <https://youtu.be/flecSFZOofus>

SOCIAL SHOCK: <https://youtu.be/UuSZ-pS9ZF8>

WORKSPACE QUICKIE: <https://youtu.be/1LTA4xiTJHg>

Jurgis DID SPEAKER-REEL: <https://youtu.be/iWnv000Mvhc>

PRESENTATION:

Community Culture Quickie Deck: <https://communityquickie.com/wp-content/uploads/2020/11/CCQ-Deck-WEB.pdf>

Language(s) of the Good Practice example: English and Lithuanian

Contact details: info@jurgisdid.com

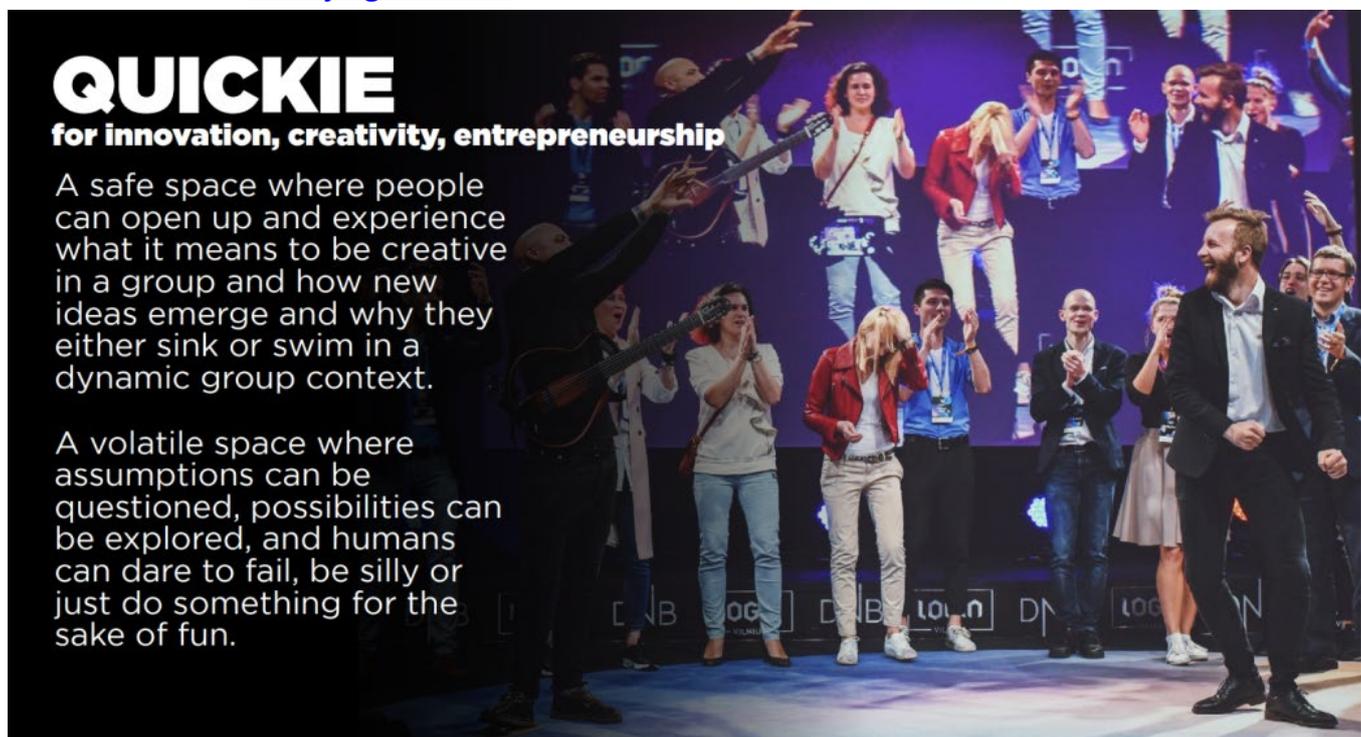


Figure 9 - <https://jurgisdid.com/speaking-interactive-seminars/#group>

2.1.3 The Atomic Garden Vilnius – Creativity Course



Figure 10 - <https://atomicgarden.lt>

Type: Training course

Date / Relevance: 2020

It is currently available in various formats, such as training courses on specific topics (i. e. digital communication, video content development, brand creation, etc.), an advertising school, a creativity camp, and a creative brief contest.

Ownership / Authorship: [The Atomic Garden Vilnius](https://atomicgarden.lt) is an advertising school disguised as an advertising agency. At the Atomic Garden the students don't come to study, but to pre-work.

Target audience: Any individual willing to improve their creativity and at the same time interested in experiencing working in an advertising agency.

Objective: The Atomic Garden Vilnius' ambition is to democratize creativity. The purpose of the Atomic Garden Vilnius Creativity course is to let the students build a solid portfolio that will help them to get a job in an advertising agency.

Location / Origin: Lithuania

Description: The Atomic Garden Creativity training approach is based on the concept that creativity is a human quality, a competency which like any other, needs constant exercise and systematic training to stay sharp. Creativity should not be the prerogative of the creative industries alone. It allows humans to enjoy any job, helps to find a better solution to any problem and have a life in all its fullness, so it should be accessible and even mandatory for everyone. Based on this, the Creativity Course was developed. The students are taught by famous senior creatives from Lithuania as well as international guest teachers. The Creativity course lasts five months and



consists of seven different workouts, each led by well-known experts in the field. The topics included in the course are as follows:

- Creative techniques: lect. Rimantas Stanevičius, Copywriter and Creative Director at Milk ad agency;

Figure 11 - <https://atomicgarden.lt>

- Spontaneous music: authentic interactive African Djembe drumming workshop led by Gediminas Maciulskis, a Professional Percussionist and his [Afrikos būgnai](#) team of facilitators;
- Creativity and Mindfulness: simple mindfulness techniques to enhance creativity, problem solving and decision making; lect. Paulius Rakštikas - Psychologist, Mindfulness Coach, Photographer, HR Consultant;
- Writing a Fairy Tale: lect. Vytautas V. Landsbergis, outstanding Lithuanian singing poet, writer, film and theatre director, teacher;
- Creative writing: lect. Sigitas Parulskis, a modern Lithuanian poet, essayist, playwright and reviewer;
- Improvisation by Balys Latėnas, professional actor, director, improviser, storyteller;
- Abstract Painting for Beginners: lect. Kristina Kolevaitytė, artist and art therapist.

The Creativity Course takes 22 hours (4 full days). It was designed as a face-to-face course, but in Covid times moved online.



Figure 13 - <https://atomicgarden.lt>



Figure 14 - <https://atomicgarden.it>



Figure 15 - <https://atomicgarden.it>

Adaptability / applicability to the project intellectual outputs: The Atomic Garden Creativity Course elements could be useful for the IO2 Module 4: Principles and tools for creativity literacy training and self-development, Module 5: Creative collaboration processes in teams, Module 6: Promotion of creativity in teams using participatory music approach, as well as a part of IO3 – as one or several Creativity Labs corresponding to one of the stages of a creative process: 1) preparation, 2) incubation, 3) ideation, 4) verification, 5) elaboration.

Testimonials of the participants:

Video testimonials:

- Teachers' Talks: <https://youtu.be/suvQiZTV5gl>
- Alumni Talks I: <https://youtu.be/f6sS8i5jCkc>
- Alumni Talks II: <https://youtu.be/P8dXIW5AvN8>

Written testimonials in Lithuanian: <https://atomicgarden.lt/atominiai/>

URL of the Good Practice example or related website(s):

<https://atomicgarden.lt>

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

<https://atomicgarden.lt/creativebriefcontest/>

Related resources (if available):

Corona Brief Contest Ideas Bank: <https://www.facebook.com/media/set?vanity=TheAtomicGardenVilnius&set=a.1493156480843609>

Photos: https://www.facebook.com/TheAtomicGardenVilnius/photos/?ref=page_internal

Language(s) of the Good Practice example:

Lithuanian

Contact details: info@atomicgarden.lt



Figure 12 - <https://atomicgarden.lt>

2.1.4 Afrikos būgnai | African Drumming



Figure 16 - <https://www.facebook.com/gediminas.maciulskis/photos>

Type: African Drumming Workshops, Team Building, Classes, Retreats & Performances

Date / Relevance: Since 2011; ongoing

Ownership / Authorship: **Afrikos būgnai | African Drumming:** a percussion studio lead by [Gediminas Mačiulskis](#), a professional percussionist, educator

Target audience: Individuals of any age, teams of friends, co-workers, corporates; willing to experience African drumming

Objective: In general, the aim of the studio is to introduce a new musical communication tool, West African djembe drums and to bring together a community of African drum lovers

African Drumming is dedicated to promoting and sharing the music and culture of West Africa through interactive drumming and dance classes, workshops, drum circles, study tours, retreats and performances for all events

Location / Origin: Lithuania

Description: **Afrikos būgnai** is dedicated to promoting and sharing the music and culture of West Africa through interactive drumming and dance classes, workshops, drum circles, retreats and performances for all events. Based in Vilnius, Lithuania.

Led by renowned percussionist and educator, Gediminas Mačiulskis, **Afrikos būgnai** facilitates workshops and learning initiatives year-round for schools, community and corporate groups, individuals and events. The workshops are targeted at helping to build healthy and active communities through drumming and dance classes, drum circles, workshops and performances for all occasions.

Drumming enhances a feeling of individual happiness and well-being; more profoundly, it relieves stress and stimulates virtually all areas of the brain. Through the healing power of drumming, **Afrikos būgnai** is seeking to unite people, create fun, freeness of spirit and release positive energy allowing everyone to bond and have fun.

Afrikos būgnai drumming workshops can act as an extraordinary release for individuals in a corporate environment, freeing people from their customary work roles and acting as a stimulating catalyst for team-building, boosting productivity and energy, developing positive relationships, bonding with team members and having fun!



Figure 17 - <https://www.facebook.com/gediminas.maciulskis/photos>

Group drumming experiences enable teams to learn together, develop teamwork, enhance creativity and create conditions for sustainable organizational change. A natural organizer and energizer, rhythm and music-making provide a favourable medium for team work that result in group synergy, leadership and developing a positive group dynamic. The participants are encouraged to individually explore the djembe, while remaining an integral part of the group.

At the same time, the positive energy generated by drumming acts as an excellent antidote to the stresses often generated in the workplace and the freedom of expression that arises from

drumming can give people a new and fresh perspective on their job roles, their colleagues and their work environments.

Afrikos būgnai drumming workshops are in great demand for conferences, meetings, parties, seminars, product launches, ice-breakers, retreats and all corporate events.



Figure 18 - <https://www.facebook.com/gediminas.maciulskis/photos>

Adaptability / applicability to the project intellectual outputs: Afrikos būgnai drumming workshops format could be useful for the IO2 Module 6: Promotion of creativity in teams using participatory music approach, as well as a part of IO3 – as one or several Creativity Labs corresponding to one of the stages of a creative process: 1) preparation, 2) incubation, 3) ideation, 4) verification, 5) elaboration.

URL of the Good Practice example or related website(s):

<https://www.afrikosbugnai.lt>

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

<https://www.facebook.com/gediminas.maciulskis>

Related resources (if available):

<https://youtu.be/XBiFFd-DnCA>

<https://fb.watch/7BAjFTu-qE/> (public event in open space)

<https://fb.watch/7vqKLoGX48/> from 1:59 min



Figure 19 - <https://www.facebook.com/gediminas.maciulskis/photos>

Photos:

<https://www.facebook.com/gediminas.maciulskis/photos>

Language(s) of the Good Practice example: Lithuanian

Contact details: info@afrikosbugnai.lt

2.1.5 BeatBox Rox Vocal Percussion Workshop



Figure 20 - <https://en.catalystteambuilding.lt>

Type: BeatBox Rox Vocal percussion workshop, Team Building, Classes, Retreats & Performances

Date / Relevance: Relevant, currently available

Ownership / Authorship: [Catalyst Team Building Lithuania](https://en.catalystteambuilding.lt) operating under an exclusive licence by Agency UPAS, Lithuania's premier team building company.

Target audience: Teams and any group of people interested in teamwork, to develop a variety of team skills, including creativity

Objective: This musical team building workshop is the perfect corporate activity for colleagues wanting to get to know one another whilst developing skills. The beatbox workshop encourages collaboration, interpersonal skills, a positive attitude and relationships between colleagues and can be used as an icebreaker and energiser.

Location / Origin: Lithuania

Beatboxing is the art of producing drum beats, rhythm, and musical sounds using the mouth, lips, tongue, voice, nasal passage and throat. Beatbox Rox kicks off with a talented vocal percussionist performing on stage to impress and captivate participants. Participants are then divided into a number of teams and become a human drum kit with each audience section layering their own vocal effect into an overall composition. Finally the teams come together for a final performance with the looping back beat to help gel all the sections together.

BeatBox Rox will entertain, invigorate and involve everyone right from the start! You can be sure that this fun and hilarious energiser will inject energy and vitality into any conference programme, meeting or workshop. It's the perfect metaphor for a team working together as one. This high energy and exhilarating shared experience creates a positive attitude, unifying the group ensuring everyone is energised and receptive for the presentations ahead.

Its versatile format means that it can be used as a 30-minute icebreaker for a large group or a 45-minute in-depth workshop for a more select meeting.



Figure 21 - <https://en.catalystteambuilding.lt>

Adaptability / applicability to the project intellectual outputs: BeatBox Rox Vocal percussion workshops format could be useful for the IO2 Module 6: Promotion of creativity in teams using participatory music approach, as well as a part of IO3 – as one or several Creativity Labs corresponding to one of the stages of a creative process: 1) preparation, 2) incubation, 3) ideation, 4) verification, 5) elaboration.

URL of the Good Practice example or related website(s):

<https://en.catalystteambuilding.lt/teambuilding-events/team-building/beatbox-rox>

Related resources (if available):

<https://en.catalystteambuilding.lt/teambuilding-events/team-building/beatbox-rox>

Language(s) of the Good Practice example N/A

Contact details: info@catalystteambuilding.lt

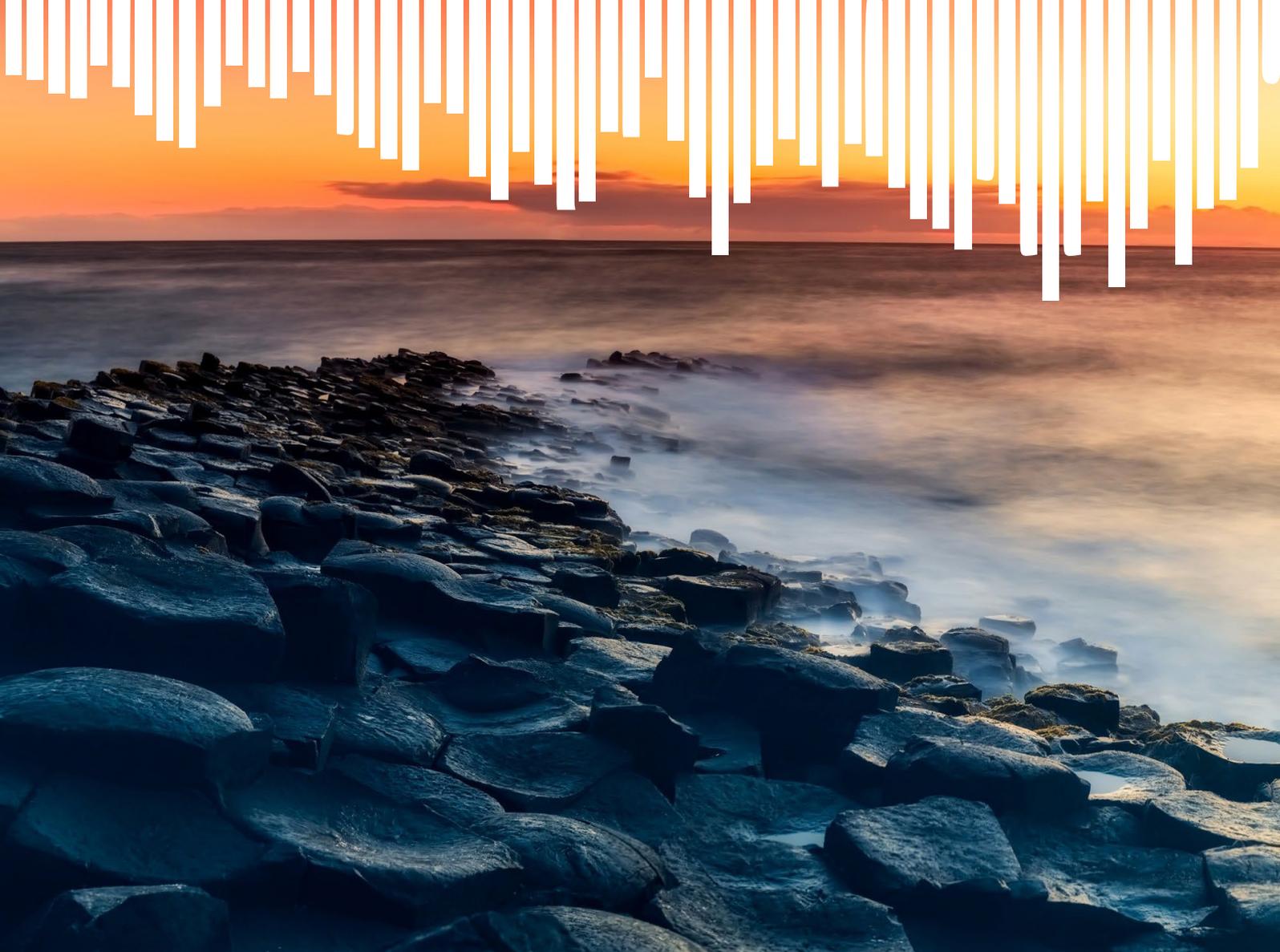
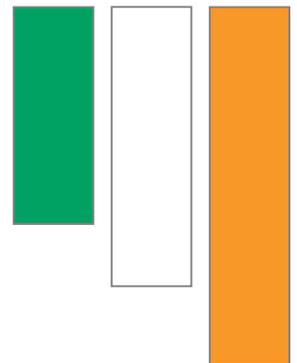


Photo from Pexels-Pixabay



2.2 Ireland

2.2.1 Arts in Group Facilitation

Type: Level 8 Training Course

Date/ Relevance: The course runs in three day blocks throughout the academic year

Ownership/ Authorship: MTU Crawford College of Art and Design

Target Audience: All Adults with a level 7 qualification of above and an interest in Arts Facilitation

Objective: To develop the practical skills to plan and run creative workshops with groups in a range of non-formal contexts

Location/ Origin: Cork City, Ireland

Description: This course focuses on the practical skills of planning and running creative workshops with groups in a range of non-formal contexts. Participants learn these skills through experiential learning processes, taking part in visual arts, drama, dance and music workshops and reflecting on the experience. The focus is on acknowledging the individual within learning,

recognising the importance of play and the need for learning to be engaging. There is a strong emphasis on engaging with diversity and learning to adapt a range of arts approaches to meet the varying needs within a group. The programme is delivered through blended learning, involving face to face experiential learning and online learning. The face-to-face learning is designed to maximise the potential of creative learning in outdoor environments.

The delivery was adapted to meet Covid-19 restrictions and saw the potential of learning in outdoor environments for participants in the programme and for those participants who may work with the programme in the future.

The course provides skills face-to-face in working in physical workshops, classes, centres, as well as facilitation of creative engagement online.



Adaptability/ applicability to the project intellectual outputs: The course affords participants the opportunities to learn approaches to group work that take the emphasis off words and place it on finding their own unique voice within the group through a range of possible arts-based media;

- To develop creative skills to work with groups;
- To develop and promote confidence and sense of belonging in a group;
- To learn fresh ways to inspire learners and informal learning and to develop practical resources and training to work with a wide variety of groups in community and more specialised settings

The approaches of the course could be used in the development of IO2 and IO3

URL of the Good Practice example or related website(s):

<https://www.cit.ie/course/CRAGRPA8>

Related resources (if available):

Language(s) of the Good Practice Example: English

Contact Details:

Jessica Carson

jessica.carson@cit.ie

00353 21 433 5220

2.2.2 Music Generation



Figure 22 - <https://www.musicgeneration.ie/>

Type: Music Education, workshops, performances and classes

Date/ Relevance: Established in 2010 and ongoing since then

Ownership/ Authorship: Music Generation Ireland

Target Audience: Children and young people in Ireland from age 0 to 18

Objective: To create inspiring experiences for children and young people through music

Location/ Origin: Dublin, Ireland

Description: Music Generation is a national partnership programme whose mission is to create inspiring experiences for children and young people through music.

They strive to transform children and young people's lives by giving them opportunities to create, play and perform music in their own communities and on their own terms.

Music Generation creates access to performance music education for children and young people in Ireland, from age 0 to 18.

Performance music education means supporting children and young people to make and learn music in creative, diverse, inclusive ways, whether that's writing and performing a song, playing an instrument, practising as part of an orchestra or jamming with a band.

The team includes over 400 musicians as part of the educator team, who work in schools, community hubs, youth cafés and arts centres throughout Ireland as they guide children and young people to learn to play and sing, and inspire them to realise their creativity and potential as young musicians.

Music Generation musician educators are drawn from hugely diverse backgrounds, from former members of the army band and accomplished traditional Irish musicians, to samba drummers and opera singers. There are expert technicians and producers, songwriters and composers. Some are self-taught while others have trained and practiced to the highest level of formal education. Many are recording artists who continue to tour and perform on global stages.

And yet, across counties, instruments, musical styles and experiences musician educators are united by their belief in what Music Generation stands for. They are a team of truly inspirational motivators, mentors and guides – skilled musicians with the ability to connect with and empower children and young people.

Adaptability/ applicability to the project intellectual outputs : The Music Generation website provides a dedicated section

Stories of our Impact, which provides a comprehensive resource depository on the impacts of the work throughout Ireland.

<https://www.musicgeneration.ie/impact/stories>



Figure 23 - <https://www.musicgeneration.ie/>

The turbulent 2020, with all its obstacles, was a steep learning curve for Music Generation. The hard work, creativity, innovation and tremendous efforts led by Music Generation teams across Ireland and of course by the children, young people and parents, shaped so many new and unique musical moments. Through these efforts, children and young people could continue to develop their musical skills and of course 'come together, apart', embracing a much-needed sense of togetherness and community.

Throughout 2020, over 4,000 pieces of digital content were created to support children and young people to make music, while music tuition, performances, composition and ensembles moved to the online sphere. Children and young people continued to participate and participation across the country continues to recover towards pre-pandemic levels. 41,708 participants took part in Music Generation programmes alone between September and December 2020 and 107 new programmes commenced.

URL of the Good Practice example or related website(s):

<https://www.musicgeneration.ie>

Related Resources (if available): N?A

Language(s) of the Good Practice Example: English

Contact Details:

info@musicgeneration.ie

+ 353 1 475 8454



Figure 24 - <https://www.musicgeneration.ie/>

2.2.3 Creative Engagement Workshops with Adults

Type: Series of Workshops

Date/ Relevance: 2021 dates TBC

Ownership/ Authorship: Creativity and Change

Target Audience : Adults of all ages

Objective: To nurture change makers and imagine a better world

Location/ Origin: Cork City, Ireland

Description: Creativity and Change are creating a series of workshops.

'Just Us: telling Our Stories' is a series of workshops in partnership with the Irish Refugee Council. This 8 week series explores personal story telling through poetry, drama and playback theatre which culminates into an online performance

Adaptability/ applicability to the project intellectual outputs: By sharing stories from both migrant and non-migrant backgrounds, the aim is to build empathy, understanding and connection with each other and move collectively towards a more just and equal society.

URL of the Good Practice example or related website(s):

<https://www.creativityandchange.ie/just-us-telling-our-stories/>

Language(s) of the Good Practice Example: Primarily English

Contact Details:

Chriszin.backhouse@cit.ie



WITH:



2.2.4 MA Community Music



Type: Masters (Full Time postgraduate programme)

Date/ Relevance: Each Academic year

Ownership/ Authorship: Irish World of Music and Dance, University of Limerick

Target Audience: Adults with an undergraduate qualification and an interest in music facilitation

Objective: To offer a comprehensive grounding of skills and knowledge to students so that they can

function as successful community musicians who will be able to facilitate the expressive work of others

Location/ Origin: Limerick, Ireland

Description: Throughout the course, students meet a range of practicing community music facilitators and researchers, who work in a variety of settings from orchestras to community centres, schools to hospitals.

The programme brings together research and practice, with a combination of contextual and practical modules covering areas such as facilitation skills, ensemble music-making, project management, financial planning and fundraising, research skills and academic writing. Students are encouraged to explore community music practice in a national and international context and to engage in and contribute to emerging research.

The MA Community Music comprises six modules of lectures, seminars, tutorials and workshops and a final presentation worth twelve credits. The final presentation takes the form of an extended written submission, a workshop, a community music project proposal and a viva voce. Students take two modules and one compulsory Independent Study each semester. Each Independent Study is a self directed module with guided expertise drawn from the staff of the Irish World Academy of Music and Dance.

Adaptability/ applicability to the project intellectual outputs: 'Having researched and explored many different programmes I felt that the M.A in Community Music provided a natural link between my background as a social care worker and my experience of music. I feel the course provided me with the practical skills and applications needed to take my knowledge of music and social care together to work with people from a variety of backgrounds and experiences. The course provided the opportunity to reflect and explore the skills I already had and to develop the ones I felt I needed.

URL of the Good Practice example or related website(s):

<https://www.irishworldacademy.ie/programmes/postgraduate/ma-community-music/>

Language(s) of the Good Practice Example: English

Contact Details:

Tel: +353 61 234377

Email: postgradadmission@ul.ie

2.2.5 Music Programme of the Waterford Healing Arts Trust (WHAT)



Type: Performances, Workshops

Date/ Relevance: 2000- ongoing

Ownership/ Authorship: Waterford Healing Arts Trust

Target Audience: Patients in Hospitals and those in Community Settings

Objective:

- To facilitate access to and participation in the arts
- To create professional development opportunities for artists to produce new work and engage new audiences within healthcare and community context.
- To reduce anxiety and stress for patients, visitors, and staff through integrating art into healthcare environments
- To forge closer relationships between hospital professionals and between the hospital and the wider community through the arts
- To take the lead in the field of Arts and Health in the Republic of Ireland through education, research and professional development

Location/ Origin: Waterford, Ireland

Description: The participatory music programmes are accessed primarily by clients of Waterford Mental Health Services and Brothers of Charity Services. Participatory music sessions have also been delivered in the Waterford Regional Hospital Special Care Baby Unit reaching premature babies and their parents and the Renal Unit where people have long and potentially tedious sessions in the Renal Dialysis Ward. Patients, visitors and staff of Waterford Regional Hospital form the audience for Healing Sounds performances.

Healing Sounds

In 2011, WHAT established an annual panel of musicians to deliver the Healing Sounds performances. These live music performances take place on a monthly basis in Waterford Regional Hospital with musicians performing in the main foyer of the hospital and then moving to the wards and outpatient clinics. The approach has been influenced by the methodology of *Musique et Sante*, France, whereby musicians read the varying contexts, engage with patients and perform responsively. Thus, the repertoire varies according to the nature of the patients and immediate environment.

Participatory Music Programme

In 2006, WHAT collaborated with Musique et Sante, France, and Arts for Health, UK, on a music exchange programme entitled 'Music in Hospitals' involving musicians from France, Ireland and the UK. This in turn led to WHAT's first music residency in 2007 with Kevin O'Shanahan, and, in 2008, to the establishment of a team of musicians to facilitate music workshops in various locations throughout Waterford Mental Health Service, Brothers of Charity services, WRH Dialysis Ward and Special Care Baby Unit.

WHAT's participatory music programmes, through interactive song singing, performance and improvised music making with a wide range of percussion instruments, strive to include all those who wish to get involved at the venue where the work is being delivered. Music workshops are structured in blocks of 5 to 10 weeks and some are run on a one-to-one basis with mental health clients referred by staff who have a particular interest in music or are reticent about participating in group sessions.

Continual Professional Development Programme

To ensure the delivery of high quality music programmes within WHAT and further afield, WHAT provides continual professional development (CPD) opportunities for musicians and healthcare staff including:

- Mentoring of WHAT musicians and peer critique with a focus on ethics and boundaries
- Music workshops for nursing staff of Waterford Mental Health Services
- Training for Healing Sounds musicians
- CPD workshops for musicians working in healthcare settings throughout Ireland

WHAT has also facilitated ward-based learning experiences for musicians undergoing Music Network's CPD programme.

Artistic Outputs

WHAT's Healing Sounds programme hosts monthly music performances in the foyer, wards and clinics of Waterford Regional Hospital. Some of the participatory music programmes in Waterford Mental Health settings and with clients of Brothers of Charity also result in small performances for peers and/or the public.

In May 2013, following the 2006 'Music in Hospitals' programme, a second residency entitled 'Music in Hospitals – 7 Years on' brings together key musicians including Philippe Bouteloup, Ros Hawley and Kevin O'Shanahan from the original project to exchange knowledge and experience between WHAT and visiting musicians through co-facilitated workshops and a public talk that shares the legacy of the original 'Music in Hospitals' programme.

Adaptability/ applicability to the project intellectual outputs : The 2006 European exchange programme 'Music in Hospitals' was documented as a DVD that has proved to be a valuable learning tool in the field of music and health.

Similarly, the 2013 'Music in Hospital – 7 Years on' residency project will also be documented through film and is available through artsandhealth.ie.

The evaluation of Kevin O'Shanahan's residency was published as an article entitled 'Crossing the Line' by Kevin O'Shanahan and Mary Grehan in the Psychiatric Nurses Journal in 2008.

URL of the Good Practice example or related website(s): www.waterfordhealingarts.com

Language(s) of the Good Practice Example: English

Contact Details

what@hse.ie

+353 51 842664

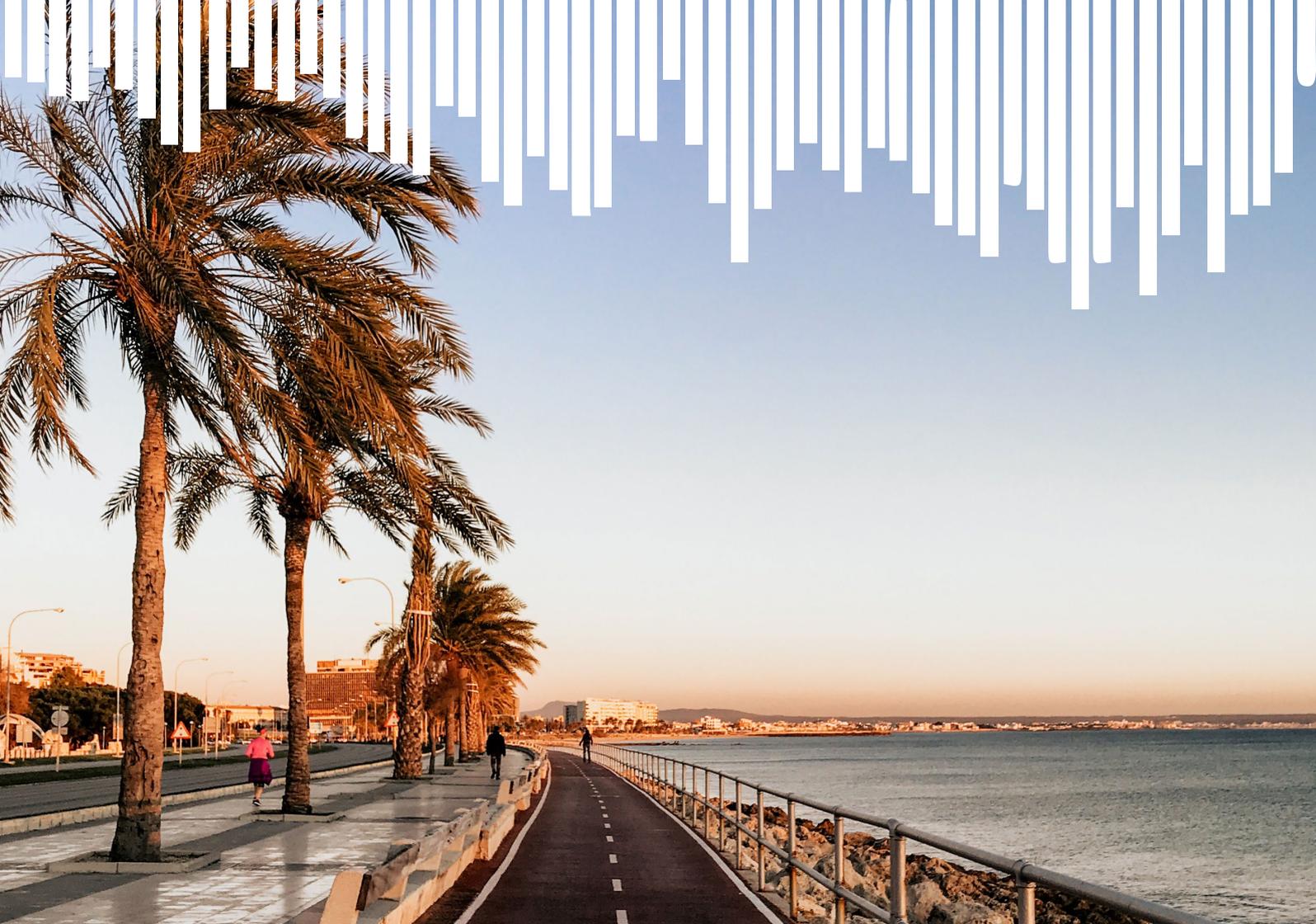


Photo by D Zvoloskiy from Pexels

2.3 Spain

2.3.1 Festival 10 Sentidos

Type: Living Arts Festival

Date / Relevance: Festival 10 Sentidos, created in 2011, takes hold edition after edition, with the satisfaction of having turned this experience with the arts (music, performing arts, visual arts, film, audiovisual, literature, education...) into a reference and a must-see event every May in Valencia, Spain.

Ownership / Authorship: The choreographers and dancers Meritxell Barberá and Inma García, from the dance company Taiat Dansa, are the founders and directors of Festival 10 Sentidos, their most ambitious project as cultural managers.

In 2010, they set up GmExpressa, a project management and promotion company for cultural action, design and communication. Therefore, in their current professional career both their choreographic creation, Taiat Dansa, and their cultural management work, GmExpressa, come together.

Target audience: Artists, audience, associations, society and communities, schools, students, education centres and public in general.

Objective: With a critical and thoughtful approach, the Festival aims to bring to light issues that

concern communities and to highlight the role of art as a catalyst for social action.

Each year the social discourse in the festival focuses on a different issue through its theme and the programming is structured according to a particular motto that strives to highlight problems that affect society.

Location / Origin: Valencia, Spain

Description: Contemporary creation, research, interdisciplinarity and transversality are the main features of this event. The Festival is entirely open to the search for new artistic languages, to both emerging and consolidated artists, and to local, national and international proposals. As a showcase for the living arts in Valencia, the aim is to create a dialogue between artists, audience, associations, society and communities, schools, students, education centres and the public in general.

Festival 10 Sentidos, in Valencia, has become a reference point for a cultural shift: a move towards noticing and engaging with disabled artists. The festival focuses on “the binomial art and social action in its programming.”

Each year the social discourse in the festival focuses on a different issue through its theme and the programming is structured according to a particular motto that strives to highlight problems that affect our society and provides a reflection open to the participating creators in dialogue with the audience and citizens.

The Festival is committed to generating new languages of communication via art in order to understand how people differ and how differences are accepted by others.

Looking to its future, the main objective is to consolidate the festival as the main living arts festival in Valencia, a forerunner for presenting art as the perfect catalyst for social action and extending its impact both nationally and among European festivals.

The first edition of the Festival 10 Sentidos, ten years ago, defended and focused on disabled artists who worked professionally. In the second edition, it was decided to stop announcing their participation to make the message more inclusive. It is not necessary to emphasise the fact that disabled artists take part in the festival. This normalised coexistence is what the festival wants to continue promoting, edition after edition.

Citizen participation is essential for the realization of the Festival 10 Sentidos. It is characterized by making possible a real encounter between art and one of its great functions, the integration of differences, both those of the creators and artists and those of the participating public. Dance, theater and music companies, from inside and outside our borders, creators from different disciplines, visual arts, audiovisuals, show their shows and works with artists with different abilities at this Festival. The parallel activities include talks, colloquia, meetings and exhibition spaces with the public.

The festival has always been characterized by treating art as a “pioneer and trigger of social action”, causing a great impact on all participants.

Adaptability / applicability to the project intellectual outputs: Due to the influence of the Festival 10 Sentidos, other cultural initiatives have emerged in other communities in Spain aiming to give visibility to disability and social exclusion. This makes the promoters of the civic action to continue this wave of expansion in other communities and to keep on consolidating it in those where it has already started.

This good practice is directly linked with some tasks of O2, O3 and O4.

Testimony of participants (Facebook):

“A sensational, risky, transgressive and culturally rich experience”

“An event with some consolidation and fighting against social stigma! Come in!”

URL of the Good Practice example or related website(s):

<http://www.festival10sentidos.com/>

<https://www.facebook.com/festival10sentidos/>

<https://twitter.com/10sentidos>

<https://www.instagram.com/festival10sentidos/>

<http://www.youtube.com/user/festival10sentidos>

<https://www.flickr.com/photos/festival10sentidos>

Related resources (if available): Everything is available on the website of Festival10sentidos

Language(s) of the Good Practice example: Spanish. The Festival is entirely open to the search for new artistic languages, to both emerging and consolidated artists, and to local, national and international proposals.

Contact details:

info@festival10sentidos.com

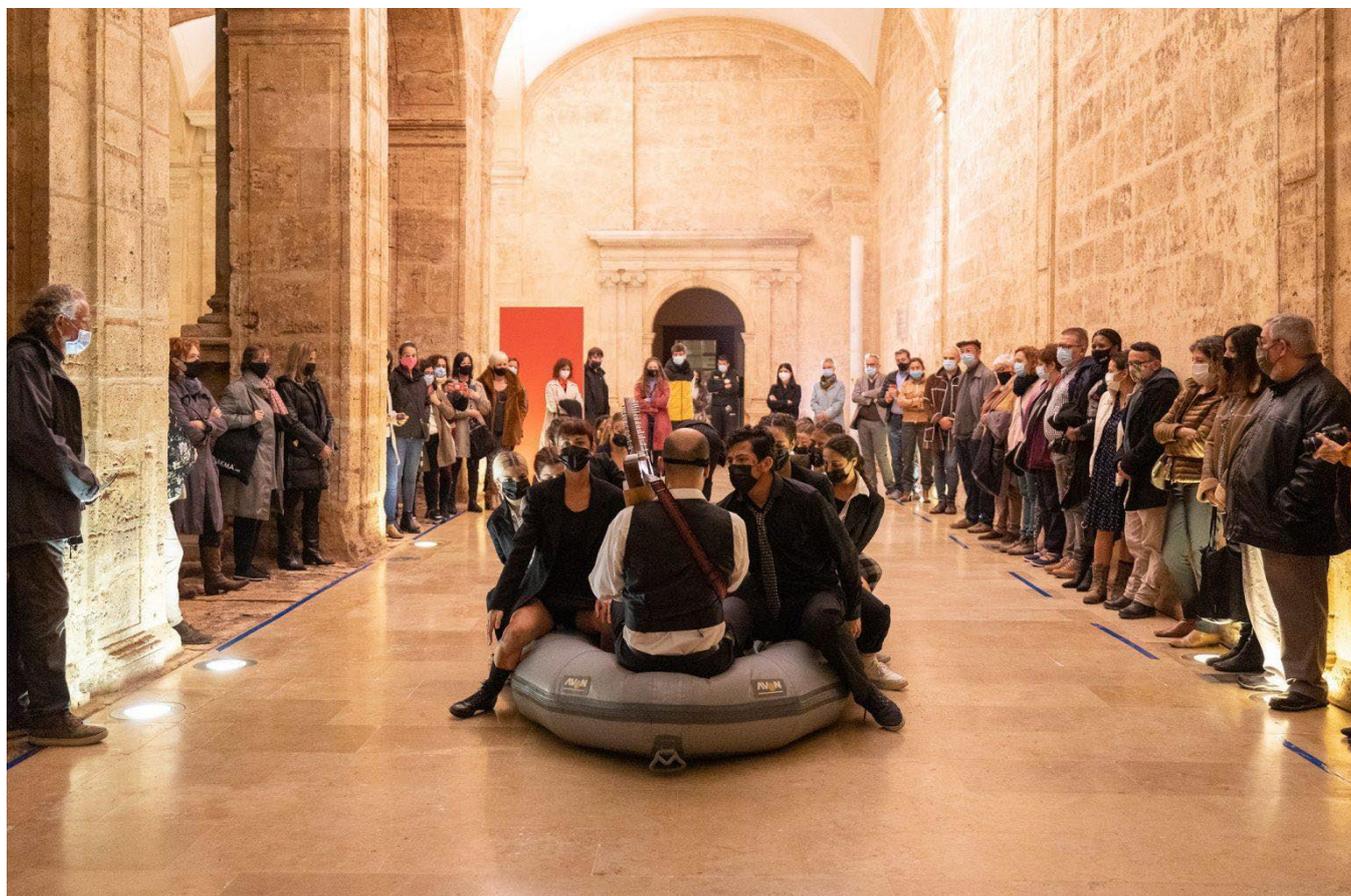


Figure 25 - <https://www.levante-emv.com/cultura/2021/02/10/festival-10-sentidos-traspasa-fronteras-34388941.html>

2.3.2 At a Glance

Type: Participative programmes and performances

Date /Relevance: The first participative concert of the "la Caixa Foundation" took place in l'Auditori of Barcelona in June 2009, but this organisation has a long tradition of more than 25 years organizing participatory musical activities.

It is still running and the next participative concert will take place in Madrid on Tuesday 14th and Wednesday 15th of December 2021.

Ownership / Authorship: La Caja de Pensiones para la Vejez y de Ahorros de Cataluña y Baleares, "la Caixa" was founded on the 5th of April 1904 by the Catalan lawyer, Francesc Moragas Barret, with the support of various organisations from Catalan civil society.

From the very start, "la Caixa" Foundation has earned a reputation for its strong social commitment and vocation to further the interests of society at large, both through its financial business and also its work in society, funding and carrying out activities related to society, education, arts, culture and science.

More than 115 years after it was first set up, "la Caixa" Foundation is Spain's foremost foundation, the second in Europe and one of the most important in the world by volume of social investment.

Target audience: Music for all audiences.

For anyone who wants to enjoy music: schoolchildren, families, young people, the elderly and the public at large.

For all those who love music and want to enjoy a unique experience where they can perform, together with professionals, some of the leading pieces of music of all time.

For all teachers who wish to carry out activities outside the classroom and explore the possibilities offered by music as a tool for learning and for the personal development of pupils.

Objective: The goal is to take the broadest possible approach to music, explaining its history, introducing it to people of all ages and ensuring that the series of concerts organised is complete and varied, ranging from classical to electronic, from jazz to world music.

The programmes of participative music are informative, encouraging people of all ages and backgrounds to get involved in them.

Location / Origin: The performances can take place all over Spain, but mainly in Barcelona and Madrid

Description:

Performances of essential pieces of music are organised at particularly symbolic venues. These performances are called "participative concerts" because the public also takes part in some choral parts of the pieces. These concerts provide a unique experience, bringing together amateur singers and fans of choral music with internationally renowned orchestras, soloists and directors to perform pieces from all kinds of symphonic and choral repertoires.

School concerts: shows for infant, primary and secondary school children in over 50 towns and cities. The programme includes different cycles of concerts whose aim is to familiarise children with music through a combination of education and fun. The programmes for these cycles include music that introduces children to cultures from different countries and traditions. To reinforce learning there is also pedagogical material available for teachers to use in their classes.

Music at CaixaForum: concerts, workshops, intimate performances, filmed music, summer nights, music season, talks and informative cycles for all ages, who complete the programming at each of the centres of the Foundation.

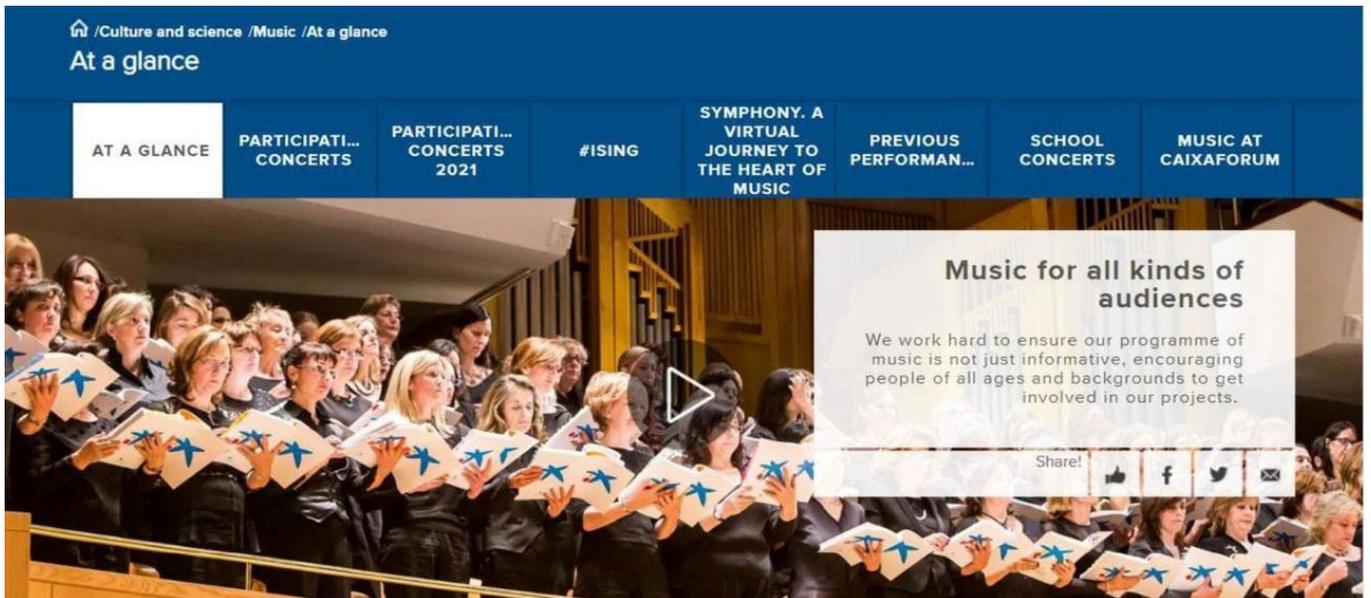


Figure 26 - <https://fundacionlacaixa.org/en/cultura-ciencia/musica/en-un-vistazo>

Adaptability / applicability to the project intellectual outputs: This good practice has the potential for replication and should therefore be adaptable to similar objectives in varying situations and countries.

This good practice is directly linked with some tasks of O2, O3 and O4.

Testimony of participants (website):

“The experience for me has been amazing, I have never been involved in a project of this scale before”

“These initiatives provide a great opportunity for people who are not professionally involved in music to collaborate in projects that involve professionals and therefore ensure a good result”

URL of the Good Practice example or related website(s):

<https://fundacionlacaixa.org/en/cultura-ciencia/musica/en-un-vistazo>

<https://twitter.com/FundlaCaixa>

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

<https://www.linkedin.com/company/fundlacaixa>

<https://www.youtube.com/Fundaci%C3%B3nLacaixaTV>

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

Related resources (if available):

Everything is available on the website of “fundacionlacaixa.org/en/cultura-ciencia/musica/en-un-vistazo”

Language(s) of the Good Practice example: Spanish, Catalan

Contact details:

seducatiu.caixaforum@fundaciolacaixa.es

2.3.3 Soundpainting Madrid

Type: Soundpainting is a technique based in sign language used for real-time composition with musicians, dancers, actors and visual artists.

Date /Relevance: It is an initiative created in 2014 by Ricardo Gassent with the aim of disseminating and developing Soundpainting in Spain both in the professional world of artistic creation and interpretation and in its amateur and pedagogical facet.

Since January 2015 it has been considered a “Resident Project” in the municipality of Tres Cantos (Madrid), demonstrating a firm support of its City Council for contemporary creation.

Ownership / Authorship: Ricardo Gassent is soundpainter and artistic director.

He is also a Member of the Spanish Academy of Performing Arts.

He is part of a group of the most relevant sound painters in the world who meet once a year in a Think Tank for the development of the language at an artistic level as well as a pedagogical tool for the development of creativity. Each year it is held in a different city.

Target audience: The Open School of Soundpainting is aimed at all people linked to the artistic and educational world (musicians, dancers, actors, visual artists, teachers of all educational stages, other professionals, students, families...).

Soundpainting is accessible to everyone without previous knowledge, from children to adults and, very importantly, also to people with special needs.

Objective: Creativity in the classroom is essential to stimulate and develop an environment in which learning is always motivating and novel.

Soundpainting is a novel, powerful and essential pedagogical tool for engaging students of all ages, skill levels and forms of artistic expression in the creative process.

It contributes to the development of creativity, personal expression, collective listening and creation. With the “Sound Painter” as a teacher, the innate creativity of the students comes to the surface and develops constructively through the structure of this language, allowing each group to express its own personality in a form of experiential learning.

Location / Origin: Most of the activities take place in Madrid, but they have also taken place in other cities in Spain and even abroad.

Description:

Soundpainting is a sign language used for composition in real time with musicians, dancers, actors and visual artists. It consists of a syntax that indicates Who, What, How and When a material has to be made and on it the Soundpainter (composer) modifies and transforms the material, thus making a composition but in real time.

The language currently consists of more than 1500 gestures that are used by the Soundpainter (composer) to indicate the type of material he wants from the performers. The Soundpainter makes a composition by varying the different parameters of each set of expressed gestures.

It is a language that can be used with a single artistic discipline (music) or with several at the same time. There is an official certification that guarantees that the people who teach soundpainting are qualified to do so.

Adaptability / applicability to the project intellectual outputs: This language is starting to be taught in conservatories in France and has been in existence for about 20 years. There are already numerous groups all over Europe, especially in Paris, London, Berlin and the soundpainting group in Madrid.

This good practice is directly linked with some tasks of O2, O3 and O4.

Testimony of participants (website):

“It is not only an innovative and very interesting language for any musician or teacher, but it is also

very useful for the general public”.

“Soundpainting is an incredible multidisciplinary tool for the development of creativity”.

URL of the Good Practice example or related website(s):

<https://soundpaintingmadrid.com/>

<https://www.facebook.com/Soundpaintingmadrid-954493121233664/>

<https://twitter.com/SPTNGMadrid>

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

Related resources (if available):

Everything is available on the website of soundpaintingmadrid.

On the website www.soundpainting.com it is possible to find all the information about soundpainting and how it develops around the world.

Language(s) of the Good Practice example: Spanish

Contact details:

info@soundpaintingmadrid.com



Figure 27 - <https://soundpaintingmadrid.com/>

2.3.4 Musicaula: music in action!

Type: A training course available in the online training space of the Teacher Training Service of the Valencian Community, belonging to CEFIRE.

Date /Relevance: This course was held for the first time in 2018 and since then it has been held annually.

Ownership / Authorship: CEFIRE is the network of Training, Innovation and Educational Resources Centres of the Valencian Community established by Order 64/2012, of 26 October, of the Regional Ministry of Education, Training and Employment, which implements Decree 231/1997, of 2 September.

Target audience: CEFIRE's course is intended for teachers at all levels of education, but priority is given to teachers of music and other artistic expressions.

Objective: The main two objectives of the training course are:

- Promote a pedagogical update in the artistic-expressive field, favouring collaborative work and context.
- Encourage artistic and/or physical expression as generators of knowledge, promoting divergent thinking and creativity.

Other specific objectives:

- To encourage students to create their own music.
- To offer a creative context focused on sound production through practical creative routes that facilitate its application in the classroom.
- To apply music as a tool to work on cognitive processes, communication and emotions.
- To develop classroom activities based on musical psychology.
- To develop the capacity for attention, concentration, imagination and musical memory.

Location / Origin: The training course can be held in different locations, but all of them belonging to the Valencian Community.

Description:

The contents of the training course are the following:

- CREATIVITY: towards a new paradigm of musical practices.
- Sound production through practical creative routes that facilitate its application in the classroom.
- New technologies used to encourage creation and collaborative work.
- All body sounds: body percussion.
- The vital inner rhythm and the connection with our environment.
- The emotional world through auditory, corporal, psychomotor and vocal work.
- MUSIQUE: Musical psychology.
- Basic notions of psychology applied to music, cognitive processes.
- Tools to work on communication, empathy and emotions.
- SOUNDPAINTING: the art of composition in real time.
- Structured improvisation and composition in real time.
- Learning categorised body gestures.
- Structured musical interpretation of gestures through body expression.



Figure 28- <https://portal.edu.gva.es/cefirae/es/2019/10/03/musicaula-musica-en-accion/>

Adaptability / applicability to the project intellectual outputs: This good practice has the potential for replication and should therefore be adaptable to similar objectives in varying situations and countries.

This good practice is directly linked with some tasks of O2, O3 and O4.

Testimony of participants (website):

“Our students can create their own music and these creations allow us, the teachers, to interconnect their imagination and project them into a world of sound full of creative possibilities that will allow us to travel from imagination to transdisciplinary positions”

“The exercises carried out to improve communication, emotions or empathy, using music as a tool to develop students’ cognitive skills, are innovative and successful”

URL of the Good Practice example or related website(s):

<http://cefire.edu.gva.es/index.php?lang=es>

<https://portal.edu.gva.es/cefirae/es/inicio/>

<https://portal.edu.gva.es/cefirae/es/2019/10/03/musicaula-musica-en-accion/>

<http://cefire.edu.gva.es/sfp/index.php?seccion=edicion&id=7026108&usuario=formacion>

<http://cefire.edu.gva.es/sfp/index.php?seccion=edicion&id=8290316&usuario=formacion>

Related resources (if available):

Through the CEFIRE platform, all teachers within the scope of the Teacher Training Service of the Valencian Community can access self-training materials, courses, experiences, seminars, conferences, training projects and working groups

Language(s) of the Good Practice example: Spanish and Valencian

Contact details:

cefire@gva.es

2.3.5 Creative Bootcamp

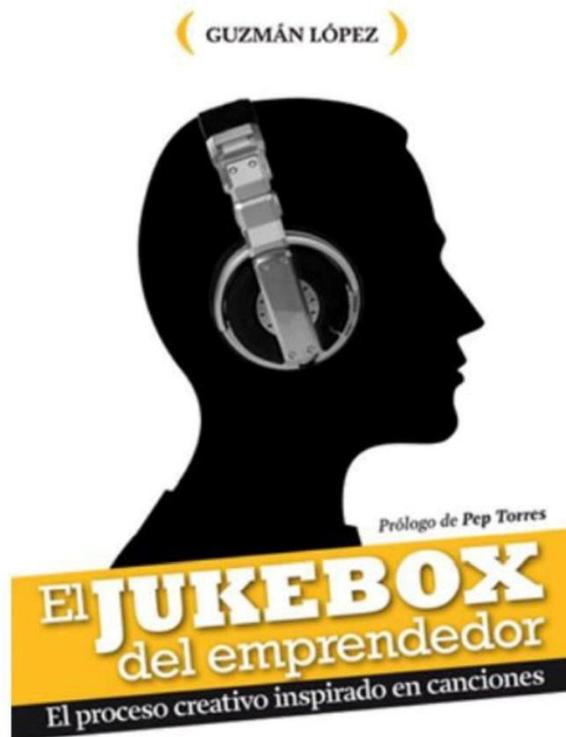


Figure 29 - <https://www.fnac.es/a826297/Guzman-Lopez-El-jukebox-del-emprendedor>

Type: It is a training course based on a specific intensive methodology

Date / Relevance: Since 2004, Guzman Lopez has been training, delivering talks and lectures to schools and large companies at national and international level. The training course is currently available.

Ownership / Authorship: With a degree in Psychology, Guzman Lopez is a consultant, trainer, entrepreneur, writer and musician. He has specialised in the development of creativity and innovation in people and organisations. He holds a Diploma of Advanced Studies in Applied Creativity and a Master's degree in Advertising Creativity.

Target audience: Adult learners, managers, executives and professionals with projects and teams under their responsibility, professionals from any field with an interest in deepening their knowledge of innovation techniques, problem solving and design thinking, children and young people.

Objective: The main objective of the Creative Bootcamp is to give adult learners the maximum training as professionals in the shortest possible time.

It is also aimed at engaging with teams, to train creativity while solving real problems. It really does transform the way people think.

The training course helps organisations to create and build a corporate culture of innovation.

Location / Origin: The training course has been held in many cities, both at national and international level, but mainly in Spain.

Description:

It is a training course based on an intensive study methodology focused on acquiring practical and specific knowledge related to creativity.

The course promotes creativity applied to organisations, with a complete toolkit for the promotion of creative ideas that bring new value to the company as well as how to execute them.

Applied to entrepreneurship, the basis is the creative process necessary to undertake a project or a company. Five essential aspects are addressed: the entrepreneur, the idea, the start-up, the company and the business.

Guzman Lopez's book, "The Entrepreneur's Jukebox: the creative process inspired by songs", analyses the success of great songs in the history of music and draws from them some lessons that will help the entrepreneur to reflect on each and every one of the stages of the process that he or she must go through to achieve business success.

Adaptability / applicability to the project intellectual outputs: This good practice has the potential for replication and should therefore be adaptable to similar objectives in varying situations and countries.

This good practice is directly linked with some tasks of O2, O3 and O4.

Testimony of participants (website):

"I have gained a lot of confidence thanks to the creative Bootcamp, and it has also helped me to revalue my work by solving real problems"

"It is very interesting the concept and the vision that the creative Bootcamp has given to me about my work and personal environment"

URL of the Good Practice example or related website(s):

<https://guzmanlopez.com/>

<https://guzmanlopez.com/eureka-box/>

<https://twitter.com/guzolopez>

<https://es.linkedin.com/in/guzmanlopez>

https://www.youtube.com/channel/UCrvlBljpnU0qv94kCCOACw?view_as=subscriber

Related resources (if available): Obviously, all training materials (manuals, guidelines, fact sheets, posters, pictures, video and audio documents, and so on) created and developed by Guzman Lopez belong to him and are not available unless attending the training course

Language(s) of the Good Practice example: Spanish

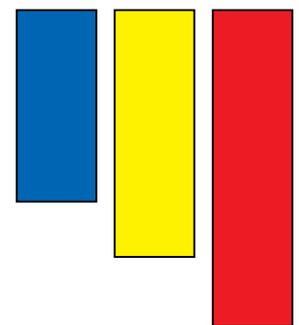
Contact details:

hola@guzmanlopez.com



Photo by Julia Volk from Pexels

2.4 Romania



2.4.1 Creativity. The art of inventing solutions

Type: Training course

Date /Relevance: 20 April 2021

Ownership / Authorship: Ascent Group have 15 years of experience in offering personalized business services, tailored to the needs of each client. The services provided include business and management consulting, financial and legal advice, human resources, training, marketing and communication.

Target audience: The target audience of the course are organizations in development or who want to stimulate the organizational environment towards continuous development.

Objective: The training course aims to develop the following:

- Awareness of the process of creative thinking
- Removing blockages

- Discovering and mobilizing creative talent
- Appropriation of methods and techniques for the development of creativity
- Understanding the importance of innovation for the organization

In pursuit of these objectives, the course provides the following course modules:

- Creativity and innovation
- Elements of creativity
- Barriers to change. Removing blockages
- Stages of problem solving
- Exploring challenges
- Structuring opportunities
- Creativity in business
- Creative organization
- Building a creative organizational environment
- Disney Method
- Techniques for unlocking and stimulating creativity
- Using the Design Thinking method in creative problem solving



Figure 29 - <https://www.ascentgroup.ro/training/creativity/>

Location / Origin: Romania

Description:

As quoted from the webpage where the training course was announced, "We often fall into the trap of believing that being creative means creating art."



Figure 30-34 - <https://www.facebook.com/ascentgroup.business.consulting/photos>

Painters, sculptors, and composers are not the only ones who can create. Solving problems in an organization, finding new solutions also implies our creative capacity and we can each be more creative.

Creativity is an essential characteristic for development. Success in a very dynamic market is largely determined by the measure of innovation capacity."

Adaptability / applicability to the project intellectual outputs: The Good Practice example will help develop O2/A1 – developing a 25-hour training curriculum for creativity trainers, specifically modules 1 to 4 (Module 1 – Introductory module: Curriculum Objectives, Methodology and Structure, Module 2 - Key elements of adult educator’s competencies, Module 3 – Creativity and innovation: skills for the 21st century. Elements and dimensions of creativity. Creativity competence assessment tools and Module 4 – Principles and tools for creativity literacy training and self-development).

URL of the Good Practice example or related website(s):

<https://www.ascentgroup.ro/training/creativitate/>

Related resources (if available): N/A

Language(s) of the Good Practice example: Romanian

Contact details: adela.cristea@ascentgroup.ro

2.4.2 Techniques for creativity



Type: Training course

Date /Relevance: 4 June 2015

Ownership / Authorship:
Concord Communication

Target audience:

- People who by the nature of their activities need creativity (people who work in innovation departments, in IT companies, advertising, in the media, education, technology, etc.)

Figure 35- <https://concordcom.ro/evenimente-trecute/curs-tehnici-de-creativitate/>

- Young people preparing for professions that involve creativity – currently, this quality has come to be highly sought after in almost all fields

- All persons interested in personal and professional development

Objective: The objective of the course was, as stated by the organizers, as follows: "From sales and communication with the market, to marketing and internal processes of work or control, in any internal or external process of the company one can innovate and bring improvements. There are no limits!

The advantages of learning techniques in the field of creativity and innovation are essential for the historical period we are going through.

We propose to start with a practical course, developing one of the most complex and necessary skills: creativity and innovation.

Location / Origin: Romania

Description:

The course structure promises to deliver the following:

- What is creativity? Can anyone be creative?
- How do we generate creativity? What is the cost of creativity?
- What is the difference between creativity and innovation?
- Encouraging team creativity – simple and effective techniques and methods
- Brainstorming technique – generating many radical and creative ideas in a relatively short time
- Brainwriting technique-a simple and very effective technique
- Starbusting-understanding new ideas through brainstorming questions
- Metaphorical thinking – using comparisons to express ideas and solve problems
- Generating new ideas-think differently and creatively. What do you need to be creative?
- Innovation in the organization
- The learning process and its pitfalls
- How we find innovative solutions to complex problems
- Systems theory and systems understanding

Adaptability / applicability to the project intellectual outputs: The Good Practice example will help develop O2/A1 – developing a 25-hour training curriculum for creativity trainers, specifically modules 1 to 4 (Module 1 – Introductory module: Curriculum Objectives, Methodology and Structure, Module 2 - Key elements of adult educator’s competencies, Module 3 – Creativity and innovation: skills for the 21st century. Elements and dimensions of creativity. Creativity competence assessment tools and Module 4 – Principles and tools for creativity literacy training and self-development).

URL of the Good Practice example or related website(s):

<https://concordcom.ro/evenimente-trecute/curs-tehnici-de-creativitate/>

<https://www.facebook.com/events/1594241414126967/>

Related resources (if available): N/A

Language(s) of the Good Practice example: Romanian

Contact details:

office@concordcom.ro

2.4.3 Online creativity and right hemisphere training course



Figure 36- <https://www.facebook.com/F64.ro/photos/>

Type: Training course

Date / Relevance: The course was announced on 23 April 2021, and it was scheduled to take place on the 10th, 17th, 24th and 31st of May, same year. No additional updates / announcements of a follow-up course were published at the time of writing.

Ownership / Authorship: F64 Academy, a photo-video-oriented company in Romania, which also provides professional courses for those interested in the field of photography. They report having held over 210 courses and 150 yearly events for over 10,000 participants, with the help of 60 trainers.

Target audience: The target audience of the course was anyone interested in developing their creativity and enhancing their artistic capabilities.

Objective: The aim of the training course is, as stated by the organizers, to "help you regain your creativity, to see the world differently, for the eyes of a curious child to discover the things around him."

Location / Origin: Romania

Description:

The Good Practice example consists of a course taught by Diana Metiu, who has over 25 years of experience in the field of public communication and image consulting. The course promises to (help) develop the following:

- considerably increased IQ and EQ levels;
- increased level of intelligence and intuition;

- help one make mental connections more easily (creativity exercises which draw many neural paths and form many new neural synapses);
- ideas which will come easier;
- immediate applicability, efficiency and profitability for many of one's ideas;
- hundreds of mind development exercises, with which one will be able to train all their life and access to products and techniques that stimulate one's creativity;
- a different kind of thinking will be developed – one will not only rely on past experiences, but they will allow themselves to gather information from the “unified quantum field” and the “what we don't know that we do not know” area;
- a step out of one's comfort and known zone, making one enjoy accessing the unknown, which will in turn lead to wonderful surprises;
- shortcuts and quick results;
- practice with others with the same concerns, in a harmonious community;
- development of the intuitive vision;
- access to higher areas of consciousness;
- a view on finer material structures.

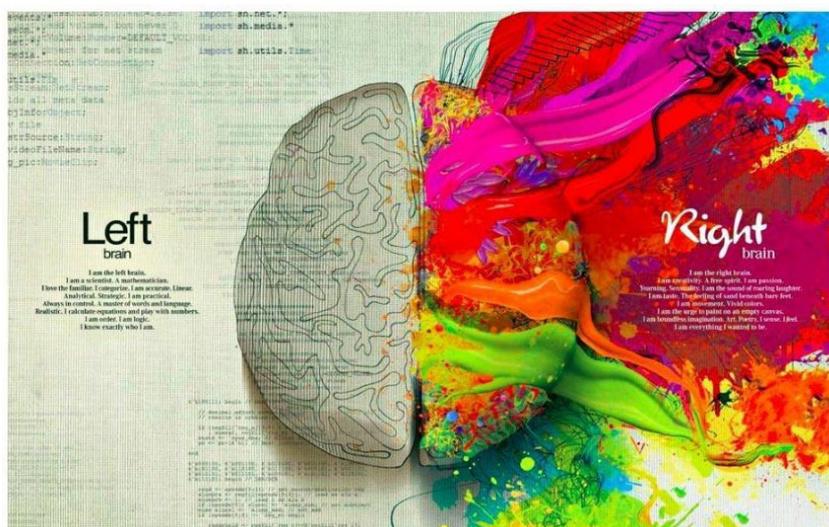


Figure 37 - <https://blog.f64.ro/2021/04/23/redobandeste-ti-creativitatea-cursuri-noi-la-academia-f64>

Adaptability / applicability to the project intellectual outputs: The Good Practice example will help develop O2/A1 – developing a 25-hour training curriculum for creativity trainers, specifically modules 1 to 4 (Module 1 – Introductory module: Curriculum Objectives, Methodology and Structure, Module 2 - Key elements of adult educator's competencies, Module 3 – Creativity and innovation: skills for the 21st century. Elements and dimensions of creativity. Creativity competence assessment tools and Module 4 – Principles and tools for creativity literacy training and self-development).

URL of the Good Practice example or related website(s):

<https://blog.f64.ro/2021/04/23/redobandeste-ti-creativitatea-cursuri-noi-la-academia-f64>

<https://www.facebook.com/F64.ro/photos/a.203748757653/10158232590412654/>

Related resources (if available): N/A

Language(s) of the Good Practice example: Romanian

Contact details: academia@f64studio.ro

2.4.4 Applied creativity

Type: Training course

Date /Relevance: 12-26 September 2017

Ownership / Authorship: Serendinno Foundation, people with experience in civil society, who have carried out projects with a major social impact and managed significant budgets and resources. People who came together in a new formula to find new answers to old questions of society, questions related to trust and collaboration between the actors of the fortress.

Target audience: The course is aimed at people who work in a team, in volunteer activities, internship programs or projects of social or community interest.

Objective: The course aims to help one:

- know what their creative style is and learn how to use it effectively.
- experience a model of applying creativity to formulate simple and pragmatic solutions in the workplace, but also in informal situations.
- practice their creative skills, identifying solutions and selecting opportunities in a setting where the diversity of participants' experiences can itself be a source of creativity and solutions to the problems one faces.

Location / Origin: Romania

Description:

The course is structured as follows:

- Module 1: creativity & reality
- Creative distinctions about creativity
- About creativity and the process of its transformation into reality
- Discover your creativity – your creative profile
- Module 2: How to be creative looking for solutions
- Creative process
- Dynamics of Group creativity
- Tools and solutions that support you to be creative
- Divergent thinking
- Convergent thinking
- Lateral thinking
- Module 3: How to be creative in decision
- Selection and decision on the solution, essential stage of the "truth" proof
- From analysis to creative selection
- Creative decision tools

Adaptability / applicability to the project intellectual outputs: The Good Practice example will help develop O2/A1 – developing a 25-hour training curriculum for creativity trainers, specifically modules 1 to 4 (Module 1 – Introductory module: Curriculum Objectives, Methodology and Structure, Module 2 - Key elements of adult educator's competencies, Module 3 – Creativity and innovation: skills for the 21st century. Elements and dimensions of creativity. Creativity competence assessment tools and Module 4 – Principles and tools for creativity literacy training and self-development).

URL of the Good Practice example or related website(s):

<https://www.serendinno.ro/cursuri/creativitate-aplicata>

<https://www.facebook.com/FundatiaSerendinno/posts/1746463782061018>

Related resources (if available): N/A

Language(s) of the Good Practice example: Romanian

Contact details:

info@serendinno.ro



Figure 38 - <https://www.serendinno.ro/cursuri/creativitate-aplicata>

2.4.5 Water song



Figure 39-<http://www.monitoruldevaslui.ro/2021/03/proiect-muzical-participativ-lansat-de-ziua-mondiala-a-apei/>

Type: Participatory music; project

Date /Relevance: 22 March 2021

Ownership / Authorship: The Cantus Mundi Romania National programme, in association with the National Administration of Romanian Waters

Target audience: The main target audience is people interested in celebrating World Water Day, established worldwide in 1992 and celebrated in Romania since 1993. World Water Day focuses on the collective awareness of the importance of water in our lives, as well as its ecological, social and cultural value in modern society.

Secondary audience: music producers, musicians, people with an interest in participatory music, and the general public.

Objective: Water Song tells us about how children perceive water, understand it, appreciate it and want to protect it. It is also a gift that children in Romania give as a gift to water, on the day we celebrate it worldwide.

Location / Origin: Romania

Description:

The “Water Song” production is an original and collective musical creation, made in the National premiere with the participation of children from the community of 60,000 members of the Cantus Mundi National programme, the largest programme of integration through music in Romania, carried out by the National Chamber Choir “Madrigal – Marin Constantin”.

“Water Song” contains recordings sent by children with sounds of water from nature, of streams that are dear to them, representative of the area from which they come. The recordings are mixed with the voices of the choirs in the program, as well as with sound interventions of the Percussion Ensemble Young Beats of Cantus Mundi, coordinated by the musicians Zoli Toth and Bogdan Pop.

Adaptability / applicability to the project intellectual outputs: The Water Song project will be useful in developing the IO2 Module 6: Promotion of creativity in teams using participatory music approach, and a few IO3 Creativity Labs: 1) preparation, 2) incubation, 3) ideation, 4) verification, 5) elaboration.

URL of the Good Practice example or related website(s):

<https://www.itsybitsy.ro/water-song-primul-proiect-sonor-participativ-dedicat-apei-creat-de-copiii-din-romania/>

<http://www.monitoruldevaslui.ro/2021/03/proiect-muzical-participativ-lansat-de-ziua-mondiala-a-apei/>

<https://www.youtube.com/watch?v=39uCJPOOUhc>

<https://www.facebook.com/watch/?v=471297567398802>

Related resources (if available): N/A

Language(s) of the Good Practice example: Romanian

Contact details: N/A



Figure 40 - <https://www.itsybitsy.ro/water-song-primul-proiect-sonor-participativ-dedicat-apei-creat-de-copiii-din-romania/>

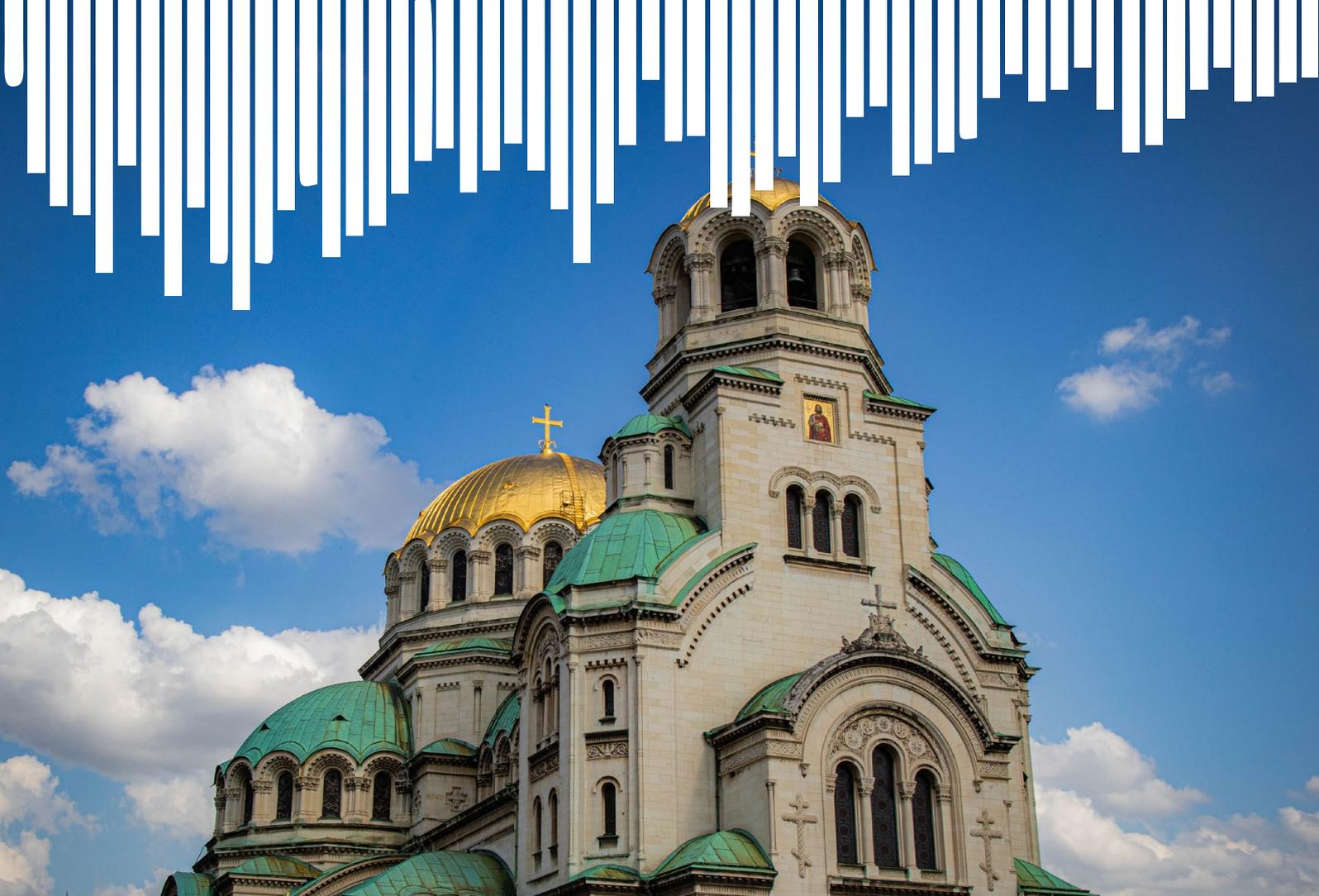


Photo by Slaveyko Staripavlov from Pexels

2.5 Bulgaria

2.5.1 Drum Circle LIBERA

Type: Workshop; Training module; Team building; Facilitated process used in corporate and private events

Date /Relevance: 2007 - ongoing

Ownership / Authorship: LIBERA Institute of Contemporary Arts and Therapy

Target audience: It can be used with different target groups (people of all age, occupation and interests) and in various settings but it is best applied in corporate formats as a tool for team building, soft skills corporate training, conference energizers, seminars, meetings, product launches, etc.

- **Objective:** To develop cooperation, active listening, flexibility, appreciation of diversity, peer support and effective communication
- To stimulate creativity and intuition
- To show the importance of cooperation between team members for completion of a common goal or product
- To create synchrony between the participants
- To develop and strengthen the teamwork skills
- To help people get “out-of-the-box” and be more spontaneous and intuitive



Figure 42 - <https://libera-institute.com/>

- To take people away from the “comfort zone” and established patterns of thinking, creating conditions for new ideas
- To reduce the effects of stress and anxiety associated with work
- To increase motivation

Location / Origin: Bulgaria



Figure 43 - <https://libera-institute.com/>



Figure 44 -<https://libera-institute.com/>

Drum circle LIBERA is a powerful tool to unite people through rhythm. Drum Circle is a group of people seated in a circle who play drums and other percussion instruments. No musical talent or skills are required. Drums are the tools that lead the group to its final destination - a place where everyone has a voice and is empowered to use it and where all people are equal.

Drum Circle LIBERA is a facilitated process. The Facilitator acts as a “conductor” who - by previously explained nonverbal signs - directs and synchronizes the rhythm and pace of the group in order to achieve an overall harmonious music.

The number of participants varies from 6 to several hundred people. The instruments are drums, metal and wooden percussion with African and Latino - djembe, agogó, clave, guirro and others.

The session begins with a brief explanation of how to use each instrument and the meaning of the nonverbal signs the conductor uses in the process. Then follows improvised music created in-the-moment by the participants.

For no more than 15 minutes the team starts playing like an experienced percussion orchestra.

The process continues with various musical games and exercises.

The duration of a Drum Circle depends on the application and the objective. It can vary from 30 minutes - as Energizer conferences to several hours - as team building and training.

Drum Circle can be held indoors - in a conference room, office, hotel, etc. or outdoors - on the beach or in the mountains.

Adaptability / applicability to the project intellectual outputs: Ideas and approaches from Drum circle LIBERA can be used and incorporated in the development of IO2 and IO3.

URL of the Good Practice example or related website(s):

In Bulgarian: <https://libera-institute.com/klienti/corporate-clients/drum-circle/what-is-a-drum-circle.html>



Figure 45 -<https://libera-institute.com/>

In English: <https://libera-institute.com/en/clients/corporate-clients/drum-sessions/%D0%BA%D0%B0%D0%BA%D0%B2%D0%BE-%D0%B5-%D0%B4%D1%80%D1%8A%D0%BC-%D1%81%D1%8A%D1%80%D0%BA%D1%8A%D0%BB.html>

Related resources (if available):

https://www.youtube.com/watch?v=GJ5fryzAh6Q&t=23s&ab_channel=MartinIvanov

https://www.youtube.com/watch?v=1kUu2EbQPEE&t=5s&ab_channel=MartinIvanov

https://www.youtube.com/watch?v=tkeBft2u2bc&t=3s&ab_channel=MartinIvanov

Language(s) of the Good Practice example:

- Bulgarian
- English

Contact details:

libera@libera-institute.com

2.5.2 Suggestopedia



Figure 46 - <https://suggestopediabg.com/>

Type: Educational method

Date /Relevance: 1978 – ongoing

Ownership / Authorship: Bulgarian scientist, psychiatrist and pedagogue Prof. Dr. Georgi Lozanov

The Suggestopedic method is being used by numerous educational organisations in Bulgaria and around the world, including Allegro Vivace Suggestopedia Centre (Bulgaria)

Target audience: Suggestopedia can be applied in many educational areas but it is best developed in foreign language learning, both adults and children.

Objective: To stimulate the spontaneous and creative expression of the participants in the educational communication through didactic and artistic means.

Location / Origin: Bulgaria

Description:

Suggestopedia was recognised by UNESCO as an original educational system in 1978, originating from the science of suggestology developed more than a decade earlier. It is a combination of pedagogy, psychology and art. It was created by the Bulgarian scientist, psychiatrist and pedagogue Prof. Dr. Georgi Lozanov.

The suggestopedic method is best developed in foreign language learning and in primary school pedagogy and is widespread throughout the world. In suggestopedic training the knowledge is

acquired:

- in a joyful and spontaneous way
- with the help of art and aesthetics
- through mental relaxation and unstressed concentration

The concept that underlies suggestopedia is related to the research of Prof. Dr. Georgi Lozanov on the untapped potential of the human person and safe access to them.

By safe is meant communication that does not violate the free will of the individual's choice and which is different from any coercion, command, manipulation, humiliation, underestimation, etc. Didactic and artistic means stimulate the spontaneous and creative expression of the participants in the educational communication. Suggestopedia creates an environment for creative and happy learning, providing a variety of stimuli and information, while satisfying the natural human need for beauty and interpersonal communication.

The method is pedagogy with educational and health benefits. It works at the level of personality reserves, which means that it contributes not only to stress-free memorisation, but also to learning as close as possible to the natural way of learning the individual, not isolating the brain and its functions from the rest of the body, from the emotional side. Thus, the method uses the possibilities of both para consciousness and consciousness, emotion and logic, intuition and common sense. Working with the method is an inexhaustible source of creative energy and ideas.

The learning process has 4 stages: introduction, active and passive concert session, development and presentation. At each stage of the training, basic principles for suggestopedia are used, which help for the fast and effective assimilation and long-term memorisation of the new knowledge.

- The first stage of training is the introduction. The material that is set for the respective lesson cycle is presented in an artistic and artistic way. A casual situation is created, resembling an event from everyday life, in which the grammatical and lexical structures, as well as the atmosphere and the topic of the respective new lesson are purposefully intertwined.



Figure 47 - https://www.youtube.com/watch?v=GQOvOZ6X4qo&ab_channel=AllegroVivace

- The second stage consists in conducting the so-called concert sessions that help memorise the material. They are an expressive reading of the teaching material by the teacher against the background of specially selected classical music, which in the first session is intoned in order

to emphasise the individual units of the language, and then at normal speed, and rather conveys the basic meaning. of the text. In the first part, students can watch the text and the translation, while in the second, they just listen and enjoy the music that sounds.

- The third stage is the development of the already presented material in the form of fun reading, games, theater and dance. Through the pleasant relaxed atmosphere and spontaneous expression of the participants in the communication, the language barriers are removed, creativity is stimulated and the emotional tone of the students is increased. At the same time, a large part of the material already submitted at the passive level is activated.

- The fourth stage, or presentation of the students, is at the same time consolidating the knowledge and giving an occasion for individual performance. At this stage, speaking skills are further stimulated and developed, and good feedback is given to the teacher for a job well done. This is also the moment when each participant can evaluate their achievements for themselves, which has a positive effect on motivation.

The use of the means of expression of different arts (music, theatre, fine arts, etc.) during suggestopedic training in the form of games leads to a spontaneous desire for creativity in students and the development of their creative talents, individually or in groups, which allows them in the long run to show these talents without worry in all areas of their lives. This process is largely influenced by the life-affirming aesthetics of classical art, through which the material is introduced in the form of paintings, poetry, prose and music.

Adaptability / applicability to the project intellectual outputs: Ideas and approaches from the Suggestopedia method can be used and incorporated in the development of IO2 and IO3.

Suggestopedia as an original Bulgarian contribution to foreign language teaching occupies a worthy place in the most popular and published book in the world, dedicated to methods in foreign language teaching entitled "Approaches and Methods in Language Teaching", J. Richards & T. Rodgers and is present in numerous international publications and dissertations.

URL of the Good Practice example or related website(s):

<https://suggestopediabg.com/suggestopedia/>

Related resources (if available):

https://www.youtube.com/watch?v=G7QVpHdZvqI&ab_channel=MATERIKAbg

https://www.youtube.com/watch?v=GQOvOZ6X4qo&ab_channel=AllegroVivace

Language(s) of the Good Practice example: Bulgarian

Contact details:

The Foundation "Professor Dr. Georgi Lozanov and Professor Dr. Evelina Gateva" – contact@suggestology.org

Allegro Vivace Suggestopedia Centre – visit@suggestopediabg.com

2.5.3 The Music in me – support for talents and their inclusion in the creative industry

Type: Training course

Date /Relevance: 2020-2021

Ownership / Authorship: Visioner Foundation

Target audience: People with visual impairments and people with social and economic disabilities;

Teachers looking for adapted and innovative methodological tools

• **Objective:** To support the economic inclusion of musical talents from vulnerable groups, including people with visual impairments, by developing their creative potential and developing complex knowledge and skills needed in the creative industry



Location / Origin: Bulgaria

Description:

The “Music in me” project is aimed at supporting the economic inclusion of young musical talents from vulnerable groups, including people with visual impairments, by developing their creative potential and developing complex knowledge and skills needed in the creative industry. The initiative is for those who are looking for ways to express themselves, to appear in the world and to express themselves through music, lyrics and stage presence.

Figure 48- <https://www.vizioner.eu/music-in-me/>

The project developed a series of activities aimed at providing quality training and additional support. The project results in the development of musical creative products which the participating artists can add to their portfolio and appear on the music scene. The project activities include:

- **Six-module practice-oriented programme** – the participants learn the principles and approaches in creating a song – from the idea, through work on recording and processing, to a fully completed project
- **Six webinars on topics related to the creative industry with experts** in various fields in areas such as digital marketing, image management, copyright law, attracting sponsors, etc.
- **Creative workshops: creating song lyrics** – rules and models for building a song story, writing a text in rhymes and according to a given melody, genre characteristics and creation of songs for different styles.
- **Consulting and mentoring young talents in the creative process** – working with experts and professionals on specific creative products and building young music artists

- **The stage is ours! – a concert of young talents** and a forum for meeting with active factors from the creative industry – making contacts, exchanging information, engaging in joint projects, etc.



Figure 49- <https://www.vizioner.eu/music-in-me/>

Adaptability / applicability to the project intellectual outputs: Ideas and approaches from the “Music in Me” project can be used and incorporated in the development of IO2 and IO3.

URL of the Good Practice example or related website(s):

<https://www.vizioner.eu/music-in-me/>

Related resources (if available):

Methodology (In Bulgarian):

<https://www.vizioner.eu/wp-content/uploads/2021/04/Metodology-Music-in-me-2021.pdf>

Training (In Bulgarian):

<https://www.vizioner.eu/training-music-in-me/>

Webinars (In Bulgarian):

<https://www.vizioner.eu/%d1%83%d0%b5%d0%b1%d0%b8%d0%bd%d0%b0%d1%80%d0%b8/>

Project presentation (In Bulgarian):

https://www.youtube.com/watch?v=MjuhjmomE28&ab_channel=VIZIONERFoundation

Language(s) of the Good Practice example: Bulgarian

Contact details

contact@vizioner.eu



Figure 50 - <https://www.vizioner.eu/music-in-me/>



Figure 51 - <https://www.vizioner.eu/music-in-me/>

2.5.4 Music for Us

Type: Workshop

Date /Relevance: Currently running

Ownership / Authorship: Catalyst Bulgaria

Target audience: Non-musicians from all ages; Corporate team building events

• **Objective:** To improve the participants' creative thinking, motivation, transformative thinking, energy and focus, mindfulness and excellence



Location / Origin: Sofia, Bulgaria-wide

Description:

Music for Us was created to have maximum societal impact using the universal language of music. It comes with BamBooms, single-note professional instruments, created to allow non-musicians from all ages to have fun at every stage of music. Participants follow detailed instructions to create an instrument in a limited amount of time.

Figure 52 - <https://www.catalystteambuilding.bg/tiimbilding-subitiya/team-building/music-for-us>

We then teach the absolute basics of music to participants by stripping music theory to the FUNdamentals, starting with understanding why and how an instrument produces a given note, and how the length of a soundboard impacts pitch and sound. Finally, participants are guided in playing together creating harmonious, uplifting music.

During the building phase, with the objective of creating a maximum of instruments in a given time, participants soon learn the power of knowledge sharing and collaboration. In a relaxed atmosphere, they network and communicate to achieve their shared goal. Through immersion in the musical process new neurological pathways are fired enhancing learning and uplifting mood. This fun and engaging programme brings people together through the joy of collective giving.

Through a network of charities, Music for Us, can create a ripple effect with children who receive the instruments, learning music the simple and fun way, on an instrument specifically designed for pedagogical use.

Adaptability / applicability to the project intellectual outputs:

Ideas and approaches from the Music for Us programme can be used and incorporated in the development of IO2 and IO3.

Figure 53 - <https://www.catalystteambuilding.bg/tiimbilding-subitiya/team-building/music-for-us>



Testimonial from a participant:

“Wow! Music for Us made us feel so good. We built instruments together! We learned to play

music together! We gave together! And we shared an uplifting motivating experience we can reflect on."



Figure 54- <https://www.catalystteambuilding.bg/tiimbilding-subitiya/team-building/music-for-us>

URL of the Good Practice example or related website(s):

<https://www.catalystteambuilding.bg/tiimbilding-subitiya/team-building/music-for-us>

Related resources (if available): N/A

Language(s) of the Good Practice example:

- Bulgarian
- English

Contact details

info@catalystteambuilding.bg



Figure 55 - <https://www.catalystteambuilding.bg/tiimbilding-a/team-building/music-for-us>

2.5.5 Lifelong Dancing – Learning pathways about dance for adult educators



Figure 56 - <https://lifelongdancing.aspaymcyf.org/en/>

Type: Handbook for adult educators; Training kit; Web platform; Workshop

Date /Relevance: 2018 -2020

Ownership / Authorship: ASPAYM Castilla y Leon (Spain)

EUNI Partners (Bulgaria)

Target audience: Adult educators, trainers, artists

People from vulnerable groups

- **Objectives:** To develop innovative methods to work with adults through dance activities and body expression.

- To create innovative practices in the field of adult education through the development of a dance and movement therapy work kit.

- To develop the wellbeing, self-awareness, self-esteem and mind-body integrity of people with fewer opportunities.

Location / Origin: Spain, Bulgaria, Italy, France, Romania

Description:

Lifelong Dancing is an Erasmus+ project aimed at introducing innovative techniques in the field of adult education through dance activities and body expression. These innovative methods aim to generate a proposal that integrates the arts and education into a single element of social strengthening that promotes a better quality of life for people with fewer opportunities (refugees and migrants, people with psychological disorders, people with physical disabilities, elderly people, etc), favoring social inclusion, promoting a healthy lifestyle, increasing self-esteem and self-knowledge to achieve an independent life and thereby improve the decision-making of their own lives.

The project has developed:

- **Handbook for adult educators:** providing descriptions of the theories behind using dance and movement theories within groups and individual sessions for adults.

- **Testing dance and movement therapy sessions in the adult education field:** workshops held with the relevant target groups, which offer conclusions about the efficiency of dance activities with adults.

• **Web platform:** an eLearning method which increases the professional development of adult educators and the capacity at which the organisations can organise activities with adults from different backgrounds.

• **Training kit for educators:** a collection of concrete curricula for dance and movement activities and sessions with adults. It includes specific descriptions for each variant of the target groups, in their respective countries.

The project activities benefit:

• Adult educators, trainers and staff, who work in different social fields, who are interested in using expressive techniques that favour personal development, the development of self-esteem and decision-making capacity, as well as to promote healthy lifestyles, through art, express emotions, exercise and promote social inclusion with all this.

• Migrants and refugees, people with psychological disorders, people with physical disabilities, elderly people, etc. who want to benefit from innovative work methods through artistic therapy. They will benefit from the complete dance-based therapy package, and from all the support related to the use of the potential for change, and the development they provide.

• Organisations and interested institutions, NGOs, dance schools, art schools, service providers, providers of therapeutic or non-formal education, dance and art schools



Figure 57 - <https://lifelongdancing.aspaymcyl.org/en/>

Adaptability / applicability to the project intellectual outputs: Ideas and approaches from the Lifelong Dancing project can be used and incorporated in the development of IO2 and IO3.

URL of the Good Practice example or related website(s):

<https://lifelongdancing.aspaymcyl.org/en/>

<https://lifelongdancing.aspaymcyl.org/bg/>

Related resources (if available)

Handbook for adult educators:

In English: <https://lifelongdancing.aspaymcyll.org/en/>

In Bulgarian: <https://lifelongdancing.aspaymcyll.org/bg/>

Testing dance and movement therapy sessions in adult education field:

<https://lifelongdancing.aspaymcyll.org/multimedia/>

Web platform:

In English: <https://lifelongdancing.aspaymcyll.org/en/>

In Bulgarian: <https://lifelongdancing.aspaymcyll.org/bg/>

Training kit for educators:

In English: <https://lifelongdancing.aspaymcyll.org/en/>

In Bulgarian: <https://lifelongdancing.aspaymcyll.org/bg/>

Language(s) of the Good Practice example: Spanish, Bulgarian, Italian, French, Romanian

Contact details:

ASPAYM Castilla y Leon (Spain): proyectos@aspaymcyll.org

EUNI Partners (Bulgaria): mail.eunipartners@gmail.com



Figure 58 - <https://lifelongdancing.aspaymcyll.org/en/>



Photo by Alena Darmel from Pexels

3. Conclusions

This **Collection of Best Practice Examples in Creativity Development using Musical Expression** was developed as an awareness raising resource for adult educators, musicians, cultural workers, and the education, culture, arts and business community as well as the general public to understand the paradigm of creativity shifting away from creativity as an innate talent to creativity as a nurtured skill.

The Collection includes 25 good practices that were selected as a result of desk research carried out by the project partners in their countries and globally, of which each partner organisation contributed five examples. The collection displays a variety of inspiring initiatives focusing on adults' creativity development that could generally be described with the following keywords - creativity skills, participatory music, arts, audience involvement, inclusion, teambuilding, teacher training and which could fall into one of the following categories:

- Training courses ranging from non-formal adult education courses to formal professional development programmes;
- Workshops for personal development, team building activities;
- Methods and techniques;
- Festivals and performances;
- Websites and platforms;
- Tools for teaching – handbooks, tuition plans, other methodological material.

The examples presented in this document will contribute to the development of further outputs foreseen in this project, namely:

- Artistic Creativity Development Curriculum – a 25-hour Train the Trainer Programme for musicians and adult educators as creativity trainers;
- Creativity Labs – participatory-music based experiential training workshops to develop ideation, creative thinking, problem solving, collaboration skills in teams;
- Creativity Workbook – an interactive publication consisting of up to 50 different practical exercises and hands-on activities for individual 'creativity literacy' training.

For more information on the **ACDC 4 You** Project please follow this link <https://bit.ly/3eHjfw2>

PARTNERS:

SOROS INTERNATIONAL HOUSE (COORDINATOR, LITHUANIA) – www.sih.lt

SMASHING TIMES THEATRE COMPANY LIMITED (IRELAND) – www.smashingtimes.ie

INICIATIVAS DE FUTURO PARA UNA EUROPA SOCIAL COOP V (SPAIN) – www.ifescoop.eu

FUNDATIA EUROED (ROMANIA) – www.euroed.ro

KU TU EOOD (BULGARIA) – www.kutu-bg.eu

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Photo by Yan Krukov from Pexels

Collection of Best Practice Examples in Creativity Development using Musical Expression.



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