

CONNECTIONS THROUGH
COMICS AND MUSIC FOR THE
SOCIAL INTEGRATION OF THE
DISADVANTAGED YOUTH

COMUSYC



PEER MENTORING

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- Alphabet Formation (**ABF**);
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- Asociacion Cultural Euroaccion Murcia (**Euroaccion**);
- Fundació Escola Superior de Música de Catalunya (**ESMUC**);
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INTRODUCTION

The term "Mentor" can be initially traced in Homer's classic poem, The Odyssey: Mentor was both a friend and counsellor of Odysseus, the king of Ithaca. When the latter left for the Trojan War, he entrusted the care of his household to the former, who served as a teacher and overseer of Odysseus's son, Telemachus. Over the years, the word Mentor evolved to mean trusted advisor, friend, teacher, and wise person.

Nowadays, mentoring is getting more and more attention in the context of education – both formal and informal – and people are increasingly talking about the significance of mentoring for personal and professional development.

This paper aims to explore the concept of "Peer mentoring" as part of an informal educational process by accurately defining it, identifying its pros and cons, and providing the methodology for its practical implementation. Moreover, valuable tips and guidelines derived from ACTIWORKSHOPS (the peer learning workshops for 100 young people aged 18–30 that took place in each partner country) enrich this document's theoretical part.



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What is Mentoring?

Mentoring has been defined as a collaborative at-will relationship between a more experienced person – the mentor – and a less experienced person – the mentee. The former offers assistance and guidance to the latter to achieve their goals, creating a mutually beneficial state for all parties involved².

In simple words, mentoring is a structured and trusting relationship that brings people together with caring individuals who offer guidance, support, and encouragement to develop the competence and character of the mentee³.

Mentoring can be either formal or informal. Informal mentoring is a natural component of social, professional, and family relationships. It occurs between two people where one gains knowledge, wisdom, friendship, and support from the other. Both mentor and mentee can start this mutual relationship: the mentor to help the mentee, and the mentee to gain wisdom and guidance from a trusted person⁴. According to Cotton and Ragins, informal mentoring can be more beneficial than formal mentoring because of the underlying differences in the structure of relationships. Informal Mentoring relationships flourish because mentors and mentees readily identify with each other. The mentor can see himself in the mentee, and the mentee may wish to adopt the mentor's qualities⁵.

Mentoring can take different forms:

- **Traditional One-to-One Mentoring: one adult to one person**
- **Group Mentoring: One adult to up to four young people.**
- **Team Mentoring: several adults working with small groups of young people.**
- **E-Mentoring: Online mentoring**
- **Peer mentoring: Youth mentoring other youth.**

² *What Is Mentoring?* (2022). From Association for Talent Development: <https://www.td.org/talent-development-glossary-terms/what-is-mentoring>

³ *What Is Mentoring?* (2022). From Association for Talent Development: <https://www.td.org/talent-development-glossary-terms/what-is-mentoring>

⁴ Inzer D., L., & Crawford B., C. (2005). A Review of Formal and Informal Mentoring: Processes, Problems, and Design. *Journal of Leadership Education*, 4(1)

⁵ Inzer D., L., & Crawford B., C. (2005). A Review of Formal and Informal Mentoring: Processes, Problems, and Design. *Journal of Leadership Education*, 4(1)



Peer mentoring

Peer mentoring involves an interpersonal relationship between two youths of slightly different ages, focuses on building a strong and trusted relationship between its core components, the mentor and the mentee and aims the older youth to promote one or more aspects of younger youth development⁶.

Why Peer mentoring?

Peer Mentoring differs from traditional mentoring relationships offering unique advantages for both mentors and mentees⁷:

For Mentors	For Mentees
<ul style="list-style-type: none"> • Improvement of reasoning skills • Improvement of communication skills • Improvement of organizational skills • Increase of self-esteem • Increase of Empathy • Growth of "cultural capital" that enables mentors to understand the challenges they face themselves and their experiences. • Greater Patience 	<ul style="list-style-type: none"> • The similarity in the age of mentees to their mentors makes them feel (more) comfortable sharing their concerns and problems with their mentors, gaining the appropriate support and resources when they struggle. • Increase of self-efficacy • Improvement of social skills • Decrease in behavioral problems. • Reduce the rate of engaging in risky behaviors! • Greater rate of continuing education

As Colvin and Ashman aptly state: the peer mentoring relationship can take various forms but regardless of its format, both the mentor and the mentee learn, and "the mentor can support the mentee beyond specific-learning context, making peer mentoring the most suitable methodology for the project's goals achievement⁸.

⁶ *What Is Mentoring?* (2022). From Association for Talent Development: <https://www.td.org/talent-development-glossary-terms/what-is-mentoring>

⁷ Pennsylvania, T. M. (n.d.). *Peer Mentor Handbook* . From The Mentoring Partnership of Southwestern Pennsylvania: www.mentoringpittsburgh.org

⁸ Colvin, J. W., & Ashman, M. (2010). *Roles, risks, and benefits of peer mentoring relationships in higher education*. *Mentoring & Tutoring*, 18, 121-134

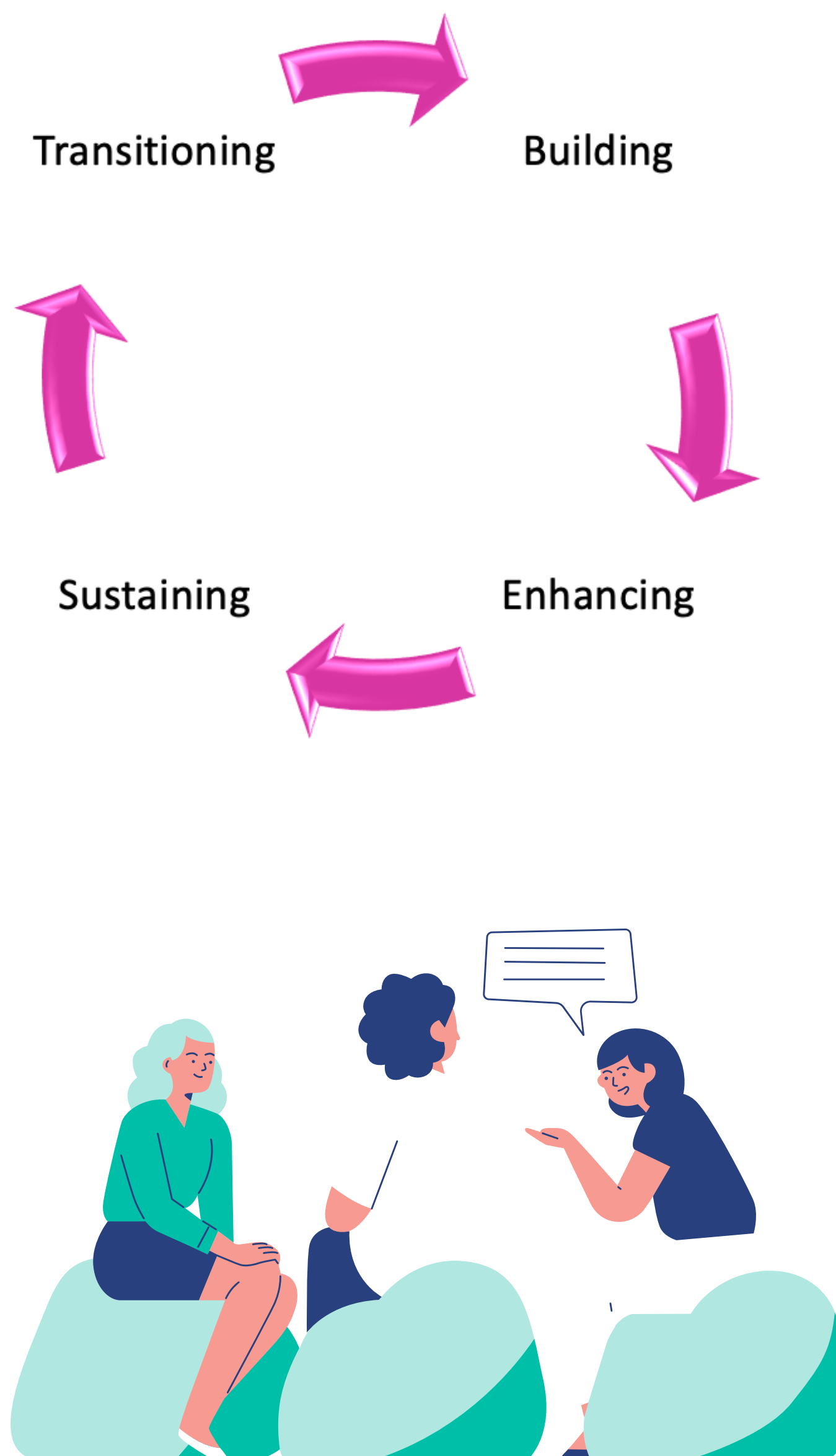


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Peer Mentoring Methodology

Below we provide a peer mentoring methodology based on the "B.E.S.T Model" with some implementation tips for mentors and some practical guidelines stemming from ACTIWORKSHOPS that took place in each partner's country in the context of COMUSYC project.

B.E.S.T Model





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The B.E.S.T Model sums up the lifecycle of mentoring relationship in four (4) stages, which are the following:

- Building
- Enhancing
- Sustaining
- Transitioning

Remember, these stages are not always clear-cut and often overlap: the relationships might return to an earlier stage and cycle through more than once!





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THE FOUR STAGES

The four stages of the B.E.S.T life cycle are preceded by the early stage of selecting mentors and mentees. The peer mentoring process demands three years maximum age gap between mentors and mentees. It is essential, though, to guarantee that the age difference is great enough for the work to be challenging for the mentee and easy enough for the mentor to support them⁹.

For COMUSYC ACTIWORKSHOPS, 20 marginalized youth aged 18-30 and 1 peer mentor aged 25-35 were selected.

1st Stage: BUILDING

The first stage of the mentoring lifecycle refers to building the mentor-mentee relationship. At this point, the mentor and the mentee(s) meet each other for the first time, and the trust-building process between them starts.

When mentors introduce themselves to their mentee(s) must:

- Be confident and smiley.
- Tell their mentees about themselves, their field of expertise and their role.
- Make questions to their mentees and let them introduce themselves as well.
- Be patient, nonjudgmental, and open.
- Be positive.



Trust can be hard to establish, so here are some tips for mentors to build trust between them and their mentees, creating the necessary common ground for effective mentoring.

Be consistent: A mentor must be consistent,	Listen: A mentor must actively listen to their	Be a friend: A mentor must be a friend to their	Be authentic: A mentor must be original and	Mutual respect: A mentor must not	Have fun: A mentee must enjoy the whole
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⁹ Peer mentoring to bridge the education gap. (2022, 9 16). From ProFuturo: <https://profuturo.education/en/observatory/approaches/peer-mentoring-to-bridge-the-education-gap/>





ensuring their actions and words match and that they follow their commitments.	mentee(s) interests and concerns. Mentees must feel that they have their mentor's back no matter what.	mentee(s), not another authority figure.	not play a role in connecting with the mentee(s).	force the mentee(s) to do things they don't want to. They must always keep in mind that they are different individuals.	process. Having fun together with the mentee(s), significantly, at the beginning will help create a stronger bond and help deal with more complex things later on.

2nd Stage: ENHANCING

Stage two consists of enhancing the mentoring relationship by setting the mentoring procedure's objectives, exploring its goals, and explaining the program and the process to the mentees. At this point, the role of icebreaker activities is essential in creating a group dynamic by enabling mentees to feel more comfortable with each other.

3rd Stage: SUSTAINING

At this point of mentoring, trust between the mentor and the mentee has been established, enabling conversation to be more comfortable, personal, and open. Now it's the time for both sides to work on achieving goals.

A mentor must give his mentees a voice, letting them tell what they would like to do and express their thoughts and views.



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4th Stage: TRANSITIONING

Peer mentoring is a continuous and ongoing process, so everyone must remember that a mentor-mentee relationship transition is likely to happen: the mentor can become the mentee and vice versa. No matter when (and if) this transition in the mentoring relationship will happen, the mentor must ensure that he will give himself and his mentee(s) closure. That means ending the relationship on a good note and celebrating the time you have spent together!

Communication Tips

For effective communication with the mentee(s), a peer mentor can:



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Ask Open-Ended Questions to get the ball rolling. This questioning type helps to ask others about their opinions and feelings, eliciting lengthier responses and leading to deeper conversations.

Do Active Listening to show the mentees that he is interested in what they say and understands them.

A mentor to implement active listening must:

- ✓ **Paraphrase what the mentee said**, ensuring that he understood.
- ✓ **Maintain eye contact and make appropriate facial expressions and gestures.**
- ✓ **Listen carefully to the mentee**, avoiding anything that can distract him (like a cell phone).

Use Body Language properly. Body language accounts for up to 70 % of all communication, so the mentor needs to know how to use it properly. Body posture when interacting with others indicates a lot about the mentor's mood, interest in his mentee(s) and trustworthiness. The mentor must keep his body open and relaxed with arms loose and uncrossed.

Use "I" instead of "You" statements: "I" statements are sentences that start with an expression of a personal opinion or experience, making sure that no one gets offended by someone's comments. "I" statements work well during a conflict and enable the mentor to understand his mentee(s) and their perspectives¹⁰.

¹⁰ Pennsylvania, T. M. (n.d.). *Peer Mentor Handbook*. From The Mentoring Partnership of Southwestern Pennsylvania: www.mentoringpittsburgh.org



Feedback Tips

Feedback is an essential part of the peer mentoring process. Feedback can be defined as an observation or opinion communicated from one person to another; it can be either positive or negative; when done appropriately, both types can be constructive and valuable.

Here are some feedback-giving tips for the mentors to follow:

I.	Be honest and respectful. For a lot of people, accepting negative comments is not always easy. Keeping this in mind, the mentor must be truthful and, at the same time, respectful towards his mentee(s).
II.	Make observations instead of evaluations. While giving feedback, the mentor can provide examples of what he observed, avoiding evaluating or providing personal judgement. Examples enable the mentees to understand the given feedback better and build on that.
III.	Provide empathy. Before giving feedback, the mentor must put himself in his mentee's shoes to understand their thoughts and perspectives.

Tips for Handling Tough Issues

While peer mentoring, tough issues may emerge, such as abusive, violent, and bullying mentee's past experiences, mental health issues, or traumatic experiences regarding puberty, sexuality and relationships.

An open and honest conversation about the different problems between the mentor and the mentee(s) can be a very good initial step towards problems' alleviation. In this case, the mentor takes the role of a trustworthy friend, encouraging the mentee to be comfortable to open about these issues.

While discussing these issues, the mentor must:

<ul style="list-style-type: none">• Remain Calm
<ul style="list-style-type: none">• Be non-judgmental
<ul style="list-style-type: none">• Show his support by using his active listening skills, affirming their feelings, and empathizing with their struggles.



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Tips for Identifying Existing Problems

As stated previously, tough issues associated with the mentee’s past may occur during the peer mentoring process. Below we provide a list including some of the warning signs a mentor must be able to recognize, enabling him to identify whether his mentee has a problem that should be reported and discussed.

General Warning Signs	Abuse, Violence and Bullying	Mental health issues
<ul style="list-style-type: none"> • Loss of interest in simple everyday things. • Spending a lot of time alone. • Sleeping a lot or very little. • Engaging in risky behaviors. 	<ul style="list-style-type: none"> • Physical defensiveness; getting jumpy or nervous. • Sudden onset of compulsive or self-destructive behavior 	<ul style="list-style-type: none"> • Becoming withdrawn • Prolonged sadness; expression of hopelessness • Severe insecurity • Unhealthy coping mechanisms – sexual activity, drug use, self-harm, etc.





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Peer Mentoring Activities: ACTIWORKSHOPS

Workshops Description:

ACTIWORKSHOPS - the peer learning workshops for 100 young people aged 18-30 from different social and cultural backgrounds – were organized by the partners organizations and took place in each of their countries over the last few months.

ACTIWORKSHOPS' objectives were to:

- Stimulate the participants' minds and enhance their creativity and self-awareness
- Encourage the participants to express their thoughts and feelings through music and the arts.
- Encourage the participants to develop an understanding of the role of music and arts in supporting one's mental health.
- Encourage the participants to identify the most relevant difficulties young people (aged between 18-30) encounter in their life and how music and arts can help them overcome these difficulties

ACTIWORKSHOP'S monitoring team consisted of:

- Representatives of each partner organization.
- At least one mentor with a background in Arts, who was responsible for carrying out the workshop and contributing to preparing the content of the workshop's activities.
- At least one facilitator. The facilitator(s) facilitated the workshop activities and significantly contributed to designing its agenda.

ACTIWORKSHOP'S activities

1. Induction

All the workshops started with a brief introduction of

- the workshop agenda – the general idea and its objectives
- the group's work agreements
- the Comusyc project
- the Erasmus Plus Programme





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2. Ice breaking Activities

Partner	ACTIVITY	Description	Aim
Business Foundation of Education (Bulgaria)	1. The participants introduce themselves.	Participants were invited to introduce themselves by saying their name, describing what they have painted or their badge and what they associate this item with and saying a song title to describe themselves or how they feel at the moment.	<ul style="list-style-type: none"> To break the ice
	2. "Pass the sound on"	Participants stood in a circle and passed the sound to each other: one participant started, turned to the one on his left and passed on his sound. The second participant takes the sound and, turning to the person on his left, changes the sound in the way he wants. The exercise continuous until all participants in the circle have passed.	<ul style="list-style-type: none"> Creating a sense of connectedness between the participants and a sense of mutual contribution – everyone, with their individuality and differentness, makes to the group.
	1. "30 Circles"	Each participant takes a "30 Circles" sheet of	<ul style="list-style-type: none"> Warming-up the participants



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<p>Monomyths Association (Romania)</p>		<p>paper and something to draw with. The mentor asks them to turn as many blank circles as possible into recognizable objects in three minutes, and then he compares the different results. He then asks how many people filled in 10, 15, 20 or more circles (Most mentees do not finish). Then, the mentor must look for diversity or flexibility in ideas: are the ideas derivative – a basketball, a baseball, a volleyball – or distinct – a planet, a cookie, a happy face -? Furthermore, if people were drawing their own circles, did anyone “break the rules” and combine two or more? Were the rules explicit or just assumed? An open discussion follows the activity's completion: how did the participants understand the questions? Was it easy or difficult for them to interpret? What can they</p>	<ul style="list-style-type: none"> • highlighting the balance between fluency (the speed and quantity of ideas) and flexibility (how different or divergent they are) • Opening the discussion of the next stage, “what creativity entails and how people deal with uncertainty”.
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		see as similarities and differences?	
Alphabet Formation (Belgium)	<p>1. “Folding Paper Planes”</p> <p>2. “Pictures of landscapes or song that describes best their personality or life”</p>	<p>Participants take a sheet of paper, write the name of their all-time favorite song and fold a plane. Then they all throw their plane together, anywhere in the room. Participants pick up a random plane and guess whose it is.</p> <p>Participants talk about themselves, identifying themselves with a song or a landscape.</p>	<ul style="list-style-type: none"> • Warming up the participants • Breaking the ice • Meeting each other
ESMUC – EUROACCION (Spain)	<p>1. “Music Listening”</p> <p>2. “Listening and relaxation”</p>	<p>The mentor asks each participant to identify a song that is currently important in their life and another that they listen to to get active. Depending on the circumstances, participants can listen to some of these songs during the session.</p> <p>Stretching, massage on the TMJ, forehead, cheeks, etc. Yawning. Primary sounds,</p>	<ul style="list-style-type: none"> • Encourage introspection and self-knowledge/ facilitate the processes of each activity. • Facilitate relaxation and attention to the present moment.



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	<p>3. “Body percussion”</p>	<p>complaint, onomatopoeias. Stretch on the floor.</p> <p>a) Pattern of movement and sound with the feet. b) Presentation (Name) with rhythmic voice and body percussion. c) The group repeats. d) Add pattern with hands e) Answer questions (What did you like most about yesterday, etc.).</p>	<ul style="list-style-type: none"> • Generate an atmosphere of relaxation • Generate group feeling
	<p>4. Body percussion/Improvisation</p>	<p>a) In a circle, everyone passes a hand clap. b) Participants accompany the clap with their name. c) Each participant accompanies the clap with the name of another person. d) Participants accompany the other person's name with</p>	<ul style="list-style-type: none"> • Generate an atmosphere of relaxation • Generate group feeling



	<p>5. Body percussion/Improvisation</p>	<p>another improvised sound.</p> <p>e) The participants repeat, with another slogan</p> <p>a) Remix compilation of songs selected by them, with spaces in between marked, e.g., with a heartbeat.</p> <p>b) Each time the music is renewed, we make a different dynamic, in pairs.</p> <p>c) Hypnotise</p> <p>d) Imitate</p>	<ul style="list-style-type: none"> • Generate an atmosphere of relaxation. • Generate group feeling.
	<p>6. Improvisation and listening</p>	<p>A) In pairs, participants choose an instrument.</p> <p>B) One member of the pair guides the other to the North, through the sound of the instrument.</p> <p>C) Change roles.</p>	<ul style="list-style-type: none"> • Generate a collaborative environment. • Facilitate communication through non-verbal means.
	<p>7. Improvisation and listening</p>	<p>A) The participants stand up, spread out, and close their eyes.</p>	



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		<p>B) After an introduction with energetic music, they are instructed to point to where the north is. They open their eyes.</p> <p>C) They are instructed to reach an agreement on where north is without using words (soft background music leading to resolution).</p> <p>D) Once agreed, the team's north is marked with some element</p>	
<p>SEAL CYPRUS (Cyprus)</p>	<p>1. "Meet the Orchestra"</p> <p>2. "Follow the Conductor"</p>	<p>The participants must introduce themselves to the rest of the group by saying their names while singing.</p> <p>Participants are encouraged to use buckets and drumsticks to produce music</p>	<ul style="list-style-type: none"> • Relaxing activity • Creation of bonding with each other • Warming up for the rest of the activities • Establishing of a safe environment for everyone • Opening lines of communication between the group and the leader



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3. Music Activities for Creativity Activation

Business Foundation of Education (Bulgaria)	<p>1. "What is Creativity?"</p> <p>2. "Who am I"</p>	<p>Brainstorming on the topic "What is Creativity?". Facilitators record the answers on a board.</p> <p>a) Visualization, under the sounds of specially selected instrumentals, in which participants are led to imagine that it is evening and reminisce the past day.</p> <p>b) Different events are passing through participants' minds, together with more significant issues related to situations they had to deal with.</p> <p>c) After the visualization is completed, participants must create a symbol out of a given clay that metaphorically depicts an answer to the question "Who am I" in the way they experience themselves in the present.</p> <p>d) Participants share with the rest what they have created</p> <p>e) Brief discussion on what the answer to the question "Who am I?" depends on.</p>	<ul style="list-style-type: none"> Letting participants to engage in different activities to experience and realize how art and music help them to understand themselves more. Immersing participants in the theme of identity



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	<p>3. “Sculpture of emotions, feelings and experiences”</p>	<p>a) A playlist with different instrumentals of different rhythms and sounds was created in advance.</p> <p>b) Participants walk around the room under the sound of each melody, noticing what emotions and memories are coming up in their minds.</p> <p>c) After a specific signal from the facilitator, participants must express the emotions and the experiences that music evoked in them with their body sculpture (static or dynamic).</p> <p>d) Participants stay in the posture or movement they had taken for a while, with the idea of feeling how their body felt about the emotion or experience.</p> <p>e) They shake out the feeling.</p> <p>f) The facilitator plays the next instrumental.</p>	<ul style="list-style-type: none">• To create a space for the emergence of memories and experiences from everyday life with a different emotional charge.
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<p>Monomyths Association (Romania)</p>	<ol style="list-style-type: none"> 1. “What does Creativity mean to you?” 2. Creativity activation and visualization through meditation activity: Meeting your creative spirit. 3. Art therapy session: guided painting and drawing activity based on the outcomes of Meeting your creativity spirit activity 	<p>Brainstorming on the topic “What does Creativity mean to you?”.</p> <p>With the help of the art therapist and through guided meditation and visualization techniques, participants relax and disconnect from their daily challenges.</p> <p>Participants must put into a picture their inner journey (emotions, feelings, imagination) using colorful markers, crayons and paint.</p>	<ul style="list-style-type: none"> • Activating creativity and enhance of the understanding of this concept. • To engage participants in a self-exploratory journey to the place where their creative spirit lives.
<p>Alphabet Formation (Belgium)</p>	<ol style="list-style-type: none"> 1. “What does Creativity mean to you?” 2. Talking about music preferences 	<p>Brainstorming about what creativity means to them, what does it mean to them, how important it is. Participants can mention all words associated to creativity. The mentor will label words to find possible links.</p> <p>a) Mentor plays music fragments. Participants move to either side of the room, thus expressing “like” and “dislike”.</p> <p>b) Participants write three adjectives on a whiteboard. Adjectives are related to the song. They</p>	<ul style="list-style-type: none"> • Activating Creativity



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		can express free associations with the song (feelings, memories, situations)	
ESMUC- EUROACCION (Spain)	“Music and drawing”	<p>A) With background music (Dynamic, varied)</p> <p>B) What is creativity? Participants must draw whatever comes to their mind in pairs with their own pencil, without taking it off the paper.</p> <p>C) Then the participants must share a pencil.</p> <p>D) The drawings are hung up. Sharing</p>	<ul style="list-style-type: none"> • Encourage collaborative work. • To increase the feeling of teamwork. • Explore different ways of communicating
	“Improvisation/Soundpainting”	<p>A) Participants use drawings as a reference tool in directing a musical interpretation, looking for solutions for the difficulties.</p> <p>B) Use soundpainting techniques in which conductor uses gestures to direct group improvisation (duration, volume, frequency). Gestures can be created by participants</p>	<ul style="list-style-type: none"> • Increase self-esteem • Enhance creativity • Facilitate non-verbal communication



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		<p>C) Difficulties and solutions are integrated in the interpretation. Drawings can be given to a soloist as an interpretation tool.</p>	
<p>SEAL CYPRUS (Cyprus)</p>	<p>1. “Create Your Sound”</p> <p>2. “Our first rehearsal”</p> <p>3. “Upcycling Samba”</p>	<p>The participants assemble a group of instruments, play simple rhythms together, and comprehend the function of each instrument in an orchestra.</p> <p>The group plays music as a band, and everyone participates and follows directions. The final music composition is performed, and all participants are actively engaged in the process.</p> <p>The group band members develop a samba beat and perform more difficult rhythms together in the form of a performance, including a defined beginning and end.</p>	<ul style="list-style-type: none"> Improving participants’ creative skills





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4. Group Activities for identifying challenges young people face in their everyday lives & how art contributes to overcoming them.

Partner	ACTIVITY	Description	Aim
Business Foundation of Education (Bulgaria)	“Difficult and frustrating situations in everyday life”	a) Participants – divided into small groups – share their thoughts and concerns on the challenges they face in their everyday life. b) One participant of each group was selected to present to the larger group what had been shared in their respective small group.	<ul style="list-style-type: none"> • To identify challenges that young people face in their everyday lives. • To explore the way art contributes to overcome these everyday challenges.
	“Difficult and frustrating situations of everyday life”	Large group discussion about how art and music can relieve the tension of a long day or help us to develop coping strategies.	
	“Music for stress management and relaxation. Identifying positive affirmations”	A) Brainstorming to think music and songs that participants connect with and they enjoy using them to relax or cope.	





	<p>“The Coping Strategy”</p>	<p>Participants can write down a list of songs they would include on a relaxation CD playlist, or they can design the album artwork for such a CD.</p> <p>B) Participants must identify positive affirmations that they could tell themselves as they listen to their chosen music.</p> <p>A) Each participant draws on a sheet of paper a human body.</p> <p>B) Then participants must re-imagine their challenging everyday situations and think about whether they have qualities that could help them cope with these situations and what these qualities are.</p> <p>C) The visualization continued with guidance on the first actions participants</p>	<ul style="list-style-type: none">• To let participants visualize strategies for dealing with their daily challenges
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these situations, who can support them and how they imagine their life if these challenges are gone.

D) The participants must share their visualization

experiences with the person closest to them.

E) Then, on the sheet of paper on which they had drawn a human body, they must write in the hands the qualities they possess that can help them, in the feet the first steps they can take, in the hand and the body what their life looks like without this problem and in the heart the people who can support them in solving the situation.

Participants must present to the group how their hobbies and interests help them cope



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	<p>Me and my interests, hobbies, talents in art</p>	<p>with everyday difficulties. What hobby or interest allows participants to express themselves, their emotions, and feelings or cope with the pressures and problems of the day?</p>	
<p>Monomyths Association (Romania)</p>	<p>Group discussion.</p>	<p>Group discussions to identify challenges and frustrating situations young people face in their everyday lives and how art can help overcome these situations. Discussions can take place both in smaller groups as well as in the big circle.</p>	<ul style="list-style-type: none"> • To identify challenges and frustrating situations young people face in their everyday lives and how art can help overcome these situations.



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<p>Alphabet Formation (Belgium)</p>	<p>“What does music do to you, what role does music play in your life?”</p> <p>“Last night, the DJ saved my life”</p>	<p>Participants read different quotes about music from different famous performers. They rate the quote from 1-5 (1 – completely disagree, 5 – completely agree). They hold up the number of their choice.</p> <p>A) Mentors ask participants to draw different steps of how to make a toast. Pictures are put on the wall to explain the meaning of this exercise (they can use people – or not -, they can work in detail but also make a sketch.)</p> <p>B) Mentors ask them to do the same again, but now for a situation where music impacted their life. Participants draw the different</p>	<ul style="list-style-type: none"> • To identify challenges and frustrating situations young people face in their everyday lives and how music can help overcome them.



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		<p>phases of this situation in a chronological order. They discuss with the person closest to them and then in groups of four.</p> <p>C) In the groups of four, they think about the pattern, the point of music, how it can help, how music can be used to reach whole groups of people etc.</p> <p>D) Ideas are gathered on a flip chart.</p>	
<p>ESMUC- EUROACCION (Spain)</p>	<p>Improvisation, singing and playing instruments</p>	<p>A) The participants think of a sound of something they dislike/frustrate in their daily life. It can be with voice, percussion, etc.</p> <p>B) When the MT indicates, they all make the sound at the same time</p> <p>C) With live music in the background, they do them 1 by 1.</p> <p>D) Space to share with the same background music: Sensations, feelings, etc.</p>	<ul style="list-style-type: none"> • Express frustrating situations of their daily life in different ways. • Share emotions linked to them. • Transform them into positive situations/emotions through music.



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	<p style="text-align: center;">“Composition”</p>	<p>E) What sound could they use to transform into a feeling of pleasure, well-being, etc.?</p> <p>F) While everyone plays the unpleasant sound, one by one they move on to the pleasant sound.</p> <p>G) Space for sharing</p> <p>A) In groups of 3-4 people.</p> <p>B) Participants choose words from a common pool</p> <p>C) They create a melody. They put together a theater image, loop, etc. (interdisciplinary).</p> <p>D) The mentors divide roles: Percussion (by patterns, melody) - Sounds -Singing.</p> <p>E) Sharing of the song. Recover concepts (Creativity, etc.), difficulties, etc.</p>	<ul style="list-style-type: none"> • Encourage participation in a common creation. • Facilitate communication. • To promote creativity to solve problematic situations.
	<p style="text-align: center;">Improvisation Songwriting</p>	<p>A) Teach poetic blues form.</p> <p>B) First verses state difficulties that one goes through in daily life.</p> <p>C) Participants take turns singing verses while the group responds (question-</p>	<ul style="list-style-type: none"> • Promote self-expression • Explore themes of resilience and coping • Facilitate group cohesion



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	<p>Improvisation Sound painting</p>	<p>answer) and rhythmically accompanies</p> <p>A) Participants use drawings as a reference tool in directing a musical interpretation, looking for solutions for the difficulties.</p> <p>B) Use soundpainting techniques in which conductor uses gestures to direct group improvisation (duration, volume, frequency). Gestures can be created by participants</p> <p>C) Difficulties and solutions are integrated in the interpretation. Drawings can be given to a soloist as an interpretation tool.</p>	<ul style="list-style-type: none"> • Increase self-esteem • Enhance creativity • Facilitate non-verbal communication
<p>SEAL CYPRUS (Cyprus)</p>	<p>Group discussions!</p>	<p>a) The participants are divided into two groups, supervised by two facilitators.</p> <p>b) The participants write their definitions of "creativity" on a post-it note, and they stick</p>	<ul style="list-style-type: none"> • To let participants express their thoughts and concerns on the challenges they face in their everyday life. • To identify the most common problems young people, encounter in their everyday lives.



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		<p>them on the wall, allowing everyone to see what creativity means to them.</p> <p>c) The facilitators give to each participant a sheet of questions prepared by the organizers.</p> <p>Participants have 10 minutes in total to read and process the questions. Then they have to discuss the answers they gave with the person sitting next to them.</p> <p>d) Group discussion to identify the most frustrating challenges they face in their daily lives.</p>	
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5. Feedback

Organizers provide the participants with an evaluation form to give their feedback on the quality of the sessions.

Based on the results of the feedback forms, the participants were overall satisfied with the activities implemented during the workshops. After the music therapy workshop, the participants felt that their mental health was improved, and they experienced positive emotions and attitudes.

The benefits from the workshop include:

- improved self-esteem
- increased motivation
- cultivation of social skills
- regulation of emotions
- diffusion of toxic or negative feelings
- sharpened ability to communicate effectively.
- development of team-building skills through group music performance.



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CONCLUSION

Peer mentoring emerges as a vital methodology for personal and professional development, facilitating a collaborative and growth-oriented relationship between a more experienced individual, the mentor, and a less experienced one, the mentee. With its roots in structured and trusting dynamics, mentoring transcends traditional educational frameworks to encompass a wide array of formats including traditional, group, team, e-mentoring, and notably, peer mentoring.

Peer mentoring, in particular, stands out for its ability to foster interpersonal relationships among youths, offering a unique blend of benefits for both mentors and mentees. These advantages range from improved reasoning, communication, and organizational skills to increased self-esteem, empathy, and cultural capital for mentors; and enhanced comfort in sharing, increased self-efficacy, social skills improvement, and reduced behavioural problems for mentees.

The similarity in age and experiences between peer mentors and mentees fosters a comfortable environment conducive to open sharing and support, leading to positive outcomes such as decreased engagement in risky behaviours and a higher likelihood of continued education. and a higher likelihood of continued education.

Ultimately, peer mentoring encapsulates a holistic approach to development that not only supports learning in specific contexts but also enriches the mentor and mentee's life skills, making it an exemplary model for achieving project goals and fostering individual growth.



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