

A close-up photograph of two hands playing a large, light-colored wooden drum. The hands are positioned on the drum's surface, with fingers spread. The background is blurred, showing other people and a cobblestone ground.

# Other Ways of Learning:

A Praxis Document for the  
**Drums for Peace Network**



Education and Culture DG





# Content:

## 1. Introduction:

- a. A Praxis Proposed
- b. Background
- c. The Partner Organizations

## 2. A Conversation:

- a. Rhythm is it! *Bo Otterstrøm*
- b. What's happening in a Drum for Peace Youth Exchange? *Iwan Brioc*
- c. From *there* to *here*: can art make a difference? *Jose Soeiro*
- d. The Rhythm of Empowerment *Mariana Brandão*
- e. Working with Music *Katja Gieselmann*

## 3. Evaluation:

- a. The Survey
- b. The Journal
- c. Anecdotal Evidence
  - 1. Interview with Mathew, Milan
  - 2. My Experience Through Drums for Peace *Naomi Hope*
  - 3. Speech from Milan artist conference *Monika Vecerskyte*
  - 4. Interviews from GAIAC youth center *Luísa Magalhães*
  - 5. Youth Exchange, Porto *Osian Gwyn Elis*

## 4. Discussion:

- a. *Graça Castro*
- b. *Naomi Hope*
- c. *Krista Williams*
- d. *Robert Klement*

## 5. Acknowledgements

- a. The Participants

**Other Ways of Learning is supported by the European Union with a grant received under the Lifelong Learning Programme. The content of the publication is the sole responsibility of the publisher and the European Commission is not liable for any use that may be made of the information.**



Introduction:





# A Praxis Proposed

The Drums for Peace network has been creating successful youth exchanges now for coming up to ten years. Five years ago the network partners came together to create a guideline document which set out the basis on which, from our joint experience, exchanges can succeed. It was and continues to be a very practical document with information for host and sending organizations about what they might need to think about; their roles and responsibilities and how to structure an exchange programme, amongst other things.

‘Other Ways of Learning,’ is a sister document to the guidelines and explores what is actually going on in an exchange and how this might affect participants: what, in particular, is going on in the workshops – the core activity of any Drums for Peace Youth Exchange. It is therefore a bit more exploratory in style and, rather than setting out guidelines to follow, is more a conversation about what artists set out to do, what appears to us to be happening and what evidence there is to back up our findings. Emerging out of this conversation is a kind of theory, an educational philosophy, which we suspect underpins Drums for Peace’s success and which, we tentatively suggest, might be of use to other networks that bring together young disadvantaged people to work creatively together.

Charged with starting this conversation off are some of the artists who have been involved from the beginning of the network, and a team of adult learners from Wales, Lithuania, France, Portugal and Italy who, through the project of the same name funded by the European Grundtvig 2 Action, have been researching Drums for Peace over the last two years.

We then present a triad of processes which we have used to evaluate the effect of Drums for Peace Youth Exchanges on young people – an online survey, a creative journal and anecdotal evidence from artists, participants and group leaders. We conclude with a discussion of the data and possible conclusions emerging from the triangulation of the evaluation processes and suggest further evaluation and research.

The beauty of this being an online document is that, like the Drums for Peace guidelines, it will be updated and improved as we continue to employ creative evaluation processes within network activities and extend not only their use but their interpretation to all members of this growing European network.

The evaluation processes used during the Other Ways of Learning project were developed by the adult learners, and the story of their development and use is also the story of the learning journey they took. Since the first meeting we understood that we were facing many difficulties with the investigation procedure. Many of the learners were from non-academic backgrounds and so, as a loose cabal of NGO organizations working in diverse context, the meetings became opportunities to plan, discuss and fully engage the learners in the process of development and implementation: learners who, as young adults themselves, were experiencing participative arts for the first time.

Therefore, in a way, this evaluation has been made by ‘experts’ – people who are more or less in precisely the same circumstances as the young people who participate in Drums for Peace youth exchanges, only with the added role of reflecting both on the effects on them of the youth exchange process and on the kind of questions we should be asking and the methods we should be using to understand better those effects.



A common theme emerging from learners during the process was that the participative art - music, dance, drama, visual arts, were considered valid forms in themselves for asking questions and exploring answers: however, those answers and their significance to the person and the group were often irreducible from the felt experience in the moment they occurred. Personal journals, interviews, questionnaires and surveys seek to report the echo of these moments, the glint of their shining influence reflected in the mirror of time. That we have captured at least some illumination in this final report of our investigation through non-academic means is a testament to the meaningful contribution all participants have made to this document.



# Background:

Other Ways of Learning is a European research project within the [Drums4Peace](#) network using Grundtvig 2 funding from the European Union.

The partner countries are France, Italy, Lithuania, Portugal and Wales.

The basic goals of this project are to collect and to find out about different participative arts methods used in cultural youth-work (especially within the Drums4Peace network) and to question how participating in these arts activities influences young people, in particular disadvantaged young people. Do participative arts (and, in this way, the youth exchanges that Drums4Peace co-ordinate) make a difference? If yes, what differences and how?

We invited participants and artists with experience of youth exchanges to a conversation about these questions – online and in person. We wanted to reflect on the goals of Drums 4Peace, the work and the final results. Is there something that Drums4Peace has that other networks might benefit from, perhaps even society as a whole? The best people to help answer these questions are the young people who have participated in exchanges over the last 8 years and it is young learners who are leading this research project, supported by some of the artists and co-coordinators who have been with Drums4Peace from the beginning.



## The Partner Organizations:



## MJC | Maison des Jeunes et de la Culture de Montluçon



Maison des Jeunes et de la Culture de Montluçon, France, is one of 1000 Maison de Jeunes et de la Culture in France – but this has specialised in electric music, as this is a very important part of Youth Culture.

MJC Montluçon arranges a wide range of concerts with bands and has several local bands rehearsing in the 3 studios.

MJC Montluçon does provide a great variety of possible activities for young adults in Montluçon and especially the Fontbouillant sub-urb with its immigrant-population. In this way MJC Montluçon has also activities as workshops of ethnic instruments as baglama (Zas) and djembe. MJC Montluçon is a member of Drums for Peace network.

---

## Arci Varieazioni



Il circolo Arci Varieazioni prende vita a Gennaio del 2004 e opera nel territorio milanese, in particolare Affori e dintorni, ma anche in ambito internazionale. Nasce da amicizie fondate sulla condivisione di idee e progetti che abbracciano il teatro, la musica, l'impegno sociale, l'arte in generale.

Oltre a portare avanti i progetti di autosperimentazione artistica nati prima della fondazione, l'associazione propone un ampio programma di attività, grazie al differenziato bagaglio di competenze dei suoi soci.

Obiettivo di Varieazioni è quello di creare una rete di scambi culturali nel territorio in cui opera e di aprire sbocchi verso altre direzioni, offrire situazioni e strumenti per permettere il confronto umano, sociale e artistico, in un'ottica interculturale.

---

## JCDC | Youth Center For Dialogue Among Civilizations



Youth center for dialogue among civilizations is legal non-governmental, non-profit, youth, voluntary public unit organization.

Our organization was established in October 30-th 2001 in Vilnius, Lithuania as national youth organization working in field of tolerance, promotion of cultural diversity and understanding, preservation of cultural identity.

This organization was established by non-formal initiative group that was organizing World youth festival on Dialogue among civilizations August 20-24 in Vilnius, Lithuania.

Our mission is to promote co-operation among young people from different cultures seeking for cognition, tolerance and preservation of cultural identity.

Our vision - peaceful and tolerant society consolidated from wide notion individuals.

Our goals





- To stimulate youth positive attitude towards cultural diversity;
- To stimulate youth initiative and active participation for solving cultural and ethnical difference problems;
- To stimulate youth cultural communication based on tolerance and understanding;
- To develop and stimulate intercultural relations and cooperation among Lithuanian and other countries youth and youth organizations.

GAIAC | Grupo de Acção e Intercâmbio Artístico e Cultural  
PORTUGAL

GAIAC from Vila Nova de Gaia, Portugal, has been involved as organization in the activities of Drums for Peace network since 2 years ago, and some of his members cooperated before in European projects, organizing youth exchanges and training courses.

GAIAC is using the arts in order to promote intercultural exchange between young adults from Porto region and from the rest of Europe. Members of GAIAC are involved with adult education and art in different contexts, for example as teachers of adult second chance classes at Antonio Sergio School in V.N. Gaia, working with Theatre of the Oppressed and developing different artistic projects and activities in associations and social centres in Porto region.

GAIAC is a member of Drums for Peace network.

---

## Cynefin



Cynefin is a unique cultural operator based in Wales which creates event theatre that turns our memories and aspirations inside out. Building huge labyrinths in landscapes and interiors inhabited by performers and installations they work with artists and communities to explore and expose the intestines of culture: the sensory memories that are the gut instincts of what makes us who we are.

Belonging is a theme that haunts Cynefin's work. The word, Cynefin, (Ku-nevin) is a Welsh word for which there is no equivalence in the English Language. A rough translation would be habitat, the place or the time when we instinctively belong or feel most connected. In those moments what lies beneath mundane existence is unveiled and the joy of being alive can overwhelm us.





A Conversation:



# Rhythm is it!

*Bo Otterstrøm, Denmark*

Drums for Peace is a network of European youth-organisations, which since year 2000, with financial support from European Union's Youth-program, has organised international youth projects as well as professional development training in this field.

Drums for Peace uses especially music, dance and drama and has developed its own concept of youth-projects, in which there will usually be participants from 4-6 countries, as this gives a unique dimension of both North-South and East-West.



All participants in a Drums for Peace youth-exchange will be actively involved in workshops as Breakdance, Showdance, DJ'ing, Drama, Bandmusic or Percussion, as these activities are able to include at the same time both university-students and school-drop-outs. They are based on ways of learning and communication, which are very different from what we are normally meeting in our public school-system.

All international youth-exchanges, -meetings and -seminars provides a special chance to use some English language after perhaps having struggled several years in the classroom without using it in reality. Now there is good time for this, while socialising and also learning sentences like "I love you" in many other languages.

An even more important element at a Drums for Peace project is that it acknowledges multiple intelligences (MI) as introduced by the American psychologist Howard Gardner<sup>1</sup> and in living reality experiences, that we are individuals and have different areas of main strength.

It is also a characteristic by Drums for Peace-network that we are employing, as our workshop leaders, professional artists with experience from youth-work, which is necessary for being able to include marginalised young people and for giving also those a feeling of success.

"Circle-pedagogic" has been mocked from influential politicians, and it is true that this set-up is old-fashioned with roots way back before the start of European Union and the life-long-learning movement. We also find a great deal of young people, who find it boring waiting to get the whole way around the circle listening to everybody's statement. Even though we continue in Drums for Peace to use the circle as one of our pedagogical tools. The circle is a very democratic figure, in which everybody makes an equal part of the total, and each one is at the same time able to see all the others.



Here you will find the opening presentation from each participant in English, and it is obvious, that it demands extraordinary patience to listen to 50-70 other young people. Then it is great, that the circle is also the place for a long row of physical ice-breaking games and exercises that warms up the participants and ensures that they can relax and have fun.

Since the start of our network in 2000 we have organised around 25 multilateral youth-exchanges. Around 2/3 of them have offered the possibility to take part in a drum-workshop for 8-15 young people depending on the available number of African djembe.

It is also natural for a drum-group to sit in a circle, when they are rehearsing, and so everybody may see the trainer without having him standing in the centre, and drum-circles are at the same time a phenomenon, which during the last 10 years have grown enormously within music therapy naming the American Arthur Hull <sup>2</sup> as the pioneer and inventor. Music therapist Robert L. Friedman writes in his book "The Healing Power of the Drum":

*"Due to the drum's working on a nonverbal level, it transcends the blockages that hinder communication. Also the drum can allow negative emotions such as anger to be released."*<sup>3</sup>

And Friedman gives many examples on, how participation in drum-circles has beaten stress and increased life-quality for people suffering from Parkinson's disease or Alzheimer dementia. Friedman mentions among others a row of scientific research done by Dr. Barry Bittmann, which was reported to the public in CNN News<sup>4</sup> under the headline "Drumming Beats Stress". Here Dr. Bittmann explains how his workplace has saved huge amounts on establishing drum-circles instead of doing normal medical treatment:

*"Composite effects of group drumming music therapy on modulation of neuroendocrineimmune parameters in normal subjects"*<sup>5</sup>.

He concludes

*"Drumming is a complex intervention with the potential to modulate specific neuroendocrine and neuroimmune parameters in a direction opposite to that expected with the classic stress response."*

Watching video-recordings from the drum-circles of Dr. Bittmanns it is difficult for me to believe, that it is the rhythm here, that beats stress, as the many drums and percussion instruments doesn't swing together. It seems likely that drumming has been a fun and relaxing activity for the participants, who have enjoyed this together with colleagues and in this way has got some distance to every day problems.

For Drums for Peace it is essential, that the participants think it is fun. Fun is the fuel and the catalyst for activity, but is it at the same time so, that rhythmic vibration influences our brain and starts other processes?

Musicians and music-teachers have for many years talked about transfer-value and the Mozarteffect<sup>6</sup>, which deals with the question, if music can increase other learning. Music is



in itself a wonderful world, and in Drums for Peace we of course agree, that this topic lives in an unbelievable shadow-world in the school-system of too many countries. It ought to be important for all countries and for each minister of education to secure, that all children and young people grow up with an active relations to the music of different times.

If it at the same time shows up, that music is promoting other learning-processes, then it is one more argument for including sufficient rhythms, singing and dancing in the timetable. It is clear for everybody with a connection to the basic school of today, that it is difficult for many and especially for boys, to sit quiet for a long time. Danish brain-researcher Ann-Elisabeth Knudsen says:

*“Four out of five children in a special class are boys with concentration- and reading problems”<sup>7</sup>.*

It is no pedagogical secret that all of us concentrate easiest and best for 15-20 minutes at a time, so without claiming music-work every 20 minute, it is obvious, that all teachers and youth-workers should have a repertoire of songs, rhythms, dances and games, that are able to approach the topic from different sides, but also gives a break and creates new energy.

Thomas Armstrong says in his book “Multiple Intelligences in the Classroom”:

*“The greatest contribution MI-theory adds to teaching is reminding the teachers about their need to develop the repertoire of technique, tools and strategies beyond the verbal and logical, that are mainly used in our classrooms”<sup>8</sup>*

Armstrong offers a row of suggestions on how it is possible to teach according to the theories of Howard Gardner and not only pay attention to the verbal and mathematic-logical intelligence, but also to the other five: Spatial Intelligence, Body-kinaesthetic Intelligence, Musical Intelligence, Interpersonal Intelligence and Intrapersonal Intelligence:

*“MI theory offers a methodology for all teachers to reflect on their utmost tools and for understanding, why these methods functions (or why they are good for some, but not for others). It also helps teachers to develop their actual teaching-repertoire to including a broader pallet of methods, materials and techniques and so make them reach a constantly more differentiated spectre of students”<sup>9</sup>.*

Howard Gardner finds intelligence is the ability to solve problems and to create products. Among his criteria for being an intelligence and not a capacity, talent or competence is among others that it is connected to a special area in the brain and will be affected, if this place is damaged. Another characteristic of intelligence is that it is possible to experience child prodigies or idiot savants, who are a genius within one intelligence without being something special in relation to the other 6 intelligences.

Many things have happened within brain-research during the last years due to new equipment, and luckily we also find now several people, who scientifically are studying, what is happening when you are listening to or playing music.



The Danish musician and brain-researcher Peter Vuust has due to advanced monitoring equipment observed that musicians and non-musicians are using two different parts of the brain, when listening to music.<sup>10</sup> During the seventies the view increased, which told us about the difference between our brain-halves, the two hemispheres: The one to the right was announced as the creative one and the left was rational one and especially connected with language, logics and maths.

In step with having more and more information about the functions of the human brain, we now know that we are not just having 1 or 2 types of intelligence or 1 brain and 2 halves, but a row of centres with specific functions.

Peter Vuust and his colleagues showed that non-musicians listened to a complex rhythmical piece of music with a centre from the right hemisphere, whereas trained musicians used the so called BH47 in the left side – a centre which usually is connected with language and especially the construction of sentences. Musicians perceive music and rhythm as a language used for communication.

It is interesting, of course, and it is excellent having got a scientific proof from a MEG-scanner, but it is also what we did expect: a special expertise is connected to the development of a special part of the brain. Peter Vuust also says about fiddlers, that the brain-centre controlling the left hand will be much more developed than the one of the right hand, which "only" controls the bow.<sup>11</sup>

You may conclude slightly different and further to the view of many other brain-researchers<sup>12</sup>, that music influences many different centres everywhere in the brain. Brain-researcher Peter Lund-Madsen says on his homepage<sup>13</sup>:

*"About music and intelligence it is not just a claim, but now shown through several tests that listening to music (especially classical music) indeed increases the brains ability to carry out different mental tasks. The clearest results have been shown by using music of Johan Sebastian Bach and Wolfgang Amadeus Mozart (the Mozart-effect).*

*Why this is so is hard to say, but one theory says that music is stimulating the brain widely and in a way that makes it easier to get many different parts of the brain (and especially parts of the frontal lobe) involved in the actual mental task."*

Another place on his webpage his says::

*"By using the right kind of music you may achieve a very special kind of relaxation. It is measurable (Classical music have been used for the tests) that the activity in our alarm centres (mainly amygdale) may lower remarkably, when listening to music. It is perhaps this very effective relaxation, which may "be as medicine". Failing that you may of course find increased stress and activity in our hormone system, when listening to "noisy" music: heavy metal etc."<sup>14</sup>*

American Music Therapy Association writes on their homepage<sup>15</sup>:



*“Music therapy is an established healthcare profession that uses music to address physical, emotional, cognitive, and social needs of individuals of all ages. Music therapy improves the quality of life for persons who are well and meets the needs of children and adults with disabilities or illnesses. Music therapy interventions can be designed to:*

- *promote wellness*
- *manage stress*
- *alleviate pain*
- *express feelings*
- *enhance memory*
- *improve communication*
- *promote physical rehabilitation.”*
- 

Those who are doing drum-circles often refers to the physical term “entrainment”, which first was shown by the Dutch scientist Huygens<sup>16</sup> in 1666 during his work with developing the pendulum watch.

Huygens found that 2 pendulums swinging beside each other will always meet in the same swinging rhythm. Wikipedia writes:

*“Entrainment is the process whereby two interacting oscillating systems, which have different periods when they function independently, assume the same period”*

Drum-circle therapists claim that we will meet brain-entrainment also named brainwave synchronizing during participation in a drum-circle in which the dominant rhythm will be able to “pick up” the other.

It is true that drum-circles have been used for establishing trancelike state or at least a common consciousness in many different cultures everywhere on Earth through thousands of years, but as you may read at Wikipedia:

*“Much is not known about brainwaves and less about their entrainment, and most research is done by private institutions to make and sell self-help CDs. Brainwave Synchronization is known to exist; but the effectiveness and amount of control is not yet “down to a science”.”*

How much can you teach, if the student is not motivated for learning? No matter how and to which degree the rhythms from the drum-circles and the percussion-workshop in our Drums for Peace youth-exchange influence on the mind, it is very clear that the activity and the togetherness does.

It is so with drumming, and it is the same when working with break-dance, choir-singing and drama-exercises. Here it is possible to be including and to cooperate across borders between countries, religions and personal backgrounds.



It's gotta swing and a little passion gives it a kick.

<sup>1</sup> Howard Gardner: "Frames of Mind. The Theory of Multiple Intelligences", Basic Books, New York 1983 – please also see p. 2 below.

<sup>2</sup> Arthur Hull: "Drum Circle Spirit", White Cliffs Media, 1998

<sup>3</sup> Robert L. Friedmann, The healing power of the drum p. 36, White Cliffs Media, 2000

<sup>4</sup> CNN Headline News Interview, 9th March, 2004

<sup>5</sup> Barry Bittmann et al. "Alternative Therapies in Health Medicine" 2001, page 38-47

<sup>6</sup> [www.peterlundmadsen.dk/hjernemad/brevkasse\\_17.html#163](http://www.peterlundmadsen.dk/hjernemad/brevkasse_17.html#163) : "The positive effect from classical music on the brain is named The Mozart-Effect due to mainly two things: a) it is first of all music of Mozart that have been used for experiments, as Mozart is widely recognised as the composer in music-history making the most "well-composed", harmonic music (that he is generally known as a genius, natural talent, who could easily compose music everywhere and at any time is probably a reason why choosing him for the experiments) and: b) parallel, comparing experiments have shown that the music of Mozart is also the most effective in improving the capacity of the brain, though also music of other composers (primarily classical) have a similar effect." - translated from Danish by B.O.

<sup>7</sup> Musikeren, nr. 1, January 2007 p. 16

<sup>8</sup> Thomas Armstrong: "Multiple Intelligences in the Classroom" Alexandria, USA, 1994 p. 55

<sup>9</sup> Thomas Armstrong p. 57

<sup>10</sup> P.Vuust et al.: Neurolmage 31 (2006) p. 832-841

<sup>11</sup> P.Vuust: "Hjerner set indefra" [www.musik-kons.dk/nyheder/pdf/pv-artikel.pdf](http://www.musik-kons.dk/nyheder/pdf/pv-artikel.pdf) - translated from Danish by B.O.

<sup>12</sup> Ann\_Elisabeth Knudsen: "Not many thing is making so many synapses (connection between brain-cells) as music! It is much easier to rehabilitate a child with a brain-damage, if the child has been musicalle engaged or –practising."

Musikeren, nr. 1, January 2007 p. 18 - translated from Danish by B.O.

<sup>13</sup> [www.peterlundmadsen.dk/hjernemad/brevkasse\\_03.html#29](http://www.peterlundmadsen.dk/hjernemad/brevkasse_03.html#29) - translated from Danish by B.O.

<sup>14</sup> [www.peterlundmadsen.dk/hjernemad/brevkasse\\_10.html#95](http://www.peterlundmadsen.dk/hjernemad/brevkasse_10.html#95)

<sup>15</sup> [www.musictherapy.org](http://www.musictherapy.org)

<sup>16</sup> Christian Huygens, a notable physicist, coined the term entrainment after he noticed, in 1666, that two pendulum clocks had moved into the same swinging rhythm, and subsequent experiments duplicated this process. Notably, the two pendula stabilized not in synchrony, but in antiphase. They satisfy the definition of entrainment because they have the same period, even though they have opposite phase. The accepted explanation for this is that small amounts of energy are transferred between the two systems when they are out of phase in such a way as to produce negative feedback. As they assume a more stable phase relationship, the amounts of energy gradually reduce to zero. In the realm of physics, entrainment appears to be related to resonance. From Wikipedia



# What is happening at a Drums for Peace Youth Exchange?

*Iwan Brioc, Wales*



I've tried to break down what I think is happening on a typical Drums for Peace youth exchange into headings which could be called 'mechanisms'. Rigorous research requires that we break into constituent working parts any intervention that claims to have healing properties in order to evaluate its effectiveness. This is necessary to ensure consistency across a variety of circumstances and applications, so that what the precise cause of the changes is can be better understood and measured. Though by no means engaging in hard science here, this deconstruction is necessary because this project - Other Ways of Learning proposes that Drums for Peace youth exchanges inspire healthy changes in the lives of participants and also tries to assess what changes these might be and how they are inspired.

A thorough scientific analysis of the social and psychological benefits of Drums for Peace would not only be near to impossible it would also be irrelevant. I tend to agree with the conclusion of the Wallace Foundation review of research into the benefit of the arts "Gifts of the Muse" (McCarthy et al, 2004) that while we scramble to prove the instrumental benefit of the arts, such as increased employability or cognitive improvement we neglect the intrinsic benefits. That maybe, by just taking part in an expressive and aesthetic experience, we might really enjoy ourselves and by enjoying ourselves remember that life can be great.

So what I'm presenting here is a suggested praxis. One way of cutting the Drums for Peace cake so that we can take a look at some of the layers that make up a Drums for Peace youth exchange and the ingredients that come together to make those layers.

## The Mechanism of Rhythm

The Great English detective, Sherlock Holmes, packs his tent and goes camping to Wales with Dr Watson. In the middle of the night he wakes his erstwhile assistant and friend with a jab in the ribs and says – "Watson! What do you notice?"

"Uhhh! Gathering himself from stupor, Watson tries his best to answer. Well, meteorologically I can see that it is a clear night, a southwesterly wind and forecast of a sunny day tomorrow. Astronomically, Mars and Venus are and in the northern hemisphere and Orion is to the south. Astrologically, uranus is in the ascendent and is in capricorn



which indicates an enhanced lovelife for yourself in the coming week. Theologically, the heavens are resplendent and God is present in the beauty of the universe.

“No Watson, you stupid man. Someone has stolen our tent!”

Sometimes it is difficult to see that which is most obvious. Propositional knowledge – information which we accumulate through thought, can, it seems, roll out an infinite array of possible interpretation. It’s quite easy to get caught up in this and in so doing forget that which is in front of our noses, or not as in the case of Sherlock’s tent. What is obvious about Drums for Peace is that it involves drumming! Or at least some kind of exploration of rhythm – through dance and music, but also through the rhythm of the exchange programme – an island in time where a group of people rise, eat and work at designated times together. Of course, this happens in most participants lives through school and work but these 6 or 7 days are different. They constitute a time out of participant’s daily lives, an abrupt and radical change in their environment and the circumstances of their lives.

We can often be comforted by the familiar rhythm of our daily lives, even if those rhythms are not harmonious or helpful: or repetitive to the point of losing a sense of the variety of life and life experiences available to us. Over time they constitute the boundaries of what we know, our comfort zone, which insulates us from the uncertainty which is very much a part of life. The invitation of travel to an often unfamiliar destination, to spend a week doing something new with a large group of mostly strangers from strange lands is the invitation to step out of this comfort zone, to let go of the security of the familiar rhythm and listen and play along to another. This is the essence of the youth exchange – the experience of embarking, arriving and forming together with up to 60 others, a group that will after this short time together never again meet as this group. In this short time through exploring our creativity together the group develops a rhythm, a rhythm which works towards an end - a feeling at the end of the exchange of having been a group, of having exchanged something.

I am always taken aback when every time I meet a new group and wonder how I will ever connect with each and every participant, even in a small way: yet by the end of the exchange I feel that in some way I have and sense that everyone else has too. The peculiar thing is that this process takes the time that is available for it to happen. On a 7 day exchange on day 5 it is nowhere near, and yet on the fifth day of a 5 day exchange it is there. The group dynamic has its own rhythm, and what we do in Drums for Peace as facilitators, is to play along.

The other aspect of rhythm which comes to the fore in Drums for Peace is the cacophony of cultural rhythms that of necessity must connect and communicate together through the week: not only the dance of languages around the centre-pole of Euro-English but also the different ‘frequency’ of cultures that must engage and harmonize if there is to be a successful performance. This ‘frequency’ can be simplified as the varying attitudes to punctuality that different cultures have but this is the tip of the iceberg. Culture is not only about the clothes we wear, the songs we sing etc. it goes right down to the bone of who we are, so that we vibrate at the frequency of our culture. Encountering the ‘otherness’ of different cultures we start to resonate (there is also dissonance of course) differently with



our own and this shakes at the foundations of who we think we are and allows us to reinvent ourselves, to play fast and loose with what before we thought were the given 'immutable' circumstances of our lives.

But this combined multiple mechanism of rhythm has perhaps an even deeper effect in that participants see their lives and its potential anew. Experiencing the contrast of rhythm - in living circumstances, in cultures and in the application of creativity through music, dance and drama sensitizes participants to 'rhythm in general'. Should we sit for a moment in silence we will see that everything is dancing. Sensations arising and falling in the body, thoughts passing through the mind, sense stimuli in constant movement in and out of perception. Even beyond what we can observe with the human eye and ear alone, the universe is expanding, cells are replicating, electrons are dancing around their nuclei like an infinite ceiling. Some we can hear - white noise, on the detuned radio or television is the echo of the big bang, the first beat, perhaps.

If we observe without being blinded by knowledge, like Watson, we experience the obvious - that the universe is dancing: multivalent rhythms, a plethora of pulsing at any moment - flux. Like a surfer, we can pick a wave and ride an element of this flux. This is rhythm - participative perception, a conversation with the cosmos, a dance where both partners respond to the lightest touch and at its peak, in a state of flow, become as one. As humans we make explicit this implicit dance, and by unfolding the enfolded (latent potential of every moment) interact with that which is beyond what thought can capture. In so many indigenous cultures, to do this together through drumming and dance, is to connect with 'spirit' - simply that which is implicit, not manifest. For that time together, like iron filings thrown onto paper under which a magnet lies, a pattern emerges of what is always around us but which is invisible most of the time.

To share these moments in space and time, to ride this wave, this rhythm together for these fleeting moments is what really unites us. It produces what Victor Turner calls 'Communitas,' the glue which binds us together as lovers, communities, nations. So 'Drums for Peace' while it works with rhythm as a pedagogical tool, through dance, drama and drumming workshops, also works with the rhythm of living and creating together with the stated intention of forging peace through friendship.

## The Mechanism of Performance

In the 1950's American anthropologists made a review of studies of indigenous peoples around the world. They divided tribes studied into two groups - those that demonstrated a culture which valued giving over taking and those with a culture that valued taking over giving. Those people whose cultures valued giving more than taking were healthier, happier, more peaceful and more in harmony with their environment than peoples in the other group. The problem was that these happier peoples were almost always endangered because of the inescapable logic that they were vulnerable to those that fell into the other group, who had not the same moral conscience about taking from others and from enlarging their resources and dominance. It is imperialistic cultures with consecutive empires that have built the global society which underpins our fragile civilization and by



now one might have to go to the deepest jungles to find a culture which still values giving more than taking. There are, of course, sub-cultures that emerge within the overriding one, where giving is still valued more than taking - just as there are acts of kindness that occur spontaneously everywhere every day. I would like to think that Drums for Peace is such a sub-culture.

What is basically happening on a Drums for Peace youth exchange is that young people from different cultures come together and work with artists to prepare and then to perform a show. Performing, (from the perspective of the performer), is an act of giving and this is something we often forget because people who succeed in a career in performance often have the highest status in our societies, in particular youth cultures, and are rewarded very well for it, which often distorts circumstances. But actually, to stand in front of an audience and perform is to give of oneself. In this transaction, what is 'taken' is the instantaneous reward of being seen and heard, sometimes by many many people. And a performer who does not value what he is giving more than what is taken - the attention of the audience, will not succeed in maintaining that attention for long and this is a tacit contract, bonded by the applause of the audience or broken by their getting up and leaving.

For the young people who come on a D4P youth exchange there are many obstacles to being able to make this giving of oneself, so a lot of what we are doing as artists in the workshops is helping the young person overcome those obstacles. One of the ways this is done is by not making the performance the '*raison d'être*' of the exchange. There is a focus put on enjoying and exploring each other's culture, the location of the exchange with sightseeing and allowing for a level of socializing and game playing which would be frowned upon by professional performance orientated artists. Workshops are as likely to explore personal edges, process group dynamics, encourage co-devising or emphasise just having fun than knuckling down and getting a show on the road. Alternatively, some workshops use the sheer hard physical work of some kinds of performance as a battering ram so that participants don't notice the barriers falling down.

For many young people the biggest barrier to giving a performance is thinking that they have nothing of worth to give, since that is often what they have been told in their education or in some cases even by their families. This is where what is received in performance unlocks that ability to give, and what is received is simply by the act of being seen. So the other role of artists and group leaders is to really see the young person, really listen and to insist that the workshop group and the group as a whole provide this respectful attention to each individual. An entirely product oriented project would simply not have the time for this, and would parallel precisely the dynamic which alienates the kind of young people who D4P engages with from mainstream education.

Again the performance comes into this aspect because the artist will be trying to see what precisely is the capacity of the young person so that they can help realize it and produce a show worth seeing, not necessarily because it contains highly skilled performers, although sometimes this is the case, but because it has an honesty and even suspense about it that comes through when young people are sincerely engaged in exploring their potential and having fun at it too.



I have to admit to having a pet hate, which is the kind of applause that youth drama groups receive from adoring parents and friends for performances which are of a poor standard. The worst outcome of this is that it can produce a confidence without substance or even talentless arrogance which has no way of distinguishing good from bad in young people. In my experience this does not occur on D4P youth exchanges, partly because only the parents of young people from the hosting organization are likely to be in attendance at performances, but also because it is not the applause of the audience that most boosts the confidence of the performer in this case, it is simply the achievement of having performed and of having been seen to have performed – to have given to the other and to have received from the other. Even more simply put, it is the joy of having been witnessed and acknowledged by peers.

## The Mechanism of Love

There's not much further away from objective science than this and how one could research such a mechanism is quite beyond me. Nevertheless, love is not only a feeling between people it is also an organizing principal: perhaps *the* organizing principal and I suggest it is the underpinning principal of the organization of Drums for Peace. I love the people I work with on Drums for Peace projects and it is why I do the work, more than financial incentive or opportunities for travel. Of course, it is easy to love people you don't have to live with and work with only occasionally on these intense group experiences. Perhaps the feelings are similar to long term 'holiday romances.' But love is definitely a factor in the success of Drums for Peace youth exchanges that cannot be ignored even if it cannot be defined adequately.

There is the love between colleagues without which the energy necessary to continue to communicate across cultural, linguistic and professional barriers would not be there and there is the love not only for the work we do but for the work of each other, which cannot be other than infectious to those who participate in the youth exchanges. Perhaps this mechanism is even more in front of our noses than rhythm and Sherlock's tent and how it comes about is a complete mystery to me: and if you find the answer please don't tell me. I like it the way it is.

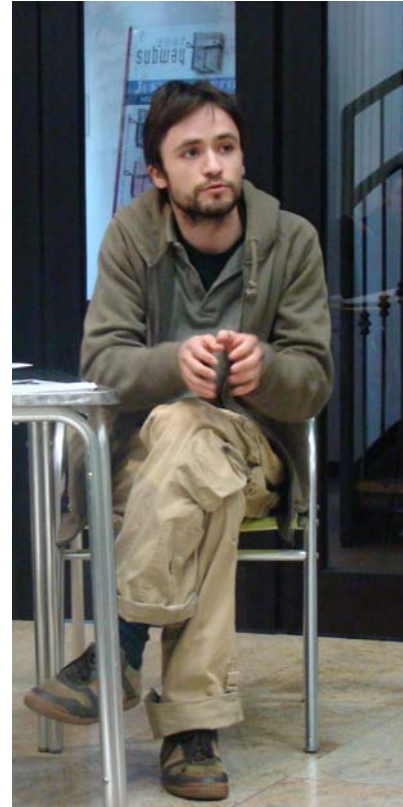


# From *there* to *here*: can art make a difference?

*Jose Soeiro, Portugal*

I would like to propose you three ideas that are, in fact, three questions or three topics I believe might be useful for us to think about.

The first one is about the power of performative arts in cultural, social and political work. The second one is about the democratization of the means of symbolic and cultural production. The third one is a *zoom out* from our work to the society where it is done.



## 1. The difficulty of the “here”

In a forum theatre I did in Porto, in a social centre, the group was asked to create a small sketch from a moment of oppression they have lived. We made then a piece that put together different scenes of discrimination at work: a pregnant woman to whom the job was subtly refused, a student-worker to whom the boss made understand that he had to chose either to work or to study, and a female worker that was victim of sexual harassment by her boss.

In this last scene, the boss invited the worker to go in the weekend with him to the south of Portugal to make a commercial operation. When he made the invitation, he insinuates that this task would determine if her contract would be renewed – she was a precarious worker. By the way he approached the woman, we could guess what were his intentions: his body language and his subtext made the audience understand very clearly what was at stake. But every time that someone from the audience had an idea and replaced the woman (in Theatre of the Oppressed you don’t remain passively watching the story happening, you make it stop and you take the role of the oppressed to change the situation), to accuse the boss that he was harassing the woman, he very cleverly changed his behaviour and put the responsibility of that situation upon the woman: she was the one having those thoughts and he even performed to be offended by the accusation that he had “second intentions”. After that, he would harass her again, when he felt she would be more vulnerable.

In the audience, different spect-actors (that’s how we call the active spectators that take part in a forum theatre session) had different opinions about what was happening and



how to change it. Several interventions took place – some playing the boss’ “power game” to denounce him later, some trying to stress the professional relation that should exist. But there was one woman that was not enjoying the interventions and shouted “STOP” to stop the scene. She said that the worker was not being able to react, and that the situation would only change if she could assume a strong position towards her boss, that she should, since the very first moment, make it very clear that she wouldn’t even admit any insinuation or disrespect from him. She was very convincing and she was very sure about what she was saying. She knew exactly how that woman should behave to change the situation. So, I invited her to come to the *aesthetic space* (the stage, if you prefer) to replace the worker and show us how that could be done: “Can you come here?”, I asked. The spect-actor resisted, but in the end she accepted the challenge.

She comes into the stage and the scene is replayed. She goes to her boss’s room for the meeting. The boss makes her some compliments and, every time she tries to react, he returns to a very professional posture as he never intended to harass her. When the situation is normal, he insinuates the issue again, subtly and getting always stronger. The spect-actor, that was so sure about what should be done and how, when she was seated in the audience, was now “in” the situation and was not successful in avoiding the harassment situation. In fact, she couldn’t react and, in a moment, she became silent and the scene stopped. I asked what happened and she said: “It seemed so evident what should be done... But *here*, it’s much more difficult...”

Most of the projects of social change are *logotherapies*. They prescribe how things should be done (therapies) but do that in an intellectual and rational level (logos). They forget that the world is not made of concepts and speech. The world is made of actions and all the concepts can only get real if they are performed.

Actually, we are dominated by an approach to knowledge that is rhetoric and discursive. That’s what everyone demands us in the school system, for example. We write beautiful texts and make beautiful speeches, have brilliant ideas and yet they can be *not performed*. In this discursive relation, reality can be thought as “there”: “if I was there, I would do that and that”. In a performative approach, on the contrary, reality is always “here”, in a very precise *moment* we take part. That’s why it’s much more difficult. And challenging.

Our roles, our hopes, our fears, our believes are *embodied*. They become our body. They make our *habitus*: the way we “naturally” react to what happens. To work with this “performative material” that makes what we are at each moment is to involve ourselves wholly. And working with performative arts can also be more easy, universal and democratic than working in the intellectual and discursive level. Working with performative skills makes it easier to communicate and create a connection. Intellectual knowledge must be taught and is very unequally distributed in our society. It depends very much on the social class and on the schooling. On the opposite, everyone has performative skills, because everyone is every time a performer in his life. We move, we talk, we act, we feel. We can’t even avoid doing that.



## 2. Our artistic work as a democratization of the means of cultural production

Our world is not only made by material things. Culture can include objects, but is mainly a set of values, beliefs, ideas, feelings about the world. And the way reality exists depends on this symbolic dimension.

On the other hand, reality is socially produced. This means that reality is built up by everyone every time. The world is not something exterior to men and women, a structure imposed to us: we make the world with millions of small interactions everyday. For things to exist, they have to be reproduced by us in action. Each institution – a school, a hospital, a company – is a set of thousands of organized actions. And power – and inequality and violence, as manifestations of domination – is based upon a relation. The teacher can't exist without the student. The rich can't exist without the poor. The oppressor can't be oppressor if there is no one ready or vulnerable to be oppressed. Thus, liberation demands not only good ideas, but also changing relations between people and knowing how our action can be either conformist – reproducing the world as it is – or rebel – inventing new ways to live.

Also language is not only verbal. We communicate mainly with the body. And if we are so much used to work on the verbal communication – because it is the means of discursive approach to the world – how it happens that our society cares so little about all the other means of communication: gestures, movements, body...? Alphabetization must be integral: it's not only about writing and reading – which is essential – but also about being able to read and communicate with all languages we have.

Working with arts as we do in Drums for Peace has more to do with democratizing artistic languages than with producing artistic goods or commodities. That's what I feel about what I've learnt with all the exchanges and artistic workshops I did. I think the most important thing in the kind of work I took part in Drums for Peace is about being able to express our own reality, our own feelings, our own representation, our own ideas, and using art to express it. I guess our work is about having the possibility to access to the means of cultural production and to use them to produce our own reality. This is very important, because reality becomes much broader, containing much more possibilities than we could think. That's in fact the very opposite of consuming a reality that someone created (which happens in a lot of cultural consumption we all do) or of repeating a reality that someone made for us (our work being more imitating than creating).

Art is communication through the senses, as Augusto Boal (the creator of Theatre of the Oppressed) says. So, I believe in the possibility that everyone is able to communicate through the senses. In reality, I believe that's something very important in this kind of work. This means that we believe that art can be much more than a speciality of an elite – and that's a powerful realist utopia that makes us go forward.

Maybe I can better make my point if I tell you a story that was told to me by Augusto Boal, in Paris, and that has happened with him.

He was making a workshop with people that had different disabilities. Some couldn't listen, other couldn't walk, other couldn't talk. Everyone could feel.



There was this man that was in his wheelchair and came everyday from another village, making several hours of travel everyday, just to attend the workshop. He had also a machine to talk. As he couldn't talk, he had to choose letter by letter what he wanted to say. Letters passed in a kind of computer, he pressed the button, and he composed sentences like that. Sometimes, he just looked to his carer and she knew exactly what he wanted. Other times, he had to take several minutes to say a sole word. Communication is a wonderful process.

Sometimes, while doing forum theatre, all the group had to attend a lot of time for this men's intervention. But they decided that everyone has his rhythm, and that's how things should be.

In the last day, the workshop leader was very curious, and asked this man what he would do after the workshop and how would be his days, after all this time coming and going back and having all day occupied with this activity. The man asked very simply: "I'll come back to my job".

The trainer was surprised, but happy: "Do you have a job? That's great! And what do you do?". "I'm a teacher" – answered the man. At this moment, the trainer couldn't believe. How could he be a teacher? He couldn't even talk, he would take several minutes to say a simple word, how was it possible that he teaches? But anyway, he was curious, and wanted to know exactly what the man was teaching. "I teach dance", said the man. Impossible! He was in a wheelchair, he couldn't talk, he couldn't almost move, how could this guy be a dance teacher? No, it was really not possible. "Ok, if you are a dance teacher, how do you do it?" – asked the trainer. The man explained very calmly, taking the time his speaking machine demanded: "I arrive to the centre where I work, and there are lots of people like me. Some are also in a wheelchair, others don't... So, I explain how a certain dance was born. For example, I explain that samba was born in Brasil, in that and that context. The same with salsa, fox-trot, tango, any dance... Than, I put the cd and we dance. Some dance with their whole body, if they can. Others dance with their arms, if they can move them. Some dance only with their head and they really enjoy each music. Others, if they can't move their head – as sometimes happened with the man himself – dance with their eyes and with their imagination".

Dance is probably when our mind and our senses float within the music. Everyone can do it, even dancers. This small story explains us how this can be possible.

### **Can art be inclusive in a world that is not?**

Social exclusion is a difficult concept, because it makes a border between those that are "inside" and those that are "outside", those belonging to the centre, and those living in the margins.

In my opinion, everyone must have the same rights. In fact, I think it's very important that social rights, human connection, community and the feeling of belonging are deepened. If that's what one means when he uses "social inclusion", I am surely for it. But my difficulty with the world "inclusion" is that sometimes it is used to express "assimilation", "being part with our rules and in the place we have chosen for you", "behaving properly" (whatever it



means...). When I feel that, I often think I don't want to be "included" in this world as it is. I'd rather stay outside and create another one.

Actually, we live in a world where problems are almost infinite... Inequality, injustice, exclusion and poverty are not some dysfunctions of the system, they are actually the way it is organized: some suffer with it, but some benefit from it and that's probably why it still exists. "Social exclusion" is, in a big extent and if we go to the roots, not only the responsibility of individuals (often, we blame the victim...) but the very result of a social and an economic model and of political choices that could be different. That's why sometimes I get really sceptic about the claims to fight "social exclusion" (this expression is more and more an empty cliché, unfortunately) when they come from the people that are in charge of this world and that are responsible for the choices that make as it is.

The other problem with "inclusion" and "art" is that it is very common that institutions and the State want to use art to their own purposes – and sometimes they can be different from those wanting to use art themselves. Art has the power to create a special space that, lots of times, is not "inside" the respectable world. That's why it is important that art is not instrumentalized by the powerful, but appropriated by everyone to create and change his life, to express the possibilities of reality, to create new practices, new relations, new realities. Art is, in fact, sometimes marginal (marginal is probably something that is *excluded* from the centre), it works in the margins of society and in the margins of the self. That's a very important part of its potential.

Art is of course not enough to change the world. We must also do a lot of other things – each one finds its own way. But I would say art is essential. André Breton, the french surrealist, said once that we should "transformer le monde et changer la vie" (transform the world and change life). He maybe wanted to state that transformative action must change not only social structures, but symbolic elements; not only the world, but our own life. Change is something that happens inside and outside us. Art travels between these two dimensions. We must for sure change this world, but we must at the same time change the way we perceive it and the way we relate to it. Probably, that's a part of what we are trying to do in our artistic activities and exchanges.



# The Rhythm of Empowerment

*Mariana Brandão, Portugal*



My experience with the “Drums for Peace” network began in the twentieth century (I can not recall exactly when, but at least 7 years ago). Since that time I’ve been participating in different exchange formats and meetings as a workshop-leader using movement to work with young people from all the countries involved in our organization.

Each exchange proved that every time, each individual has a role in marking our rhythm, our achievements, our frustrations, our hopes, routines, expectations and daily life as a group. As in music, the pulse, the beat, the soul of each song depends on the performance of every one of our individual musicians.

I say “our”, because this process, which we call “drums for peace” belongs to all of us; to every person I have met in this context.

During these years, I have played different kinds of instruments and I have sometimes assumed the conductor’s role. Sometimes I asked the orchestra to play too fast, sometimes too slow, sometimes the orchestra played me. Sometimes I was in tune, sometimes I was totally out of tune. I played my own music, together we played someone else’s and fortunately, sometimes we created new songs together.

Anyway, the music I play nowadays has been influenced by all these concerts and every single time we get together, I still feel nervous before each performance. Why? Because we always have new musicians among us, because we all play in other orchestras, because we keep changing instruments and our way of playing them. Some musicians don’t want to play, some are on strike, some are injured and some never saw their new instrument and don’t really know how to do it.

As a conductor it is always a challenging and risky experience. I sometimes intend to conduct a march, and then a waltz comes out. I plan an opera area and suddenly we are listening to a pop song. Sometimes no-one knows exactly what we are listening to! But it is always a powerful experience being a part of such an “ensemble”. It always has to do with realizing, facing and using what joins us and what separates us. It has to do with stretching our limits, which is actually one of the best ways to be surprised.



As I mentioned before, movement and dance are two of the spheres I professionally deal with. Of course when I say movement, movement can mean stillness, just as music can mean silence. Today, we are less and less aware of this, but when we let it happen, sometimes revelations happen too.

“Drums for Peace” is a unique circumstance in my professional life, different from my experience as a dance and history of dance teacher or as a lecturer and educator in a contemporary art museum. Drums for peace has different goals and different procedures but there are strong links. In a world where everything is built in order to form a certain kind of person, my job always has to do with helping people (me, included) become someone who “works” in this tough environment we live in. But before the question of “who we are” can be answered, it is certainly important to understand how we behave and how other people relate to that.

I go through “how you move” and what other ways can you (or - let’s face it – can’t you) move.

It is funny to realize how the room we work in (in Drums 4 Peace workshops, I mean) very often is a metaphor for life. It is like watching a theatre play: we understand several kinds of characters and roles and sometimes we clearly see people changing from one to another. For me, it is fulfilling to watch someone taking a risk and gradually fitting into a new character, discovering a new role, dropping their usual mask and understanding that in theatre, as in life, we don’t have to behave the same way all the time. It is wonderful to help create a space and a time to be ridiculous, glamorous, whatever, to realize that we can adapt to what is happening even if we don’t understand or like it. The process empowers us. It pleases me to work with a team of professionals that understands this.

When you work with professionals only, with people who know what they are doing and know how to do it well, you also have to know what you’re doing, of course. With non professionals, you have to know it even better. You have to take a risk and trust your intuition.

Trust is one of our key words. To share a failure or a success with dedication and the notion that you can always learn something from it. To realize that when you are in a group that trusts and invests, a group where people stretch their limits, no matter what the final result is, is a group that will come together. It’s certainly why we keep having so many tears and laughs every time we look back on an exchange.

Young people working with us face huge challenges: physically separated from people they know, travel with, and speak their language, being asked things they see as weird, stupid or impossible, exposing their inner selves to others, etc, etc, etc. Being autonomous sometimes scares and frightens us but it brings us to places we didn’t imagine.



My ambition is to keep in mind that the hand that slaps can also support or caress, that an aggressive body can also be welcoming. Finding this, then controlling it and then being able to make a choice IS EMPOWERMENT.

It is also very nice having the chance to taste awful and wonderful food from other countries...



# Listening to a man shout suddenly I could hear him singing – Working with music and human being

*Katja Gieselmann, Milan, Italy, February 2008*

It happens very often to me when I meet new people in working circumstances that when I'm presenting myself, telling them that I'm a music therapist, they almost always ask me very basic questions like "What is music therapy?" or "Does that really work?" or again, "Is it true, that listening to Mozart can heal depression and other mental diseases?"

It is sometimes quiet embarrassing, answering these questions: every question and every answer should be considered in a particular context, which is the relationship. As every person is different, every relationship is different. That's why, every time people ask me questions about music therapy, I prefer to answer by telling them about a relationship between me (music-therapist) and a person or a group of persons ("patients" or simply "persons who are involved in a music-therapy project").



Sometimes I simply explain that we could consider music-therapy like a non-verbal psychotherapy and that there are a lot of persons who cannot speak or don't want to speak and so for them music-therapy can be a better choice instead of a traditional psychotherapy. I could explain that a person in a wheel-chair, being able only to move her head and her arms, but maybe not even possessing control and coordination of these movements, can express herself only by voice and if a music-therapist can listen to her vocal expressions, these can become the beginning of a dialogue and this dialogue can be compared to a dialogue between a psychotherapist and her patient and I could say that this is music-therapy. Without any doubt this is very next to a good explanation about what is music-therapy. There's only one problem: we still didn't really yet speak about music, but only about sounds, vocal expressions, movements and non-verbal communication. So, this might be a too much simplified an explanation about what is music-therapy. So what's the music in music-therapy? What about Mozart's healing effects?

I once filmed a music therapy session with a group of 6 people in a wheel-chair. All of them have quiet heavy physical and also mental diseases. None of them is able to speak. I had music-therapy-sessions with this group for almost 2 years, beginning 10 years ago. It was the beginning of my "career" and it was a good experience. Some of them were able to play the drums with their hands and had great fun by playing, one was even able to stand up and to chose by himself an instrument. All of them contributed to the group sessions with their voices. Sometimes they inspired me to play the piano, and so I did. Sometimes I preferred the drums and very often I sang. When their sounds reminded me of a pop song I sang a pop song, but often I sang baroque music and played the drum with that.

I noticed them laughing, shouting, playing the drums, moving, maybe dancing, smiling and ...yes, singing and I thought that all this was really great. Being at the beginning of my career I was very enthusiastic. So, in the team-meeting I spoke about the group and I said, that we used to sing together, but the social workers told me that this is impossible, because "they cannot sing". But as I



insisted on calling what my patients and me did in our sessions “singing” the team of social workers of the day-hospital convinced me to film a session. We did and then we watched the video together in a team meeting. This was a perfect disaster. Watching the video together, 2 women went out of the room, crying. At first I couldn’t understand what the problem was, because I was really happy about this session and also about the video. They explained: *“in the video we can only see what we are used to seeing. These are exactly the same disabled people we have been assisting for the last 10 years and nothing is changing at all. Surely this has nothing to do with music!”*

Well, I never would dare to pretend to do miracles and I had only met these people for 6 or 7 times before, but I still insist that I heard them singing and I sang with them. Perhaps, this is not perceptible in the video. This is what is happening in a relationship and a video cannot capture this. So, I realized, that actually in the video, you can only see the same persons with disabilities; they’ve seen and met every day for ages. The social workers couldn’t *hear* the music and they couldn’t *hear* those people singing, even if they wanted so much to *hear* them singing. It was not their fault at all. And it was not even my fault. The only fault was the idea to film that session and to watch the video together.

What was happening in the session is what should happen in a music-therapy-session: We *listened* to each other and almost every expression was an answer to what we were *listening* to, an instance before. And, being a music-therapist, my *listening* and my answer is a musical one. In that session, the vocal expressions of one patient reminded me of a baritone air in Henry Purcell’s “King Arthur”, so I sang an improvisation about the theme of this air and all the group seemed to “tune” with that for a while. So, in the report I wrote that we improvised together about this beautiful baritone-air from “King Arthur” because this was my perception and I could only write it down like that, using anyway musical terms. Obviously I know that probably none of these 7 persons/patients has ever listened before to Henry Purcell’s “King Arthur”. But I’m sure, they felt listened to and they were listening as well. I also believe that, when things in music-therapy are going well like this time, there is an aesthetic/artistic event in the perception of everybody involved: it’s music!

I deeply believe that arts are as important for a human being as water, food, air and communication are. Without arts we cannot live in harmony. Every “active artist” is contributing to the life-quality of human society. Persons like those who belonged to the group I described before, don’t usually go to concerts, or to exhibitions, or to theatre plays. These are the places and occasions where, in our society, we can get “in touch” with arts. Artists show their works in museums, actors perform in theatres, musicians play concerts. People go to watch, to listen and something is happening in them, maybe, hopefully. So they speak with others about what they saw, what they felt, how this concert, exhibition, ballet, theatre play ... is going on to move their thoughts and feelings. Talking about this, people feel richer inside and also outside, because they talk together about and people sometimes even fall in love thanks to a song or a painting. Artists have made a good job if things are going like that.

Most of the persons who I work with as music-therapist, or as a social worker are not really used to going to the theatre, to concerts or exhibitions. Not, because they would not like to go, and not because nobody would take them to the theatre or to a museum. Maybe they are not able to attend to the rules in these places: You must not touch, you must not make noise. You are supposed to “absorb” the arts. Our society is based on relationships between delivering and consummating.

This cannot work for music, theatre, visual arts, ballet: Those who are the “customers” are involved and without their involvement a painting is only colour on a white page, Bob Dylan’s songs are only words and sounds...



It's the movement in our souls, this magic moment, the jump of the heart, the smile which can overcome every kind of desperation, and also the shout which can overcome every kind of joy. This is what makes sounds become music, shouts become singing, beats become rhythm: it's just listening. We must listen!

In my job, listening is the most important thing, but not only in my job!

It's furthermore really important to react (to answer) to what you were listening to and to make your answer become an action interacting with the persons and the peculiar context in which you're working. Working in a lot of different contexts and with a lot of different people and colleagues, I met a lot of people who do a really good job every day and this sometimes already is an art by itself. But I also met people who don't really do a good job and this is sad and dangerous.

I want to make some examples:

I once was the group leader of 30 people with mental and physical disabilities and 8 social workers, going to the mountains for one week during the Easter holiday. For a lot of these persons it is really important to go to the church on Sunday and especially on Easter-Sunday. But they also wanted to go to the church on Easter-Monday. In this small village it was not possible to go to the church on Easter-Monday, we were supposed to go to another small village, but the church there had a lot of stairs and it was not possible to get there with a wheel-chair and we had about 6 persons with wheelchairs. The hostel where we stayed was run by priests and so we asked to a priest if he had any idea how to help us to take people to the Easter Monday mass. "Oh", he said, "no problem at all, we have a small chapel here in the hostel and I will keep a Easter-Monday mass only for you." This was really polite and everybody was happy. So we prepared group to go to the mass and told them that it's a mass "only" for us, and that it was a real privilege. So one of the guys, let's call him Pete, asked me, "do you think, I can ask the priest to say a pray for my mother and my father who are both dead" "of course, you can", I said. So then, we went to the mass and during the mass, while the priest was saying the liturgy, Pete stood up and shouted, "Please let's pray for my mother and my father" Some of us whispered to him, "Wait, wait". The priest didn't react at all to Pete's request. He went on with his liturgy and Pete became more and more nervous and continued to shout, "Please say a prayer for my mother and my father". So at a certain point the priest looked at Pete and smiled. I thought, "now he will finally say that pray" But the priest asked one of the social workers sitting next to Pete, "please get out of the chapel with him, it's not possible to hold the mass with him disturbing continuously." I think this priest was not really well doing his job.

There's a school in Germany, in a suburb area of a big city, Bremen. It's a school for students from 11 to 18 years old, but many of them are dropping out before finishing school. There's a music teacher in this school and one day she had an idea. In Bremen there was a famous symphonic orchestra, which was in a big economic crisis and could no longer afford to pay the rent for the place where they rehearsed and performed. But in the school there was a lot of unused space. So the music teacher made a proposal. "Let the orchestra come to our school, without paying any rent" It will be good for our students to see an orchestra rehearsing and performing and it will be good for the whole suburb area and it will be good for the orchestra if they don't need to pay a rent anymore" The responsible persons at the municipality said that his was a crazy idea and people wouldn't ever go to that area for a concert, because they would risk being mugged.

But the musicians and the administrator of the orchestra found that this was a great idea and so they decided to accept this special kind of challenge. Now, students and musicians eat in the same cantina, some musicians teach their instruments to some students, who can buy instruments with a special leasing solution. They have a lot of very progressive music workshops in that school and people come also from far away to attend. Musicians are hosted in some lessons at the school and



students are hosted at some rehearsals. When there was the first concert in this very special new concert hall, it was the first time for a lot of people that they would come to that area. Students prepared red carpets in front of the main entrance and they welcomed the concert visitors and led them to their seats. No one was mugged that evening.

Now there is a research that shows less students are dropping out from this school. I think, that music teacher is doing a brilliant job.

I once took a group of youngsters to a Drums for Peace youth exchange in Denmark. Some of them were from the youth-centre where I used to work. And one of them, let's call him Mario, was very shy and not sure at all if he would make it to join a theatre workshop in the English language. The second day of theatre workshop, we had a morning circle. Mario began the circle and he said, "Hello, my name is Mario and I'm really very shy." That was great and I think he could do this because the artist who was the workshop leader was doing a really good job, but not only him: luckily in the Drums for Peace network there are really a lot of professionals, working with love, passion and affection and with a lot of great ideas. That's why I'm not getting tired of working in the network, even if it's sometimes tiring - to have projects not approved, to run for funding and so on and so on. But you're always surrounded by people doing a great job.



Evaluation:





## Survey:

*This is an online survey which past participants in Drums for Peace youth exchanges were invited to complete through the Drums for Peace social networking group on Facebook and through directly contacting by email previous participants.*



## Other Ways of Learning

[Exit this survey >>](#)

### 1. Default Section

Hello and thanks for taking part in our survey.

This survey is part of the Other Ways of Learning project to find out what affects Drums 4 Peace projects are having on participants. We will publish the results of the survey in an online document on this website in August 2008.

Please answer as honestly as you can.

Thank you,

Other ways of Learning Team

#### 1. Where are you from?

Where are you  
from? Country:

#### 2. What were you?



---

☒ What were you? Male

☐ Female

---

### 3. What Age?

---

☒ What Age? 13-16

☐ 17-18

☐ 19-25

☐ 26-30

☐ 31-39

☐ 40+

---

### 4. In which Drums 4 Peace Youth Exchange/s have you participated?

---

☐ In which Drums 4 Peace Youth Exchange/s have you participated? "Heart Beat" 24-28.1.01 Soroe DK

☐ "Come Together" 7-14.4.01 Montluçon F

---



- 
- ☐ "Culture Bridge" 3-6.6.01 Copenhagen DK
  - ☐ "Diwyll Tant" 12-16.9.01 Wales UK
  - ☐ "Sharing" 13-20.10.01 Copenhagen DK
  - ☐ "Cross Over" 16-30.3.02 Montluçon & Porto F
  - ☐ "Co-Operation" 8-12.5.02 Moncão PT
  - ☐ "Baltic" 12-16.6.02 Fredensborg DK
  - ☐ "Trommer for Fred" 28.9-5.10.02 Copenhagen DK
  - ☐ ECU-Net-Project 5-10.11.02 Fredensborg DK
  - ☐ "East-West" 20-27.4.03 Tallinn EE
  - ☐ "Connected" 28.6-5.7.03 Montluçon F
  - ☐ "Action-Street-Art" 20-27.7.03 Grenaa DK
  - ☐ "Failte" 9-16.8.03 Carlow IR
  - ☐ "Sol e Arte 30.8-6.9.03 Porto PT
  - ☐ "Taking Art to Heart" 29.9-5.10.03 Wales UK
-



---

☐ "Together" 25.10-1.11.03 Vordingborg DK

---

☐ Forum Training 1 16-22.2.04 Lithuania LT

---

☐ O Law I Law 23-29.2.04 Wales UK

---

☐ Sol e Arte 3-10.5.04 V.N.Gaia PT

---

☐ Action Street Art 24-31.7.04 Grenaa DK

---

☐ Forum Training 2 26-31.10.04 Rakvere EE

---

☐ JOY 5-12.11.04 Vordingborg DK

---

☐ Hand in Hand 20-24.1.05 Grenaa DK

---

☐ United 19-26.2.05 Mustamäe EE

---

☐ Action Street Art 19-26.3.05 Grenaa DK

---

☐ Amitie 23-30.7.05 Montluçon F

---

☐ Drums for Peace 23-30.7.05 Mustamäe EE

---

☐ Sol e Arte 3-10.9.05 V.N. Gaia PT

---

☐ Friendship 15-22.10.05 Copenhagen DK

---



- 
- ☐ Communication 22-29.10.05 Copenhagen DK
  - ☐ Forum Training 26.9-2.10.05 Leeds UK
  - ☐ Connection 8-15.4.06 Arnside England
  - ☐ "Venskab" 30.4-7.5.06 Hoptrup DK
  - ☐ Close2heARTS 22-28.5.06 Milan IT
  - ☐ Forum Training 12-18.6.06 Pembrokeshire Wales
  - ☐ United 24.6-1.7.06 Mustamäe EE
  - ☐ Mix'Art 8-16.7.06 Saint-Lys F
  - ☐ Agora 4-14.8.06 Stackpole Wales
  - ☐ DfP-meeting 6-10.9.06 V.N.Gaia PT
  - ☐ Rites of passage 18-24.9.06 Wales
  - ☐ Action-Street-Art 14-21.10.06 Grenaa DK
  - ☐ Bridges 28.10-4.11.06 Vordingborg DK
  - ☐ "Other Ways of Learning" 6-12.11.06 Wales
-



- ☐ HOPE 28.4-5.5.07 Vordingborg DK
- ☐ G2-meeting 28.5-3.6.07 Milan IT
- ☐ Forum Training 10-16.9.07 Scotland UK
- ☐ Connection 2007 29.9-6.10.07 Conwy Wales
- ☐ Are we making a Difference 8-12.10.07 Conwy Wales
- ☐ Global Sounds 13-20.10.07 Copenhagen DK
- ☐ Tere 2008 16-24.2.08 Karksi-Nuia EE

Other (please specify)

5. How successful do you think Drums 4 Peace is in achieveing the following aims?

	Very Successful	Quite Successful	Not Very Successful	Not At All Successful
Improving Intercultural Understanding and Dialogue	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Including young people that are disadvantaged and vulnerable	<input type="checkbox"/> Successful	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



	Very Successful	Quite Successful	Not Very Successful	Not At All Successful
Developing Skills of Expression	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Allowing us to Experience a Variety of Art Forms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learning from each other through training events	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Influencing Decision Makers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sharing and Disseminating Examples of Best Practice	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Realizing our own power and potential	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. How and in what way has the experience of participating in D4P been important to you in your life?

	Very Important	Quite Important	Not Very Important	Not At All Important
Made me feel better about myself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Made me judge other people less	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Made me judge myself less	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



	Very Important	Quite Important	Not Very Important	Not At All Important
Made me feel more European	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Helped me to be a better person	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Brought me closer to the person I want to be	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learnt about other cultures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Made me more employable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Brought me closer to my own culture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learnt new skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Brought me closer to my friends	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Increased my confidence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Brought me closer to my family	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Made new friends	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learnt about myself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Helped me enjoy life more	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7. In what other way has participating in Drums 4 Peace projects been important to you in your life?



In what other way has participating in Drums 4 Peace projects been important to you in your life?

Done >>



## Survey Results:



# Other Ways of Learning Survey Results

## 1. Where are you from?

Country:	Country	Respondents
	Portugal	25
	Serbia	2
	Lithuania	7
	Bulgaria	2
	Sweden	1
	Wales	11
	Estonia	5
	Turkey	2
	Italy	8
	Romania	3
	Poland	1
	England	1
	DK	2
	Germany	1
	Ireland	4
	<b>TOTAL:</b>	<b>75</b>

## 2. What gender are you?

	Response Percent	Response Count
Male	40.0%	30
<b>Female</b>	<b>60.0%</b>	<b>45</b>

## 3. What Age?

	Response Percent	Response Count
13-16	8.0%	6
17-18	16.0%	12
<b>19-25</b>	<b>41.3%</b>	<b>31</b>
26-30	17.3%	13
31-39	6.7%	5
40+	10.7%	8
answered question		<b>75</b>

## 4. In which Drums 4 Peace Youth Exchange/s have you participated?

	Response Percent	Response Count
"Heart Beat" 24-28.1.01 Soroe DK	1.5%	1



"Come Together" 7-14.4.01 Montluçon F	4.5%	3
"Culture Bridge" 3-6.6.01 Copenhagen DK	3.0%	2
"Diwyll Tant" 12-16.9.01 Wales UK	6.0%	4
"Sharing" 13-20.10.01 Copenhagen DK	1.5%	1
"Cross Over" 16-30.3.02 Montluçon & Porto F	3.0%	2
"Co-Operation" 8-12.5.02 Monção PT	6.0%	4
"Baltic" 12-16.6.02 Fredensborg DK	1.5%	1
"Trommer for Fred" 28.9-5.10.02 Copenhagen DK	7.5%	5
ECU-Net-Project 5-10.11.02 Fredensborg DK	4.5%	3
"East-West" 20-27.4.03 Tallinn EE	4.5%	3
"Connected" 28.6-5.7.03 Montluçon F	3.0%	2
"Action-Street-Art" 20-27.7.03 Grenaa DK	7.5%	5
"Failte" 9-16.8.03 Carlow IR	10.4%	7
"Sol e Arte 30.8-6.9.03 Porto PT	16.4%	11
"Taking Art to Heart" 29.9-5.10.03 Wales UK	4.5%	3
"Together" 25.10-1.11.03 Vordingborg DK	6.0%	4
Forum Training 1 16-22.2.04 Lithuania LT	3.0%	2
O Law I Law 23-29.2.04 Wales UK	6.0%	4
<b>Sol e Arte 3-10.5.04 V.N.Gaia PT</b>	<b>17.9%</b>	<b>12</b>
Action Street Art 24-31.7.04 Grenaa DK	1.5%	1
Forum Training 2 26-31.10.04 Rakvere EE	3.0%	2
JOY 5-12.11.04 Vordingborg DK	11.9%	8
Hand in Hand 20-24.1.05 Grenaa DK	6.0%	4
United 19-26.2.05 Mustamäe EE	10.4%	7
Action Street Art 19-26.3.05 Grenaa DK	7.5%	5
Amitie 23-30.7.05 Montluçon F	4.5%	3
Drums for Peace 23-30.7.05 Mustamäe EE	4.5%	3
Sol e Arte 3-10.9.05 V.N. Gaia PT	13.4%	9
Friendship 15-22.10.05 Copenhagen DK	10.4%	7
Communication 22-29.10.05 Copenhagen DK	9.0%	6
Forum Training 26.9-2.10.05 Leeds UK	1.5%	1
Connection 8-15.4.06 Arnside England	7.5%	5
"Venskab" 30.4-7.5.06 Hoptrup DK	6.0%	4
Close2heARTS 22-28.5.06 Milan IT	11.9%	8
Forum Training 12-18.6.06 Pembrokeshire Wales	4.5%	3
United 24.6-1.7.06 Mustamäe EE	6.0%	4
Mix'Art 8-16.7.06 Saint-Lys F	9.0%	6
Agora 4-14.8.06 Stackpole Wales	14.9%	10
DfP-meeting 6-10.9.06 V.N.Gaia PT	7.5%	5
Rites of passage 18-24.9.06 Wales	6.0%	4
Action-Street-Art 14-21.10.06 Grenaa DK	3.0%	2
Bridges 28.10-4.11.06 Vordingborg DK	4.5%	3
"Other Ways of Learning" 6-12.11.06 Wales	6.0%	4



HOPE 28.4-5.5.07 Vordingborg DK	9.0%	6
G2-meeting 28.5-3.6.07 Milan IT	16.4%	11
Forum Training 10-16.9.07 Scotland UK	1.5%	1
Connection 2007 29.9-6.10.07 Conwy Wales	4.5%	3
Are we making a Difference 8-12.10.07 Conwy Wales	6.0%	4
Global Sounds 13-20.10.07 Copenhagen DK	6.0%	4
Tere 2008 16-24.2.08 Karksi-Nuia EE	7.5%	5
BRIDGES 2008 17-24.5.08 Vordingborg, DK	10.4%	7
	Other (please specify)	17
<b>answered question</b>		<b>67</b>
<b>skipped question</b>		<b>9</b>

## 5. How successful do you think Drums 4 Peace is in achieving the following aims?

	Very Successful	Quite Successful	Not Very Successful	Not At All Successful	Response Count
Including young people that are disadvantaged and vulnerable	<b>49.3% (36)</b>	32.9% (24)	17.8% (13)	0.0% (0)	73
Realizing our own power and potential	<b>66.7% (50)</b>	28.0% (21)	5.3% (4)	0.0% (0)	75
Improving Intercultural Understanding and Dialogue	<b>75.7% (56)</b>	23.0% (17)	1.4% (1)	0.0% (0)	74
Allowing us to Experience a Variety of Art Forms	<b>65.3% (49)</b>	32.0% (24)	2.7% (2)	0.0% (0)	75
Developing Skills of Expression	<b>71.6% (53)</b>	27.0% (20)	1.4% (1)	0.0% (0)	74
Learning from each other through training events	<b>68.9% (51)</b>	28.4% (21)	2.7% (2)	0.0% (0)	74
Sharing and Disseminating Examples of Best Practice	45.9% (34)	<b>47.3% (35)</b>	6.8% (5)	0.0% (0)	74
Influencing Decision Makers	24.3% (18)	<b>51.4% (38)</b>	24.3% (18)	2.7% (2)	74
<b>answered question</b>					<b>75</b>
<b>skipped question</b>					<b>1</b>



**6. How and in what way has the experience of participating in D4P been important to you in your life?**

	<b>Very Important</b>	<b>Quite Important</b>	<b>Not Very Important</b>	<b>Not At All Important</b>	<b>Response Count</b>
Increased my confidence	<b>54.1% (40)</b>	36.5% (27)	6.8% (5)	4.1% (3)	74
Made me feel better about myself	<b>47.9% (35)</b>	41.1% (30)	8.2% (6)	2.7% (2)	73
Learnt new skills	<b>62.2% (46)</b>	32.4% (24)	4.1% (3)	1.4% (1)	74
Made new friends	<b>82.2% (60)</b>	15.1% (11)	1.4% (1)	1.4% (1)	73
Learnt about other cultures	<b>74.7% (56)</b>	21.3% (16)	1.3% (1)	2.7% (2)	75
Learnt about myself	<b>56.2% (41)</b>	39.7% (29)	2.7% (2)	1.4% (1)	73
Brought me closer to my friends	<b>44.4% (32)</b>	37.5% (27)	13.9% (10)	4.2% (3)	72
Brought me closer to the person I want to be	<b>44.6% (33)</b>	41.9% (31)	13.5% (10)	1.4% (1)	74
Brought me closer to my family	13.5% (10)	35.1% (26)	<b>40.5% (30)</b>	12.2% (9)	74
Brought me closer to my own culture	18.7% (14)	<b>54.7% (41)</b>	18.7% (14)	8.0% (6)	75
Made me more employable	23.3% (17)	<b>42.5% (31)</b>	27.4% (20)	6.8% (5)	73
Made me judge other people less	<b>46.7% (35)</b>	45.3% (34)	5.3% (4)	2.7% (2)	75
Made me judge myself less	23.0% (17)	<b>56.8% (42)</b>	21.6% (16)	1.4% (1)	74
Made me feel more European	<b>52.7% (39)</b>	37.8% (28)	8.1% (6)	4.1% (3)	74
Helped me enjoy life more	<b>62.2% (46)</b>	32.4% (24)	4.1% (3)	1.4% (1)	74
Helped me to be a better person	<b>45.9% (34)</b>	36.5% (27)	12.2% (9)	5.4% (4)	74
	<b>answered question</b>				<b>75</b>
	<b>skipped question</b>				<b>1</b>



**7. In what other way has participating in Drums 4 Peace projects been important to you in your life?**

	Response Count
answered question	32
skipped question	32
	44
Drums for peace is the single most satisfying project i have undertaken.	Wed, 5/28/08 8:04 AM
those are fun!!!	Tue, 5/27/08 4:34 PM
It helped me to discover better what i want to do im my life. And also has been giving me power to realize that dream: to be a musical producer!!!	Mon, 5/26/08 10:45 PM
I realized that working with and for children is a very interesting and fun activity and I would like to repeat this experience as much as possible. I also admire very much the work of the organizing team, they did a very good job and this made me realize that I could take this path in life.	Mon, 5/26/08 5:22 PM
I was happy to be in every exchange,i can't say no more.	Sat, 5/24/08 1:51 PM
Crossing the edge of my confidence and learning more about life...	Wed, 5/21/08 1:05 PM
I think I'm starting to be more openly to others and to be more European, and help me to look for clear objects in my life.	Wed, 5/21/08 10:22 AM
Has made me realise that potential exists in everyone and to never give up on people as they will never cease to surprise you.	Mon, 5/19/08 10:12 AM
What I've learned I will you in my work with children.	Sat, 5/10/08 3:09 PM
DfP are the people who encourage me to step forward and to open myself, to realize that I have the power to help someone to feel happy moments. DfP helps me not to give up in what I believe.	Fri, 5/2/08 8:44 AM
learning about all the other cultures has helped me see how similar we all are deep down.	Wed, 4/23/08 9:05 PM
Mostly realising that there is much more to do, to learn, to see, than a more "traditional" way of life doesn't allow to experience.	Tue, 4/22/08 12:11 PM
It has brought me the chance see things with my own eyes and learn although there are many countries, religions and beliefs we can all listen to each other and learn from it.	Mon, 4/21/08 12:59 PM
to check and reflect with others my attitudes, ideas. to travel around whend majority from my country can not do the same. to express myself freely without any strict borders around me. to love beautiful people, sing, dance, do music. It was open space and time to feel existance.	Mon, 4/21/08 10:26 AM
I've participated in many DfP projects, and it was not only youth exchanges - trainings, meetings as well. The most important thing to me was to explore myself more and to find the strong and weak sides of myself. It helped me to believe more in myself. Also I loved to see other young people - so happy, enjoying life, meeting new people, discovering many things about	Sun, 4/20/08 9:26 PM



**7. In what other way has participating in Drums 4 Peace projects been important to you in your life?**

themselves and others.	
it was the best week of my life!	Sun, 4/20/08 6:14 PM
made new friends,and learnt about diferents culturs.	Sun, 4/20/08 5:00 PM
meeting and working with people i love and through love	Wed, 4/16/08 11:35 PM
It made me realize how much important love and respect is in order to construct a new world - a world of inclusion.	Fri, 4/11/08 10:42 PM
the exchanges have given me opportunities to experience places and cultures i would not have gone to. they have been amazing in inhancing my work practice and i have enjoyed them every time. i think they are extreamly beneficial for the young people that attend and they are the only type of exchange that actually give a realist view for young people on other countries whilst giving them the chance to learn new skills that increase thier confidence and self esteem in an interesting way. i cant thank the organisation enough for giving me the opportunities they have and i hope DFP carries on the great work for a long time still to come.	Thu, 4/10/08 11:58 AM
feeling part of a multi-national group, although i feel these links are lost now unfortuntley	Thu, 4/10/08 7:55 AM
It changed my life, because i learnd so much and it changed my point of view of the world	Wed, 4/9/08 6:28 PM
I think it plays a big role in finding out who I am, where I come from and who I want to be. It makes me admire other cultures, and has really been the only factor that has given me distance to see how my own culture works, what I like about my culture, my life style, my society, and what I would like it to be like/what I don't like. This has really inspired me to try and communicate this to my peer group, and also to take what I admire from other cultures and societies and try and incorporate it into my own life.	Wed, 4/9/08 5:32 PM
it opened my world. i would not be the same person that i am now. I do appreciate the experiences and hope i will have many more.	Wed, 4/9/08 3:23 PM
Made it possible for me to do things I would have never done otherwise.	Tue, 4/8/08 5:37 AM
It has opened my eyes to different careers i could persue that i would never have know otherwise. it also helped me to realise that its not the money you get paid its what you are doing and how much you like doing it. doing a good job, helping and enjoying it.	Mon, 4/7/08 10:38 PM
I started to dance! :D And I'm still doing it... :)	Mon, 4/7/08 10:11 PM
communicating with others,feel a part of group and to feel usefull.all games and workshops helped a lot to feel more selfconfident.For me just be a part of it gave a lot.	Mon, 4/7/08 8:19 PM
It has also been challenging to see the process of other people and how the participation influenced them.	Mon, 4/7/08 5:07 PM
I cant say that Global Sounds was an important event in my life. It was really	Mon, 4/7/08 4:38 PM



**7. In what other way has participating in Drums 4 Peace projects been important to you in your life?**

tiring and pretty doll. The fun thing was that I could spend time with good friends of mine and take my mind of school.	
see culture and art's the other way!	



Why I decided  
to come

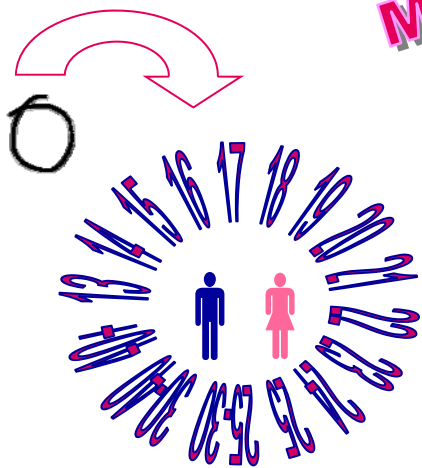
I decided to come  
with my heart

## The Journal:

*During the OWOL-project we made several plans for an evaluation journal that was stimulating and interesting for young people. These were pilot-tested by young people, whose opinions and feedback allowed us to create the document below. Included is the feedback from the young people to show how we came to this conclusion.*







My name is...

I am from...

This youth exchange is called...

It is my...

youth exchange

At school or college I'm...



X

3 Magic Moments in my life so far

1

2

3

1 thing I want to change in the world

1 thing I want to change in my life

Why I decided to come

What I felt the moment I arrived



Education and Culture DG







**How I feel today.**



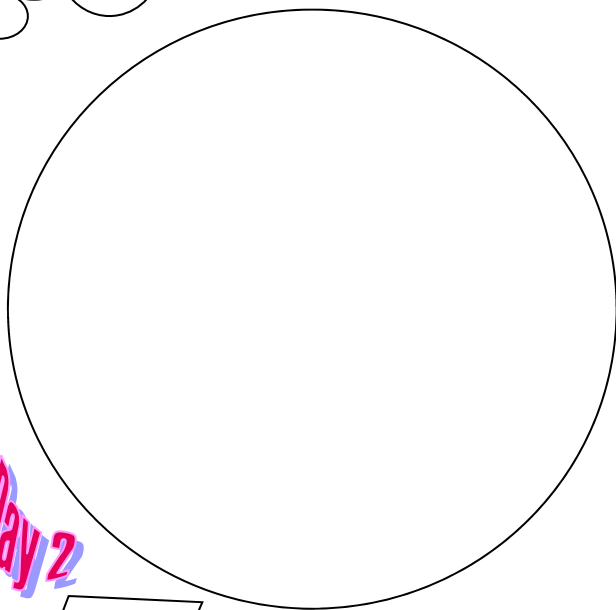
**One Difficulty**



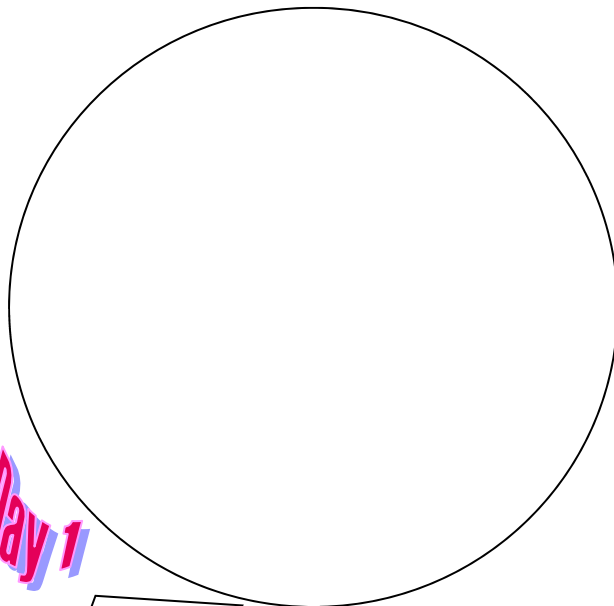
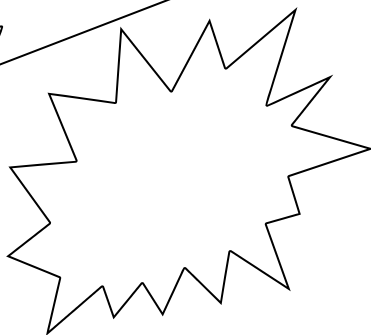
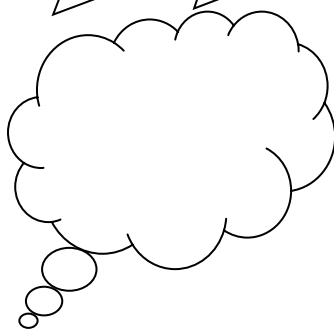
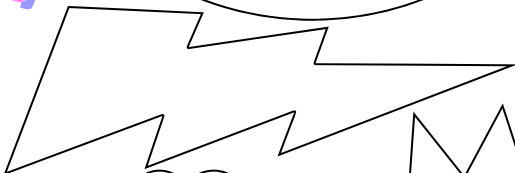
**One Idea**



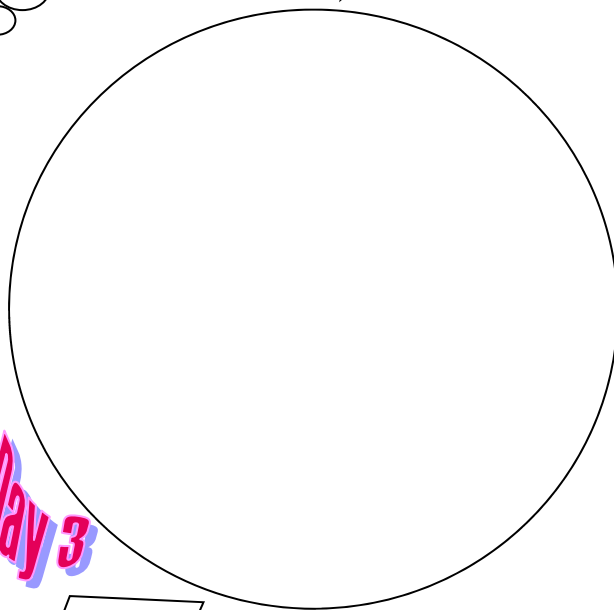
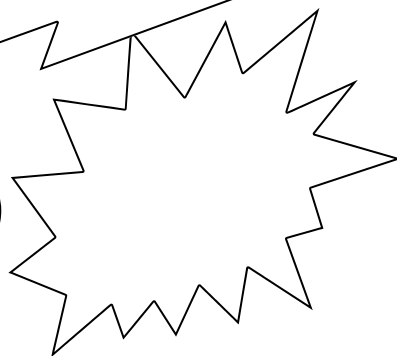
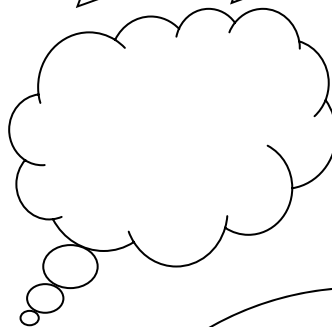
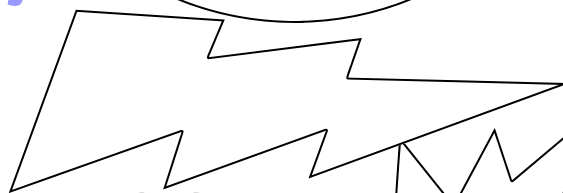
**Best Moment**



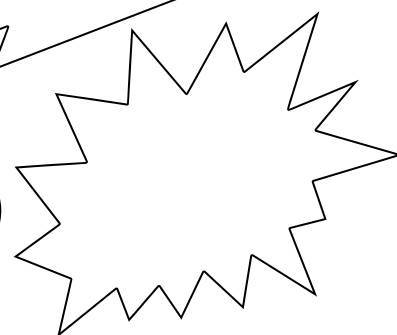
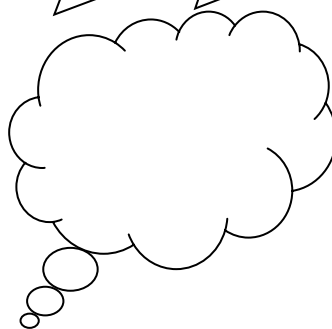
**Day 2**



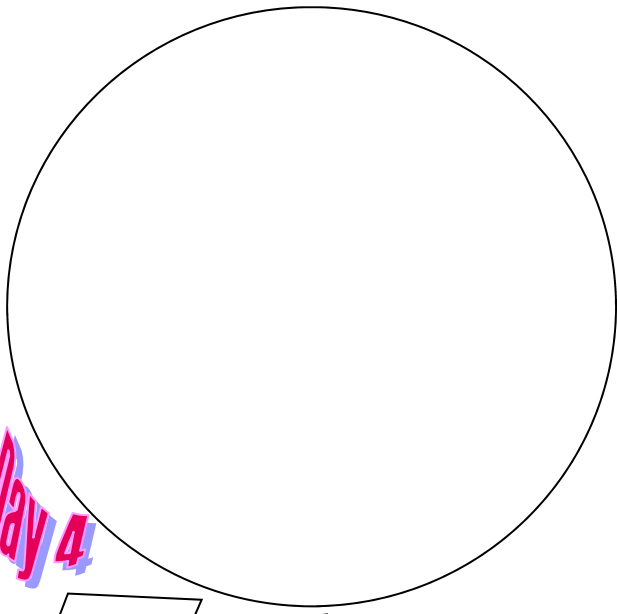
**Day 1**



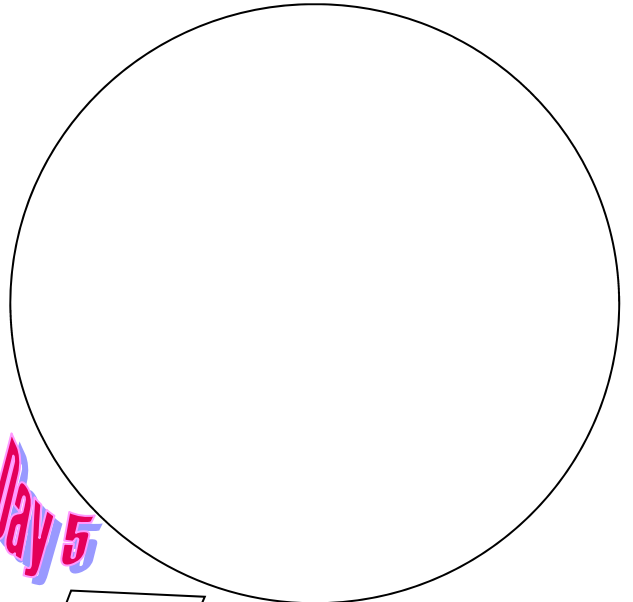
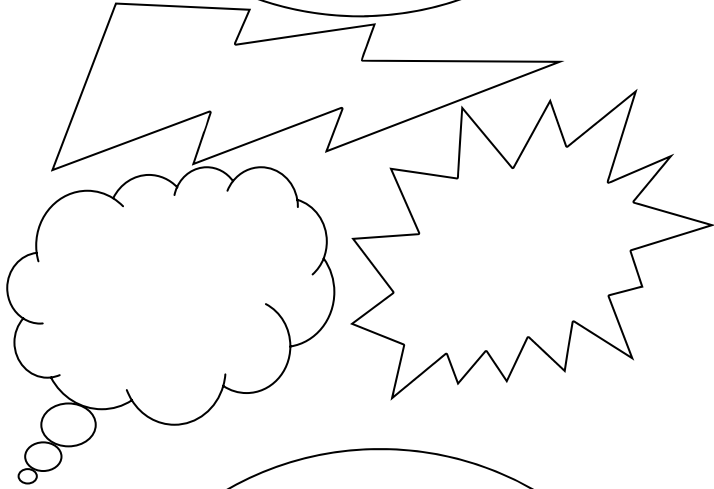
**Day 3**



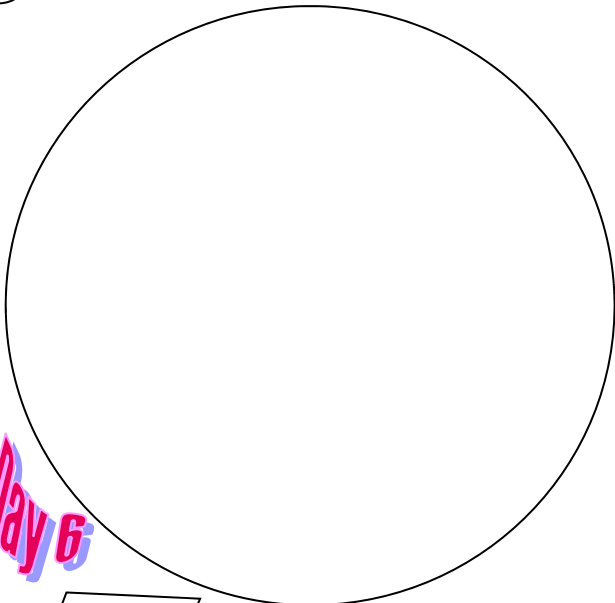




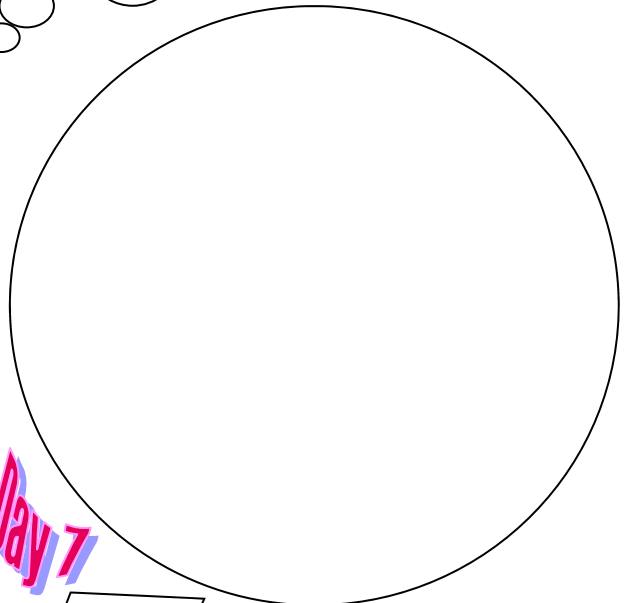
Day 4



Day 5



Day 6

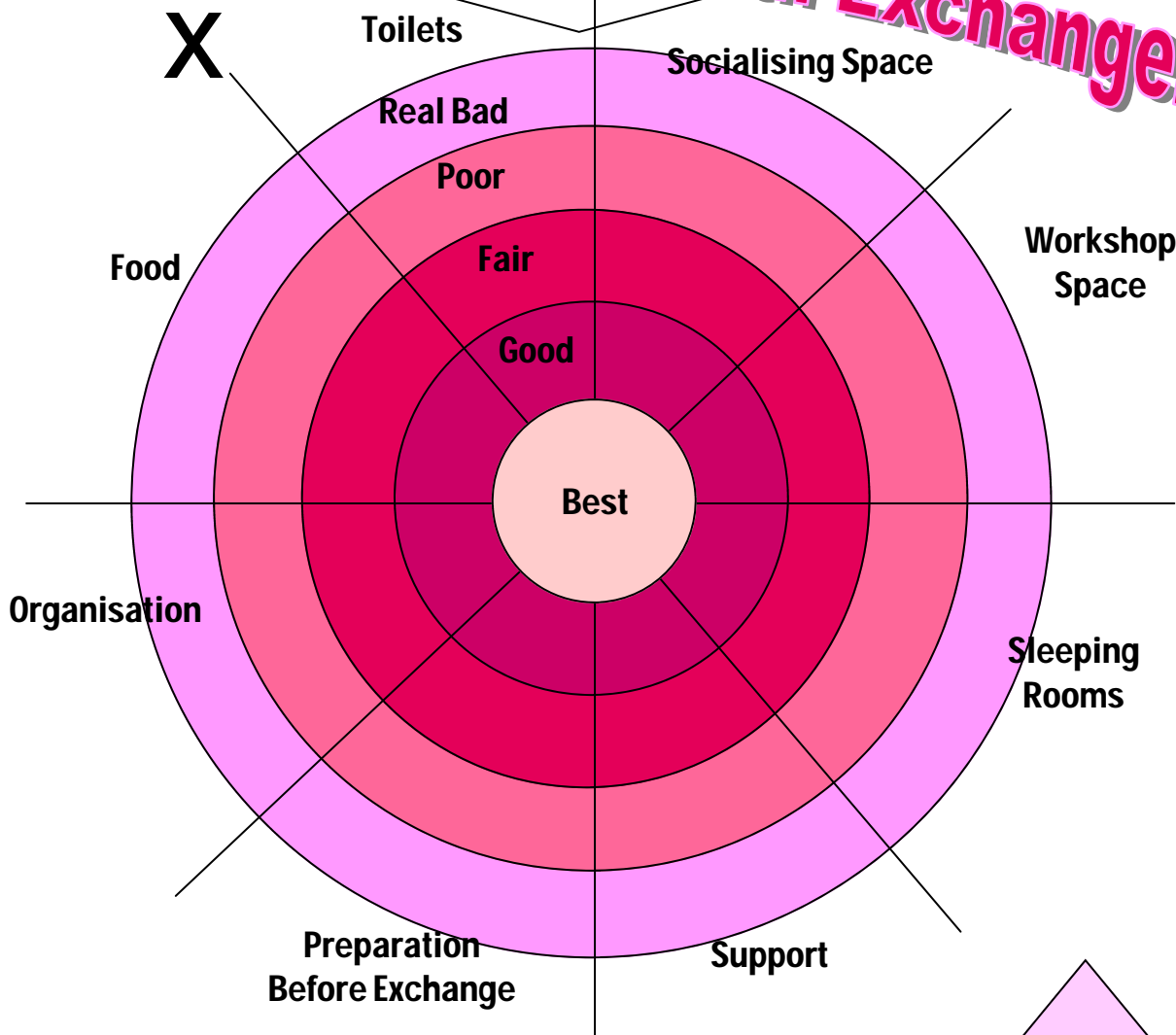


Day 7



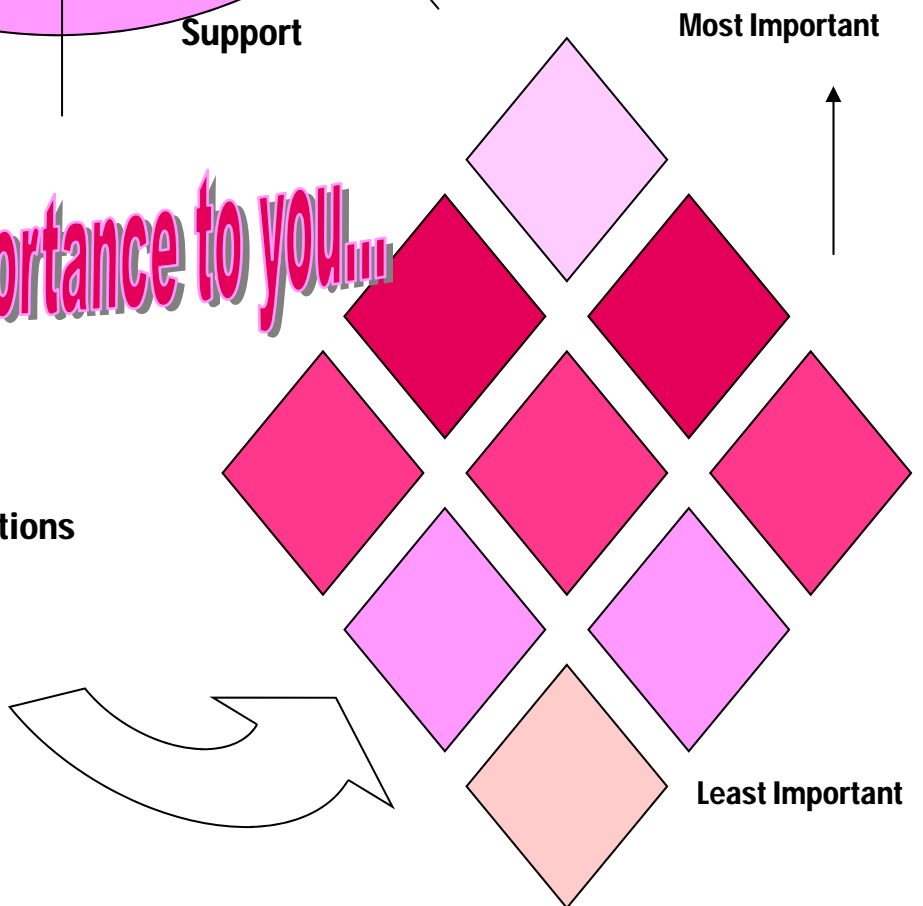


**Rate this Youth Exchange...**



**Arrange in order of importance to you...**

1. Final Presentation
2. Group Circles
3. Games
4. National Presentations
5. Sightseeing
6. Workshop
7. Socialising
8. Eating
9. Sleeping





The Workshop I did was...

I chose this because...

What I learnt was...

The Challenges were...

Participating in this Youth Exchange has...



Agree

Disagree

Not sure yet

1 Changed my hopes and plans for the future

☐☐☐

2 Changed my social life for the better

☐☐☐

3 Made me feel better about myself

☐☐☐

4 Helped me develop career plans

☐☐☐

5 Made me likely to take part in other activities

☐☐☐

6 Made me aware of other opportunities

☐☐☐

7 Helped me to do new activities/find new interests

☐☐☐

8 Taught me skills/techniques in something I find interesting

☐☐☐

9 Given me a lot of fun

☐☐☐



**How do you think this Youth Exchange has affected you?**

**What caused these effects?**



## Journal Results:

*What follows are two summary reports from GAIAC in Portugal and Arttrain in Denmark of the journals completed as part of the evaluation for the Drums for Peace Youth Exchange – Bridges that occurred in Vordingborg, Denmark in May 2008.*



## GAIAC, Portugal

### Journal Summary Report

For the Youth Exchange: Bridges Youth Exchange, Denmark

Youth Exchange Dates: 17/05/08 to 24/05/08

Average Age of Participants 22.1

Male 7

Female 3

Average previous experience of DfP YE 4

Experience of school

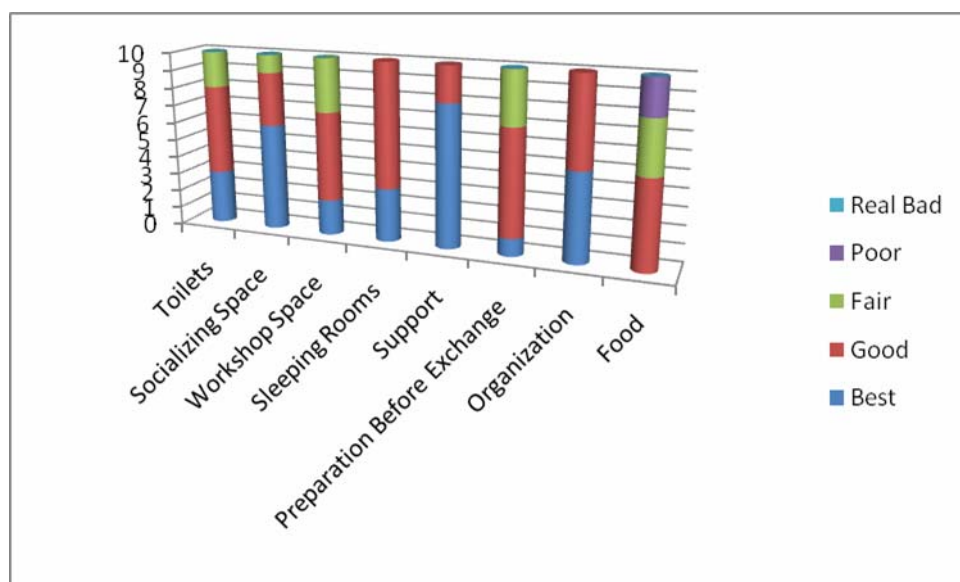
😊 9

😐 1

☹️ 0

Youth Exchange Rating

	Best	Good	Fair	Poor	Real Bad	
Toilets	3	5	2	0	0	
Socializing Space	6	3	1	0	0	
Workshop Space	2	5	3	0	0	
Sleeping Rooms	3	7	0	0	0	
Support	8	2	0	0	0	
Preparation Before Exchange	1	6	3	0	0	
Organization	5	5	0	0	0	
Food	0	5	3	2	0	

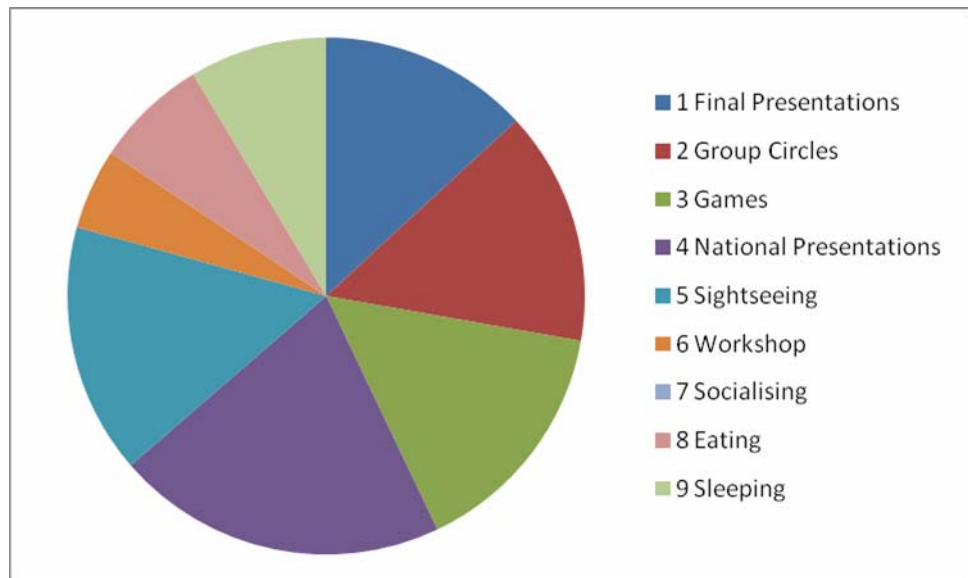




## Order of Importance

Importance Score

1 Final Presentations	26
2 Group Circles	29
3 Games	30
4 National Presentations	41
5 Sightseeing	31
6 Workshop	10
7 Socialising	0
8 Eating	14
9 Sleeping	17



This Youth exchange has -

	Agree	Disagree	Not sure Yet
1 Changed my hopes and plans for the future	3	0	7
2 Changed my social life for the better	5	1	4
3 Made me feel better about myself	9	0	1
4 Helped me develop career plans	4	1	5
5 Made me likely to take part in other activities	8	0	2
6 Made me aware of other opportunities	7	0	3
7 Helped me to do new activities/find new interests	8	0	2
8 Taught me skills/techniques in something I find interesting	9	0	1
9 Given me a lot of fun	10	0	0



The Workshop I did was      I chose this because      What i learn was      The challenges were

Music	I like music	A lot of things	playing rithmics
Break dance	I like to dance	new moviments, more informations about others countries	The challenges were to give the best of me and make a good final presentation
Circus	It was a challenge for me	Joggling, and make human pyramids	Wake up earlier
Circus	-----	Joggling, and make human pyramids	-----
Circus	Because it was something different	Joggling, and make human pyramids	Deal with the Weariness
Origami and drama	I like Eugenia's presentation in the circle and also because I want to learn new techniques in this area	Origami and drama techniques	Sometimes there were very long moments, with a few and short breaks. And the fact that we were only five people in the workshop, but this it became advantageous
Music	I like music	Percussion	motor coordination
Circus	I thought it could be funny	Learn new things...	Learn new things that I never thought I could made
Music	The music is the matter which I identify my self	Learning new rhythms, and how to play music with a group and for a audience	Andy speaks very fast, and it was necessary a lot of attention. Play music with people who didn't have any knowledge of music
Origami and drama	I wanted to developed my skills in this area (drama) and learn new techniques, and also want to learn how to do origami	New techniques; origami, to listen the rhythmic of the group, drama techniques, developed my imagination and creativity, ...	I think all the workshop was a good challenge... Acting in English and preparing everything in a short time were the bigger challenge



## How has it affected you?

## What caused these effects?

It was important because I meet new people and have to deal with other cultures, and help me to improve my english	the portuguese good mood
This exchange was very important to me, and, now, I know more things about others countries and cultures.	
This exchange was very important to me	Contact with others cultures and socializing
This exchange was very important to me	
I have the opportunity to socializing with different people	Know a new country and people of others countries
I learned new things both in the origami/drama workshop but also in socialize with all the persons. Eugenia (origami workshop) is a very nice person and I loved her workshop. One of the biggest things in these kind of exchanges is we change a little, and we will never came back the same person, because we grow up.	Everything. Excellent organization. Everybody were very cooperative, Eugenia, the time and the weather. And having more time, than the others exchanges, to know everybody
This exchange was very important to me	Good mood of everybody. Contact with others cultures and different peoples
This exchange was very important to me. The best thing it was meet new people.	The workshops we made together, the games
This is my second exchange and I'm convinced that was one of my biggest and important decisions of my life. In this exchange I became more convinced about my skills in music, and that's very important because it helps me to fight for my dream and my future in music. Also, I realized and discover other skills I have, like social skills, I'm a more social person.	I needed this kind of experience. I work with motivations, and before I came I was without motivation. And this exchange changes my life in this subject. Now I believe in me and that I able to do a lot of things
It was very important to me. This kind of experience makes me grow as a human being and as a good professional; it's very good to improve the empowerment. And the fact, I was a group leader give also the opportunity to developed even more my personal and social skills. Meet new people and cultures improve the idea that we are all different in the world, but is this difference that makes special and we can build a better world. I became a even better person and I came to Portugal with a lot of good energy.	Everything... since the Portuguese group (they are very special), the organization, Bo, the program of the exchange, the games we made all together, the socializing, the Warming-Up, ..., everything!



# Arttrain, Denmark

## Journal Results Page

### For the Youth Exchange:

Bridges 2008 Denmark

### Youth Exchange Dates

17/05/08 to 24/05/08

Average Age of Participants 16.4  
Male 3  
Female 6

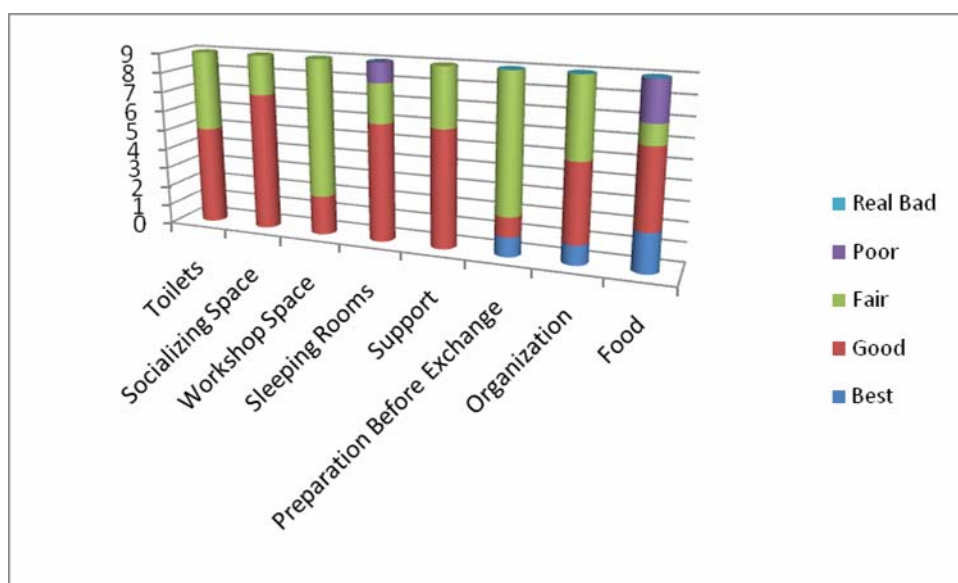
Average previous experience of DfP YE 1.9

### Experience of school

😊 6  
😐 2  
😞 1

### Youth Exchange Rating

	Best	Good	Fair	Poor	Real Bad
Toilets	0	5	4	0	0
Socializing Space	0	7	2	0	0
Workshop Space	0	2	7	0	0
Sleeping Rooms	0	6	2	1	0
Support	0	6	3	0	0
Preparation Before Exchange	1	1	7	0	0
Organization	1	4	4	0	0
Food	2	4	1	2	0

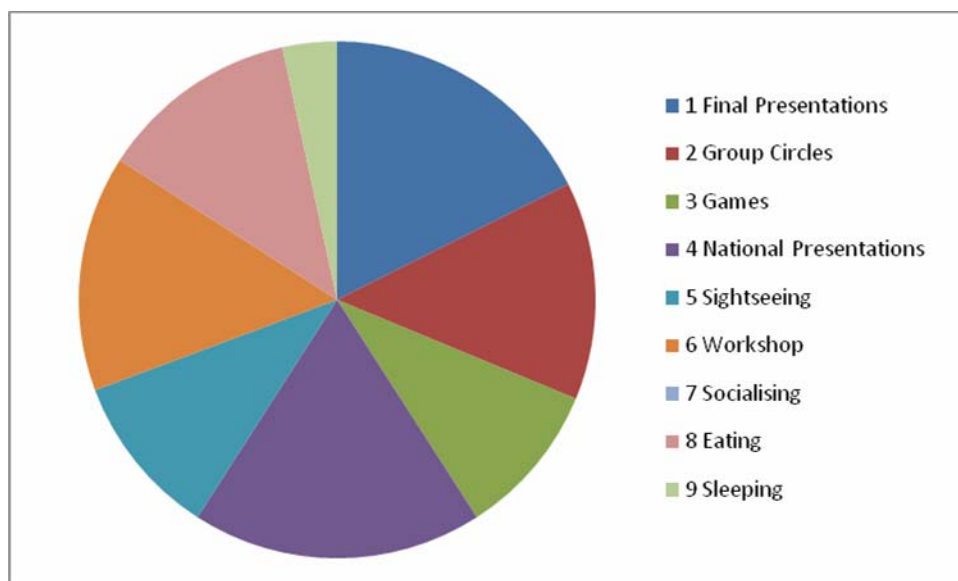




## Order of Importance

Importance Score

1 Final Presentations	31
2 Group Circles	24
3 Games	17
4 National Presentations	32
5 Sightseeing	18
6 Workshop	26
7 Socialising	0
8 Eating	22
9 Sleeping	6



This Youth exchange has -	Agree	Disagree	Not sure Yet
1 Changed my hopes and plans for the future	1	2	5
2 Changed my social life for the better	6	0	2
3 Made me feel better about myself	1	3	4
4 Helped me develop career plans	1	4	3
5 Made me likely to take part in other activities	4	2	2
6 Made me aware of other opportunities	4	2	2
7 Helped me to do new activities/find new interests	5	3	0
8 Taught me skills/techniques in something I find interesting	3	3	2
9 Given me a lot of fun	7	0	1



How has it affected you

What caused these effects

It has influenced me in a good way and given me more self-confidence and it was really fun.	you had a chat with a couple of the others
I think I can relax on a stage	I have been on a stage now three times
It has been fun and made me a little more open.	People have been kind here and spoken to me, which made me feel better here.
It changes ones life day for day, gives more self-esteem and has been real FUN	Cooperation. Got talked to many new friends
I think it has help me socially	I changed to being social from Tuesday
I don't find it did affect me, but I know it was because I didn't feel like speaking to any new people.	doesn't matter
no idea	no idea
I am less afraid of meeting new people. Here everybody respected eachother	I feel this



Anecdotal Evidence:



# Interview with Mathew/Italy

16<sup>th</sup> November 2007

Milano

**How many youth exchanges did you take part in?**

Three.

**When and where?**

I went to Portugal in 2004 and 2005 as well as I went to Denmark in 2004.

**Which workshops did you participate in?**

Once I was DJ-ing, I did theatre and once djembe (percussions).

**How did this experience influence you level of spoken English?**

A lot. Very much. Before I went to the exchanges I've had an average school level but during the exchanges you have to arrange yourself. You know what I mean? I had to change and adjust myself because during the day we just spoke in English.

**Which one was your best experience?**

The first and also the second exchange.

**What specifically?**

Everything – the place, the people, the ambiance and also the price. Where else can you go and make such an incredible experience without paying lots of money? It's like arriving in paradise for one week and then going back to hell.

**Did you make any bad experiences?**

No, not really. Well, there was one in 2005. I was arguing with one Portuguese guy about the bedroom. Since we were just Italians and one Portuguese person in one bedroom and in another one there were just Portuguese people and one Italian guy, I proposed him to change beds. Unfortunately, he took offence. It was the only experience of this kind because normally you don't argue there.

One thing I felt bad about happened in Denmark, 2005. The Danish boys excluded themselves totally since they we're at home anyway. I didn't get to know now even one of them. That never happened before and it disturbs the atmosphere.

**Which ones are your basic feelings towards the exchanges? Just give me a few words.**

Liberty and Expression.

**Did the exchanges change you? Or did anything change in your life afterwards as a result of them?**

Yes, they opened me as a person. It was a new experience to talk out loud in front of lots of strangers. But you have to do it when you want to create something. I feel more secure now and more determined. It was also a totally new experience to do a performance in front of lots of people. I feel less shy now.



**Would you like to make a remake of these experiences?**

Yes, definitely.

**Would you like to tell us something? Something that you think is important to know?**

No. You know, every exchange is different. It's important to enjoy it, have fun, use your head and take it as it comes.

**Would you generally say that the exchanges make a difference - and which one?**

Yes, they do. The participants go home with higher levels of English and personality. They learn things they could never learn this way in Italy and hopefully work up the courage to let them fall into this experience.

**What would you change about the exchanges, if you were able to?**

Fundamentally, I would change almost nothing, maybe the locations where they take place. I'm talking especially about Denmark. We went to the middle of nowhere and it was quite cold. But that was it. They're organized really well. Maybe someone could change the opening hours of the places where the exchanges take place. The way it is you go out almost never. They close too early.

**Thank you.**



# My Experiences through Drums for Peace.

*Naomi Hope, Wales*

When I return from youth exchange I always feel inspired to change the course of my life. I think it as something to do with observing and learning from different people and cultures. I see aspects of other cultures which I look up to, which I wish I had in my culture or want to adopt into my life. I experience things that I wouldn't experience in my normal life, in my country and in myself.



Being in a multi cultural environment allows me to look at what I am, at who I am and at how social and cultural habits and rules have shaped me. To watch how other people think, to try out that way of thinking creates great excitement and happiness within me, and is why I am always somewhat disappointed to return home. To understand that I am different because of where I've grown up, because of what my country's society and culture have always told me is correct and acceptable. And then to compare this with other cultures, and to understand that these are only opinion. That not everyone lives their lives by these rules, not everyone's perspective is the same. There is no 'wrong' or 'right' way to think. This is very illuminating and inspiring, and I think I have seen this in many many other young people on youth exchanges, from all different kinds of backgrounds.

There is always a point in Youth projects when I look at myself, more deeply than in an everyday way, and think about who I am and where I'm going. This point doesn't always come during the project, but sometimes after, when I have returned home. But often it is towards the end of a project, late at night!

Youth projects are definitely a way to get a real idea of a country's people and culture. When I went to Turkey with a group of young Welsh girls we did a project on stereotyping. The Welsh group had to create a sheet. On one side they wrote what they thought or were made to believe by other people at home before they came, and on the other side they wrote what they had actually discovered, and the way they saw Turkey now. On the first side of the sheet, there were horror stories and it was overall very negative. They had been told Turkey was very dangerous, that it was likely they would be raped, that if you stole something your hands would be chopped off, that all Turkish men were very dangerous. Many of the young people's parents were very worried to be sending their children to Turkey. On the other side of the paper they had written how warm, kind and hospitable the Turkish were, how gentle and welcoming.

When you first meet someone, you take everything they say or do more meaningfully than if it was someone you have known over a long period of time. You have a week to get to know this person, along with fifty others, so everything they do shapes the way you see them, and



their culture. So youth exchange for me is sometimes a way of breaking stereotypes, but it is also a way of making new ones. I don't remember a time when these have ever been negative in particular, but I don't think that youth exchanges should be at all a way of smoothing out our differences. In fact, through youth exchanges I've been able to see much more clearly the differences between cultures. I love the way that other countries always seem to know so much about their history, their politics, their country, geography...I suppose that is a stereotype I've acquired along the way. I look at myself and my peers and I think no-one in Britain knows anything about their heritage and history, or really seems to care.

Being away from Wales, being with a group of people I have never met before, thousands of miles from home gives space for reflection, and for self discovery. Looking at other countries makes me consider more than ever my peers, my country and my lifestyle. People ask me questions about my country, and I have no answer for them. It's shocking to realise how little I know about my country, and it always seems that other countries are so more intelligent. This is humiliating and sad, and makes me really want to explore my own background more.

In my opinion the arts are a real way of experiencing this feeling, this inspiration for life, for change, for exploration. Art is a personal experience, different for each person. Although you may be working in a group to create something bigger together, it is stimulating on a very personal level for me. During the week my mind is in a constant process, experiencing and learning about and from other cultures, but also about myself. When the week is over, I feel as if I want to change my life completely. This inspiration is I believe from having this time to reflect on myself, and to see my life on a smaller scale, from further away and in context. I think the arts and creativity have a very large part to play in this. Being stimulated in this way can change your life, even if you only glimpse it for a second.

After returning from a youth project, I always feel lifted. I feel a strong and emotive pull to do something more useful in the world, or at least with my life. I want to give something back, rather than always taking, do something that will change someone else's life. I want to break whatever mental string is attaching me to a nothing life, and actually DO something.

When you are in an environment where everything is new, the only thing you really know is yourself. So you study everything around you, and then you come back and study yourself (how you act/react, how people perceive you, what you are thinking..). But because you are put into this new situation, how can you act the same way as 'normal'? Things are running through your head. You have to think about things you take for granted and justify them. Is that really the 'right' way to do that? The only way? You begin to question the way you think, and to take other people's opinions, cultures, religions into account, and see how it works then.

Before going on youth exchanges I had never considered living in another country. The majority of British people have been to another country, but many to English speaking resorts, to sit on white sandy beaches speaking English all day. It didn't really cross my mind as a possibility, living outside of Britain. I didn't have a feeling that I wouldn't fit into another culture, or any negative feelings toward other parts of the world, but I just didn't think it an



option. Through Drums for Peace I have met people from other countries and made friends and connections all over Europe.



## Artists conference & meeting, Milan – Italy, February 2008

*Monika Vecerskyte, young learner from JCDC, Lithuania*



Let me introduce myself – I am Monika and I come from Lithuania.

First of all I need to say that I am really glad to share with all of you my experience and ideas with about D4P and project “Other ways of learning”.

I’ve been involved in this project one year ago and since then I feel very excited to be a part of it.

Last year I was in Milan. My work in workshops left me a big impress and gave me new experience and new attitude to music.

My teacher Carlos was very interesting and funny person. I’ve met a lot of interesting people and I still I communicate with them. Also I think it was a good chance to visit other country and to see it’s culture. By the way I have to say that the last performance we did was really great because we involved Milan’s society in our activity and showed what we did in our journey. What admire me most and make my interest of it was the main aim of D4P– to find other ways of learning. I could say that that meetings gave me a lot – I changed my attitude to life and it helped me to understand what I really want to do in my life like travelling, communicating, knowing the world, trying as many new things as possible. The most important is that D4P give you possibility to grown up as a personality.

Now I would like to tell you more about my activities in Lithuania connected with D4P. Me and other people decided to do meeting with those who have ever been in some exchanges. Our purpose was to find out how those exchanges have changed others life. It was like short interview with five people sitting around. They shared them own experiences and we heard a lot of funny and interesting stories. So we’ve made only one meeting but we have a lot of plans for future. First we want to organize more meetings with people from exchanges. have plans to make them in extraordinary places. I think it would be great to play some games and just to have a fun .I hope to make a short video movie about these activities.

Finally, we’ve found out that everybody have only good opinions about youth exchanges. They call it as a very good adventure in their life and all of them would love to try it again. For them it was hard to describe how DfP exchanges changed them but all of them decided what it did some important changes and it helped them. I think this is the most important.



# Resume of Interviews

## Youth Center in Gaia, March 2007

*Luísa Magalhães, Portugal*

After experienced several project of Drums for Peace it is usual to ask ourselves and to other people about what is really this phenomenon that changed our lives. What changed? How and why it works that way? First of all, what is an exchange?

The first moment, the travel, leads us into a different atmosphere, we are out of our routines and more open to meet new people. The meeting is one of the most important things, is where we put aside our stereotypes about other people. We begin to understand that there is more than our life and our country and we build close and warm relationships with people who have different ideals and livings.

Sometimes they last until today and we met them in other exchanges. And sometimes they are very important in that moment but we lost contact. Sometimes one week can change our perspectives in a massive way which is the case of a young group from Pasteleira. They had a hard life so they suspected of everyone. In the beginning of the exchange they didn't come along but they felt more and more included and in the end they were crying and hugging everyone. They learned to trust in other people and the rest of the group learned to accept people with a different look.

In one of the last exchanges the Portuguese group was composed only by men, without older people and most of them didn't speak English. Everything was new to them like traveling by plane. It was very hard at the beginning. They wanted to go home in the first day. But then they found out that they could communicate in other ways - they were very funny so they made all the people laugh.

Also very important is the artistic work in that week. The workshops provide new skills and help us to face our fears. Beside the art in question we also learn that it can be part of our life, we became more sensitive of events when we go home and we discover interests that can be used professional and personally. We realize that we can do things we thought that were impossible.

Is makes us more confident and aware that we can deal with our obstacles. For some it was unthinkable to present something of theatre or music after they went to one exchange.

The fact that we have to do a workshop and a final presentation give us a common purpose and people feel closer than usually. The performance is a space where we show how much we learned during the exchange and what it meant. We can share the spirit that we lived.





However the final product is not the main issue. The meaning of the presentation is about the fun and the spirit that is created.

This kind of projects is very important to open our minds, not only for young the people but for all of us that have lived at least one time an exchange.

It changes many perspectives about general thoughts of other countries, different cultures and also about how we face reality and how we deal with our life.



## Youth Exchange, Porto Portugal, 24-28 March, 2008.

*Osian Gwyn Elis, GISDA's Project Manager - South Gwynedd, Wales*



In May 2007 I had the chance to travel to Milan as part of Grundtvig 2, G2's forum. The G2 forum is funded as part of the 'Other Way of Learning' (OWOL) study. OWOL is a European educational partnership between youth establishments. The forum is responsible for developing a way of evaluating and assessing youth exchange programmes such as Drums for Peace. GISDA is already familiar with the work that Drums for Peace does due to the fact that some of GISDA's young people attended an exchange in Denmark in 2007. Drums for Peace is an international network that uses the arts' metamorphic power to develop a sense of community in order to create a better world. Drums for Peace brings young people, youth workers and artists from different countries together. It uses the arts to connect with young people and to ensure that the disadvantaged and vulnerable are included.

Italy, Lithuania, Portugal, France and of course Wales are part of the OWOL study.

So, that's an outline of the work and the establishment that I have been a part of for the past year. I hope that by reading this article, you will be inspired to see the true value of attending a youth exchange. In order to persuade you, I am going to take you on a journey from Wales, to Stansted and to the second largest city in Portugal, Porto

Before starting on our journey, here is an introduction to the group that attended- four of GISDA's young people, Mair, Rhian, Chris and Martin. The task, simply, was to attend a youth exchange in Porto. But, of course, it is inevitable that we would face a couple of problems whilst making arrangements for a trip abroad. One word - passport! What a palaver! The fourneeded passports and there was only four weeks to go before the trip. After quite a bit of stressing, the passports arrived the day before the trip! The first panic had come and gone!

I wonder how many of you own a passport. I expect that owning a passport is something you take for granted. It might be that the signification of owning a passport doesn't excite you? Indeed, it hadn't crossed my mind, but after a chat with one of the young people, I realised what the signification of owning a passport really is. It means that a passport owner has the right to travel abroad, expand their horizon, experience new things, indeed owning a passport increases self-confidence because it gives an individual power. So, before even



starting on the trip, the young people had taken advantage of, and had experienced something new.

I had already met up with the group before the trip; the four were excited but were also feeling nervous. I had explained that they would be part of an exchange that would include young people from Portugal, Lithuania, France and Italy. During the week there would be a chance for them to take part in workshops which included Dance, Forum Theatre, African Drumming and Capoeira.

Stansted! Yes indeed, it is quite a journey from Caernarfon, especially in snow! We started from Caernarfon at 7a.m on Easter Monday. We picked up the rest in Blaenau Ffestiniog, with a couple carrying a ton in their cases! A shout of panic from Martin in Llangollen telling us that he had forgotten his wallet, but there was no turning back! The second panic was over. We went on towards the M6.

I had hoped that the group would be a bit tired, especially as they hadn't slept a wink the previous night. Everyone was on edge. Unfortunately for me, they were wide awake and I was desperate to sleep. Endless questions from the four – how many young people will there be at the exchange? How many girls? Will they be pretty? Will everyone be able to speak English? How many lads; are they hunks? Large or small aeroplane? Whilst sitting in the taxi listening to their excitement I remembered my first trip abroad. I wonder how many of you can remember travelling abroad for the first time? I hope that it's a pleasurable memory. A similar comparison to waiting for Santa on Christmas Eve. A warm, happy feeling, whilst also feeling nervous. Indeed, as I noticed their lively energy, I felt quite guilty for feeling tired. I assume that this was their first chance to travel abroad as young adults and that these feelings will be ever-memorable for them.

Airports are quite boring places, especially when you've arrived early- a few 'miss-calcs' on my part! I had prepared packs for the group containing information about Portugal. There was a page of Portuguese terms, talk about fun! The five of us were in the airport trying to have a conversation in Portuguese. We had quite a few funny looks from our fellow passengers but the group were adamant that they would arrive in Portugal with a few words to greet our friends! Before long, it was time to fly, with Martin a bit uncertain about whether or not it was wise to trust a machine that flew miles above the Earth "Is it safe Osh?" "Only one way to find out Martin!" I'm glad to say that the aeroplane was perfectly sound and two hours later we arrived at the airport in Porto. And before I forget to mention, I hate flying! The third panic was over!

We were welcomed at the airport by Tiego. Everyone found the confidence to say 'Olla'. We had to wait twenty minutes before the girls from Lithuania arrived. Personally, I was looking forward to meeting the girls again as I had met them in the exchange in Milan. When the girls arrived, full of energy as usual, we were quickly introduced to everyone with a kiss on each cheek! The lads were chuffed, and I explained that this was the way to greet in the majority of countries in Europe. We caught the metro to get to the place where we were staying. By now, it was midnight, and the gang were awake and full of energy. Needless to say, I didn't share in their animation! We had a chance to meet the groups from Portugal and Italy; it was nice to see familiar faces from Milan. The rest went to bed, but the ones



from GISDA were thinking about food! Tiego was kind enough to take us to a cafe in Porto, where we had a chance to meet with Iwan Brioc, who had arranged the trip.

Food, well yes, it was a new experience for the group. Chris “This isn’t like the food we have at home, why?” Fair enough question, but as I had explained before leaving for Porto, the trip would be full of new experiences, including food.

I sure you’ll be glad to hear that I got to bed quite soon afterwards but before long, it was time to get up. We started at 8 the next morning, and went down for breakfast, a couple of comment about eating cheese for breakfast but everyone seemed content. Then we headed for the school, our headquarters for the week. There were about 35 people there, with the French arriving the next day. In the morning we had an introduction to the exchange and everyone was given a diary. It was a part of OWOL’s evaluation work and it was vital that everyone filled them in daily.

Games! Yes, it’s nice to be able to escape back to childhood. Indeed, every time I have a chance to play these types of games, my inner child attracts me to the excitement of playing. And that’s how the morning began, with a session of games, physical games that encourage a person to relax and mix with others. It always surprises me how much confidence a person develops whilst playing games in a group. By playing games, the shyness fades and a person becomes comfortable in their own and in other people’s company. This is one thing that has stayed with me, how much the group from GISDA, maybe more than the others, enjoyed being able to play. Whilst thinking about this, I was reminded that some of GISDA’s young people, for whatever reason, did not have a chance to play during their childhood. Again, maybe that there’s a tendency within society to take playing for granted. It is important to remember that it is the small things in life that matter.

During the afternoon, we had a chance to visit Porto. I’m sure that some readres will be expecting is to return with a suntan, unfortunately, Blaena’n weather had followed us, a bit wet at times. By now, the group had started mixing well with the young people and everyone seemed to be relaxed and enjoying themselves.

The following day, the French arrived, so we had the chance to start the workshops. In every Drums for Peace exchange the individual gets to chose an art, and then on the last day the group has to give a presentation in front of an audience.

Rhian decided to attend the Forum Theatre workshop – in interactive theatre based on problems and taboos within society. Mair decided to join the dance group and Martin and Chris joined the Capoeira group- a mixture of dance and martial art with African / South American games- very interesting. I was eager for the group to scattered as it would force them to mix with the other young people, so I decided to join the African drumming group. Panic number 4 begins!

Right, I had long realised that I have two left feet, to crown it all, it became obvious that I have two left hands as well! The drumming, it was great fun but talk about noise! I’m going to let you in on a secret, I haven’t got a musical grain in my body! So, my personal aim was



to try to find my rhythm and, of course, some beat. Our leader, Didie, was amazing, a natural talent for playing the 'djembe' (an African drum to you and me). Didie also had a special gift for being extremely patient, especially with me. But this is what's amazing about being in an exchange. Even though that I felt a bit embarrassed (really, the sound was awful!), everyone in the group encouraged me. This gives a boost of confidence and a feeling that you can accomplish anything (even with two left hands!) this is the kind of boost that the service users at GISDA need, the feeling that somebody has faith in what they are accomplishing, whether it is music or living independently for the first time.

Because we were split up, I only saw the group during lunch and in the evenings. It became clearer whilst talking to Martin, Chris, Rhian and Mair that they felt the energy of support from the others and that this in itself is amazing.

During the week, one thing that was mentioned was the word 'normal'. One person told me, "Do you know what I like about this? That I can be 'normal' for a week, no-one here knows my history, no-one knows that I live in GISDA, great isn't it?" During the week, I had the same sort of comments from the other three. This was a talking point one night; it became clear that our society has a wrong impression of what GISDA is. "Naughty children", "Druggies" and "Wasters." I don't intend on creating tension with this article but as individuals we have a responsibility to respond to these claims. Our local communities need to take more interest in our young people, acknowledge what the true problems youths have to face, to encourage and show an element of support like we had in Porto. Young people need to be treated as equals in our communities; a label on their home should not affect this.

"Bing-bong..." I'm sure you're familiar with this verse. We were meant to give a presentation about Wales, but unfortunately, both Iwan and myself had completely forgotten! Whilst Iwan was busy trying to find a clip of Wales winning the grand slam on the Internet I tried to introduce them to Bing-Bong. The other four were very shy, or it might have been that they were embarrassed of my tuneful voice? I wonder!

This is an interesting, unexpected point. In the group, we had one who spoke Welsh fluently, another understood but chose to answer in English, and I was under the impression that the other two didn't understand a word of Welsh. By the end of the week, the four were speaking Welsh. The three revealed that they had more confidence, especially as no-one was there to laugh if they made mistakes. They had an amazing pride in their country, this was clear. Listening to the four speaking Welsh was wonderful.

By the third day, everyone was settling in, and even the drumming was improving. During the week it became clear that the four had discussed their lives back in Wales. It might be that there's a tendency for a person to assess and look at lives through a microscopic lens when travelling abroad. I'm of the opinion that this is a positive process and that it can inspire a person to change. One from our group was finding the third day difficult. "I'm not supposed to be here you know, good things don't usually happen to me, I'm not good enough." During my time at GISDA I have come to terms with hearing statements like this, it's sad for more than one reason; should a person come to terms with statements like this one? Especially if the person is 16 years old? Certainly it is something to think about. I'm



glad to report that the young person found the confidence to pursue; this was mainly due to the endless dedication of the leader who showed empathy and assertiveness not to give up. It was heart-warming to see the group giving each other support, care and inspiration.

The pinnacle of the week for me was seeing the group performing in front of 50 people. Mair obviously has a natural talent as a dancer, and Rhian is a brilliant actress, Martin shows physical strength and Chris was enthusiastic and exact in the Capoeira. Being able to watch the group perform was fantastic, and I was quite emotional by the end. A feeling of pride, I was satisfied that the group had benefited and enjoyed performing.

I'm sure you're eager to know whether I accomplished my goal with the drum. Well, to be honest I'm not quite sure! I'm somewhat wiser about what rhythm is, but still a bit lost as far as the beat is concerned! But I'm glad to report that I had a chance to perform. A feeling of relief, but more than that, I was quite content that I had succeeded in accomplishing something new. Panic number four over!

Following the performances, we had a night out and a chance to try Portugal's traditional dance. This was a chance for everyone to relax and enjoy. There was sadness that the week was coming to an end. The group came to the conclusion that the Portuguese are quite different to us in Wales. The Portuguese are charismatic and sensitive, and their attitude towards life is laid back. Perhaps there are lessons to be learnt and that it's possible to imitate some of their view of everyday life.

From a personal viewpoint, attending the exchange with the group was a pleasure and definitely one of the most thrilling experiences I have had. The list of new experiences it presented to the group is endless. They left Porto richer in self-confidence, communication skills and the talent to perform. But more than that, they had been accepted as equal individuals to a new community of friends throughout Europe – this was priceless.

I would like to thank Iwan Brioc for the invitation; hopefully we'll have another chance soon! A big thank you, also, to local establishments for their generous financial gifts and to the staff at GISDA for their help with the preparations. Lastly, I would like to thank Mair, Rhian, Martin and Chris for their dedication.

Until the next time, adeus!



Discussion:





## Graça Castro, GAIAC staff



In the last 10 years, the Drums for Peace network brought together youngsters from all over Europe. We've been personally involved in the work from the beginning, as participant but most of the time organizing the groups that went from Portugal, Porto and Gaia, and also hosting the three youth exchanges Sol & Arte (2003/04 and 05), within the European programme Youth.

Looking back those years, there were more than 300 young Portuguese travelling around, and we prepared those projects and observed them leaving home, packing expectation, much of them flying for the first time, sometimes a little bit scared, shy, analysing European maps with new attention. Many times we also observed them come home with a fresh glow in their eyes, a peculiar dimension of the country they meet up; and we understood that all those people travelling around in our projects are learning things about life that will help them to make the difference in their own lives. Through new perspectives and skills they are learning to change and share with the others those changes.

Asking ourselves about what we are asking the participants in this Other Ways of Learning project, we found the balance that made us go forward all over these years; and following these lines maybe we can improve our work if we're also able to challenge the difficulties finding creative solutions.

- Most of us belong to non profit organizations, where we work for free; organizing projects requires time after work; in the future, trying to involve more youngsters in the organization of the projects can improve their involvement and the final results.
- In Portugal, we work with a high school, opening the participation in the youth exchanges to the all the students (including young adults of adult education). We can provide information, but unfortunately not the money to pay the participation fees...; our groups don't come from minorities or social excluded families; in the future, we can ask the school to include some youngster paid by the local authorities.

But finally, what makes the change? I believe that the change happens during a week of freedom to decide, because in life-learning the most important decisions are forbidden to the youngsters – everything is decided elsewhere, without their opinion or responsibility. The days, the months, the years are going on, and the family/society request to keep rules, related with behaviour but not carrying about happiness or internal growing.

The change happens because everybody is preparing something together and each one feels that his/her place is very important to the final product. This small society can be democratic in the real sense where democracy is something that each one can control and use to feel safer and freer.



But also because the integration that we follow has different regulations –in the “ecological ambiance” of Drums for Peace exchanges we don’t ask the participants to be one in the middle of the other ones, but each one to be her/himself and keep that disposition in the future; the youngsters, arriving home, will hopefully be able to say no, to speak clearly and keep their ideas, to share their problems and solidarity.

We can find evidences about this when we look at the answers concerning actual life and relationship, but also in how important some facts are felt to each participant.

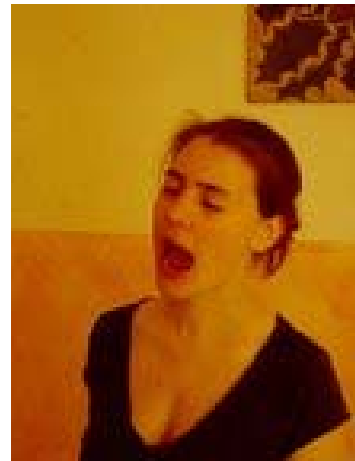
Thinking about the goals of Other Ways of Learning research project, I agree with Robert, it’s the beginning – we still don’t have the answers, but some path has been followed in the correct sense: working with others to go deeper into the transformation process.



## Naomi Hope, Cynefin Young Learner

In Drums for Peace what are we actually trying to do? The name suggests that we are trying to promote peace. To what extent are we doing this, and on what level?

From the online survey, it seems that Drums for Peace is achieving what it has set out to do. 80% of people who filled in the online survey said that drums for peace is very successful in improving intercultural understanding and dialogue. It is this that separates a youth project from a holiday abroad. The level of contact is much higher between cultures on a youth exchange than on a holiday. This understanding and dialogue, it seems comes from having lived together and having spent a good amount of time with a person. Having progressed together and performed together. This is reflected in the survey through questions such as 'Did you feel that making new friends was a large part of your experience?', to which 83% replied that it was very important.



73% said that they had learnt more about different cultures, and 90% said that it was quite important or very important in judging people less. From this evidence, it seems that Drums for Peace is certainly bringing young people from different cultures to a stable understanding and is bonding young people from different countries together.

Drums for peace actively pushes participants to solve problems, share experiences and work together. The workshops are always leading towards a final performance, and participants are encouraged to try art forms they have never done before. Generally each workshop has a mix of different ages, sexes and importantly at least one person from each country, all working from different levels and backgrounds.

71% said that drums for peace was very successful for learning from each other through training, and in response to the question how successful is Drums for Peace in the group sharing and disseminating ideas of best practice, 46% said it was very successful and 48% said it was quite successful.

From the information obtained, it is evident that people do change in some way during/ because of Drums for Peace projects. As earlier mentioned by Mariana, dance is a way of dealing with the world we live in. From the responses from young people, it seems that youth projects give a certain amount of perspective on one's 'normal' life, and raises questions within the participants. This internal change, it seems comes as a consequence of the art forms, without conscious effort.

Illustrating this idea is the fact that 58% of the surveyed people said drums for peace was very important in learning about themselves, and 36% said that it was quite important. This, linked with the question asking how important drums for peace has been in bringing you closer to the person you want to be, answered 40% very important and 45% quite important, shows that drums for peace does indeed provoke a great deal of personal



reflection and development. This is further enforced, it seems, by the fact that 48% believed that drums for peace has been very important in helping them to be a better person.

A theme that seems to run through the praxis is a feeling of freedom and change. In performance you can be whoever you want to be. You can 'drop the mask of everyday ...we don't have to behave the same way everyday' according to Mariana. Drums for Peace is a way of getting away from everyday problems that are taken for granted. As illustrated by Osian, there is not such a weight of obligation, prejudice and expectation. Everyone is seen as 'normal'.

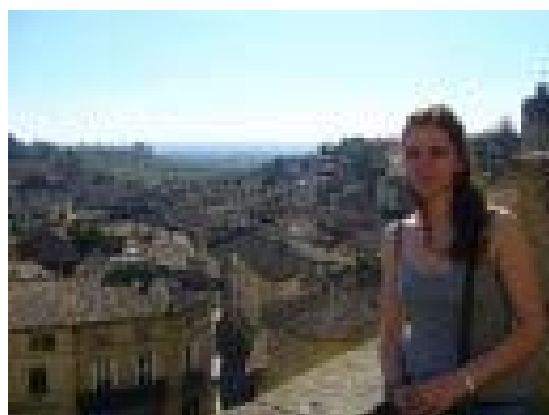
The group games played start the day in an energetic, positive fun and light-hearted way. The survey shows that 60% of people thought Drums for Peace projects were very important in enjoying their everyday lives more, and 65% said that drums for peace was very successful in releasing their power and potential.

The information and investigations carried out during this period have been very useful. There are many questions still left to be answered, but which certainly need a large amount of time, and hands on research and evaluation, which has not been possible to the desired extent throughout this period. Ongoing investigation (linked to the website) over a long sustained period of time is required to collect the amount of data required to bring out trends and help Drums for Peace improve.



## Krista Williams, Cynefin young learner

I have been involved with Drums for Peace since 2006. Firstly as a participant and now a young learner. All of my experiences have taught me many things, new skills, and all of the exchanges I have been on have been great experiences. I have been to two G2 meetings, and together, with the group from Wales, France, Italy, Lithuania and Portugal we have come up with many questions that needed to be answered and many themes that needed to be explored.



From the praxis document, there are many themes which seem to be re-appearing.

- What is the purpose of Drums4Peace, exchanges?
- What are our goals and expectations?
- And what are the effects of these exchanges?

We can get some answers for these questions, and many others, from a survey which people involved with Drums4Peace have answered.

Questions were divided into two different sections/categories.

1. How successful do you think Drums4Peace is in achieving the following aims?
2. How and in what way has the experience of participating in Drums4Peace been important to you in your life?

For the first section of questions, there were four answer options;

- Very successful – 59%
- Quite successful – 33%
- Not very successful – 7.5%
- Not at all successful – 0.2%

From this, it is clearly shown that Drums4Peace is very successful in achieving its aims.

For the second question, these are the results;

- Very important – 47%
- Quite important – 37%
- Not very important – 13%
- Not at all important – 4%

For this question, as you can see, the 'not at all' answer has a slightly higher percentage. But the questions which were answered 'not at all' are questions such as if Drums4Peace brings you closer to your family, and closer to your culture. In my opinion, as a Drums4Peace participant and young learner, I don't feel exchanges can bring you closer to your family, only closer to the people you're with on the exchange, and to yourself – you learn a lot



about yourself. And I believe exchanges can't bring you closer to your own culture – as everyone on the exchange is more interested in everyone else's culture, in learning all the new things around them. Although I can say exchanges have made me realize how little I know about my culture. So even though there is a tiny rise in percentage for the 'not at all' answer in the second series of questions, I don't believe this is a bad reflection on Drums4Peace in any way whatsoever. In both series of questions, the highest percentages were to the answers 'very successful' and 'very important'. After looking at the survey, there's evidence that Drums4Peace does reach its goals and expectations.

So, we can conclude, from this survey, that Drums4Peace is highly successful!

Other themes explored in the praxis document, and which I've witnessed and experienced myself.....

- Skills.

From the exchanges I've been to, and after looking at the praxis document and survey, section 2, question 'learnt new skills' – 61% answered 'very important' and 33% answered 'quite important', showing the majority of Drums4Peace participants have not only learnt new skills, but they have been important in their life since. The limitations of this evidence is that not everyone that has participated in Drums4Peace answered the survey – and sometimes it is not possible to reach people that were participants many years ago and aren't any longer. So it is not possible to see if these skills have a very long lasting effect on participants' lives.

- The Arts.

Music, dance, theatre, explored in many different ways, and in numerous styles....the 'core' of Drums4Peace. We can conclude the arts are very successful and important – through other themes throughout the praxis, throughout the exchanges. 'Skills' (as already mentioned) 'purpose of exchange', 'final performance,' 'games,' 'trust,' etc. All these other themes are brought up because of the arts. This in itself is evidence that the arts make a difference.

- Participants.

Of course, one of the main themes through the praxis, as this is what it's all about. There would be no Drums4Peace exchanges if there were no participants! Of the 55 people that answered the survey, the majority (40%) are 19-25 years old. But would it be better if participants were younger? Also, I believe further research is needed to find out who these participants are? Do they come from rich or poor families?, Etc. Is Drums4Peace reaching a wide enough range of young people? Are disabled or disadvantaged people involved? If not, why? And how can we involve new people from different backgrounds? With different abilities? From different cultures?

- \* Togetherness.

Another main theme which emerged from the praxis, from statements from Drums4Peace participants, leaders etc. All of them used 'we' 'us' 'our'. In exchanges things are done in groups; the arts, the workshops – we learn how to trust, via games and experiences. It is evident that participants learn a lot of English during exchanges, and become more



confident in themselves to speak it. But I have seen, it is not always necessary to talk to be 'together' to 'communicate' – there are many ways to communicate.....

We learn and create together.



## Robert Klement, Arci Varieazioni staff



As written in the praxis document, the OWOL-project's purpose is to find about what's really happening during Drums for Peace youth exchanges. It's about observing goals and finding out about how they match with the real effects the youth exchanges have on young people.

It has been an interesting experience and a useful possibility to meet organizers, artists and young people also outside the youth exchanges and talk to them about expectations, goals, impressions, ecc. Therefore, I'd say that the way of observing in this 2year period (that wasn't just an outside observation but a real conversation with organizers, artists and participants) was really supportive to see how different goals, effects and impressions might be for different groups of people. That was only why we were able to create this praxis document – collecting the diversity of ideas.

In fact, before reaching the point of measuring the effects on young people, I believe it to be important to be clear about the objectives we have for these youth exchanges. It was interesting to find out about **many different goals and expectations** that were emerging from the conversations during different meetings (just between organizers or between young learners and participants) as well as during the youth exchanges. These different goals seem to have many different origins.

- Organizers had different goals because of
  - (a) Different experiences made during the youth exchanges
  - (b) Different professional ways of working with young people
  - (c) Different expectations because of cultural differences
- Artists had different goals because of
  - (a) Different professional experiences
  - (b) Different arts their working with
  - (c) Different opinions about the sense and the responsibility of arts
- Participants had different goals because of
  - (a) Different impressions during the exchanges
  - (b) Different cultural and personal backgrounds
  - (c) Less practical knowledge than organizers and artists have

So sometimes during the meetings it wasn't even clear to all the organizing people which goals we have in common. Sometimes this has been a point that makes working together more difficult and sometimes it was useful to really notice how much we are affected by cultural backgrounds.

**This diversity of ideas is also emerging from the praxis document**, looking at the artists statements.



I believe that's why we ended up having a conversation with young people. Having many goals and many expectations it seemed to be more useful to ask young people directly about their experiences, their impressions and the effects. Therefore, we had interviews done and created a very broad survey that allows us to measure many different effects/or non-effects of the youth exchanges.

Unfortunately, the results of the surveys are still very limited. This limitation has different reasons:

- Many youth exchanges haven't been approved
- The age group resulting from the survey is mostly an adult age group – so many projects we were able to do over the last few months haven't had the possibility to include adolescents

Observations from the surveys/conversations:

A high percentage of people believe Drums for Peace to do well in including minorities. But there are still many people that don't share this opinion – so we could conclude that Drums for Peace is doing well but not it's best to include a variety of disadvantaged young people. This thesis is limited since we didn't ask "Why do you believe this?" On the other hand, the missing **inclusion** of many diverse groups of marginalized people is also an emerging theme from different conversations with organizers.

Furthermore, Drums for Peace seems to have great influence on **personal skills and abilities**. High percentages of people feel to have learned new skills of expression. Many let us know that they feel more self-confident and more stimulated.

The same results we got from interviews and surveys in Italy. Especially working in groups encouraged people to talk out loud and find the confidence to interact with a group.

Furthermore, many young Italian participants thought the **final performance** to be frightening but called it "the best experience during the exchange", giving them lots of confidence and acknowledgement. So in our observation especially the final performances had stimulating effects on young people. Many told us about a liberty they haven't felt before.

Furthermore, they felt forced to **talk in English** but believed it to be supportive in the end. All Italian participants talked about an improved English level after the exchanges.

All participants I talked to, as well as the artists interview, confirm that arts are likely to be supportive in developing life skills.

So the exchanges seem to affect the inside world of the participants...feelings, sensations, skills,...

But on the other hand, it's emerging that the outside world isn't as much affected as the inside world. Many young people don't believe the experience to be supportive to change/influence decision makers, to influence **relationships with other people** (family,



employer,...). Often, as it seems, it doesn't bring them closer to their culture or it doesn't make them more employable.

Many also don't feel more European after the exchanges or feel like judging other people less.

**So there seems to be a strong difference between how youth exchanges affect a single person and how they affect this single person for its relations with the outside world.**

Other important points emerging from the surveys as well as from conversations are:

- Many participants felt like learning a lot about **different cultures**
- Many thought it to be ideal to make new **friendships**

These were two of the main responses given to us talking about the effects of Drums for Peace youth exchanges.

And one of the most important measures: All Italian participants would repeat the experience and take part in other youth exchanges.

So what I believe to emerge from the praxis document and other observations during the last 2 years is:

- The need to have more participants to take part in the surveys and interviews to have a clearer picture of the results
- The need to have clearer ideas of objectives and goals in common to be able to observe the outcome of Drums for Peace youth exchanges (+ thinking about how to reach these clearer ideas)
- The need to include a broader variety of groups of young, disadvantaged people
- The fact that Drums for Peace youth exchanges have a good influence on the life skills of young participants
- The need to think about how the exchanges might be able to affect also the outside world of young participants (relations, employability,...) – even though our observation is limited since most measures were concerning direct experiences and no long-term measures
- That arts are likely to have positive influence, especially concerning personal abilities and life skills
- That the OWOL project has done a first step but the Drums for Peace network needs to develop further the results of the OWOL project to have an objective measure of how Drums for Peace youth exchanges affect young people







# The Participants:

## From Portugal:

### Artists/Facilitators/Trainers

Graça Castro  
Mariana Brandão  
Fernando Machado  
Manuel Silva

### Young Learners

André Martins  
Helder Reis  
Jorge Pereira  
Luísa Magalhães  
Nuno Miguel

### Research coordinator

José Soeiro

## From Wales:

### Artists/Facilitators/Trainers

Iwan Brioc  
Mike Hotson  
Gordon Main

### Young Learners

Naomi Hope  
Krista Williams  
Osian Gwyn Elis  
Richard Owen  
Mari Cynfal  
Bethan Parry  
Osian Jones  
Deri Isaac  
David Faber

## From Italy:

### Artists/Facilitators/Trainers

Katja Gieselmann  
Lorenzo Mazzi  
Robert Klement  
Alice Bescapé



Carlo Coppadoro

## Young Learners

Aneta Derzynska

Riccardo Farrario

Ahmed Mayhob

Federica Confortini

Serena Pellegrini

## Participants from other organizations

Massimo Capano

Alessia Cattaneo

## From France

### Artists/Facilitators/Trainers

Stephan DeFreitas

Didier Pajot

### Young Learners

Sanchez Cintya

Youssef Ala

Laureen Bigot

Ludovic Fernandes

Leatitia Leger

## From Lithuania

### Artists/Facilitators/Trainers

Rasa Kuzmaite

### Young Learners

Monika Vecerskyte

Grete Bruzaite

Edska Valauskaite

Goda Kinduryte

Sigute Smolenskaite

Diana Kinduriene