

The background of the page features several overlapping, semi-transparent pink shapes. A large, light pink shape forms a wide, shallow arc across the middle of the page. To its left, a darker pink shape overlaps it. In the top right corner, there is a white area containing the Diak logo and author information.

**Diak**

**Ioanna Tzanakaki**  
Diaconia University of Applied Sciences  
Bachelor's Degree Programme in Social Services  
Bachelor of Social Services  
Thesis, 2020

# **A GUIDEBOOK IN USING VOICE AS A TOOL IN SOCIAL SERVICES**

---

## ABSTRACT

Ioanna Tzanakaki

A Guidebook in Using Voice as a Tool in Social Services

38 Pages with 1 appendix

November 2020

Diaconia University of Applied Sciences

Bachelor's Degree Programme in Social Services

Bachelor of Social Services

This thesis had been created to provide information for the use of voice in the field of social services. A guidebook of vocal activities that contains singing, humming, making sounds with the mouth, speaking, whispering, beatboxing, changing the dynamics of the voice, reading aloud and other vocal techniques, is included.

Both the thesis and the guidebook provide instructions of the activities and open the pathway for more social services professionals to embrace voice as a zero-cost and effective mean of communication, inspiration, creation, expression art-based method in their work with the clients. The concept occurred with the complete lack of literature about the use of voice as a tool in social services.

The guidebook contains nine voice activities accompanied by general notes and information for the implementation process. Each activity includes instructions, aims and outcomes, a time signature and further details like possible variations and additional suggestions that could make the activities easier and enjoyable to implement. The primary scope of the guidebook is to be used by professionals without any previous studies in music and singing, and it comes with detailed sets of instructions that will guide the social services worker in every step of the implementation.

The voice activities contained in the guidebook, offer the space for further changes and creative interventions according to the needs of the clients, the group and the context. The primary outcome for the professionals in social services, when using the voice activities is the use of an alternative approach in art-based methods and for the participants is a safe place to exist and express themselves in creative, enjoyable and often therapeutic ways. In conclusion, it can be said that there is a significant need in creating and sharing new, innovative methods made of holistic and straightforward tools which will be offered by the social services professionals through a spirit of empathy, compassion and love for the client.

The guidebook process was evaluated by constant monitoring of the result during each phase of the design. The feedback by the supervisor teachers and by the peer students was critical in each stage.

Keywords: art-based methods, professional tools, voice, singing, guidebook

## CONTENTS

1 INTRODUCTION.....	3
2 BACKGROUND.....	5
2.1 Original idea.....	5
2.2 Previous influences.....	6
2.3 Why voice?.....	6
2.4 Where voice can be used in social services?.....	9
2.5 Previous implementations of the activities.....	10
2.6 Target group and stakeholders.....	12
3 KEY CONCEPTS.....	13
3.1 Definition of the art-based methods in social services.....	13
3.2 Definition of voice and singing.....	14
3.3 Self-expression.....	15
3.4 What is a professional tool?.....	15
3.5 Previous products of the same topic.....	16
3.6 A current product: Advancing Interdisciplinary Research in Singing.....	17
4 GUIDEBOOK DESIGN.....	18
4.1 SMART objectives of the guidebook producing.....	19
5 ETHICS AND RISKS.....	21
6 PROCESS DESCRIPTION.....	22
6.1 Detailed description of the guidebook.....	23
6.2 Potential outcome.....	23
7 EVALUATION OF THE GUIDEBOOK.....	25
7.1 SMART method for the evaluation of the guidebook.....	25
7.2 Further evaluation of the guidebook with the SWOT analysis.....	27
7.3 Challenges in the design of the guidebook.....	28
7.4 Challenges in the thesis writing.....	28
8 CONCLUSION AND RECOMMENDATIONS.....	30
8.1 Professional development.....	30
8.2 Recommendations to possible challenges of the voice activities.....	31
REFERENCES.....	33
APPENDIX 1. VOICE ACTIVITIES GUIDEBOOK.....	39

## 1 INTRODUCTION

*“Now I sing out of joy  
And I sing out of pain  
For the battles I’ve fought  
And the insight I’ve gained  
For I know deep inside  
That I’ve got to be free  
And I just can’t sing songs  
That mean nothing to me”* (Austin 2004).

We use our voice to communicate with others, express our feelings, thoughts, needs, opinions. Sometimes the voice is used to manipulate, charm, seduce, create fear or horror while other times, we sing lullabies or inspire and empower others. We sing at weddings, on birthdays, we sing with friends, we sing alone. Some of us may sing in the bathroom, some in their car. Other people prefer to sing in choirs and groups, and others like to sing solo. Many people sing “a capella” while others chose the accompaniment of musical instruments. Sometimes, a song may contain words and lyrics, whilst other times it may be expressed through humming. Whatever the way people chose, singing and voice had been used for thousands of years as a form of communication, creation and expression.

According to Webb, Heller, Benson and Lahav (2015) human beings are capable of learning, memorizing, and attuning to their mother’s sounds even when in the womb. Austin (2009) is stressing the significance of singing by answering the question “Why is singing such a powerful therapeutic experience?”. The answer reminds the reader that our body and voice are the instruments that connect us to the sound. According to the same writer, we make music and becoming immersed by it while we also become the music ourselves as we sustain the tones by breathing; This leads to slowing down the heart beating. (Austin 2009, 21.)

This thesis is art-based, product-oriented that suggests the use of the voice as a tool in social services. It attempts to investigate the significance of the voice as an action that offers a safe space for genuine expression and communication.

A small guidebook that contains nine enjoyable and inclusive voice activities is placed in Appendix 1 of this thesis. The guidebook consists of voice activities that had been implemented various times with clients and personnel from my practical placement in Trapesa-Filoksenia ry and at public and municipal schools in Greece and in Finland receiving exceptional feedback. The context of the guidebook can be enriched further by the professionals in social services with activities for groups of people with dementia or people with autism or other groups like educational groups or groups in a corporate environment.

The objective of the guidebook is to suggest a new view, contrary to a “stereotypical” notion that the use of voice is “only for professional musicians or singers.” An additional objective is that the guidebook opens a way for further studies in the use of voice in social services. The main goal of this product-based thesis is to suggest voice as a non-verbal communication tool for expression, social inclusion, well-being, emotions evoking, bonding and communication that can be applied in various circumstances, as it is apparent in this thesis. This thesis and guidebook can be used by non-profit organizations, municipalities, mental health organizations, private or public well-being centers, individual social services professionals, social workers, teachers, educational institutions, universities of applied sciences and by organizations or individuals from different or similar fields than social services.

## 2 BACKGROUND

The first idea of creating a guidebook with voice activities was derived by the lack of similar products in the field of social services. The second idea occurred by the circumstances caused by COVID-19. Similarly, a third thought was to offer publicly the material I had created some years ago and could be accessible to whoever is interested in implementing it with the hope of finding it useful for the needs of their work.

Since I first started researching the art-based methods in social services, my impression was, on the one hand, the existing of a big pool of academic literature. On the other hand, I noticed a significant lack of voice projects or voice activities offered for implementation. The absence of guides, guidebooks, booklets or even leaflets about the use of the voice seemed like an endless cycle of research without ending.

### 2.1 Original idea

The original idea came from a similar topic with the title: “WE HAVE A VOICE! WE HAVE A CHOICE! Singing Improvisation in a Group as a Tool for Self-expression, Social Inclusion and Wellbeing”. It was planned to be an art-based participatory project thesis with the help of the non-profit organization called “Trapesa-Filoksenia ry” and located in Espoo.

During January of 2020, there was a spread of an infection called COVID-19 (coronavirus) in countries of Asia. Soon the virus was spread globally, infecting millions of people. The Finnish Institute for Health and Welfare (2020) published the first article about the COVID-19 reaching Finland on the 24<sup>th</sup> of January 2020. Many countries in Europe applied lockdown, quarantine and isolation laws for the protection of their citizens. Finland applied lockdown while the gatherings of many people were forbidden. Consequently, the project of the original thesis “WE HAVE A VOICE! WE HAVE A CHOICE! Singing Improvisation in a Group as a Tool for Self-expression, Social Inclusion and Wellbeing” could not be implemented since it required the participation of many people in a group. Similarly, the project could not be implemented in online platforms due to

practical issues: the delay of the sound, the loss of details during the process, the lack of physical contact, the absence of breathing as part of the bonding process, the different timing in movements or actions and the overall absence of synchronization between the members.

## 2.2 Previous influences

Previous influences for my first as well as for my current topic of the use of the voice and singing in social services came from the Bachelor thesis by Mirzakhani-Moghaddam and Abdallah (2018): “Music Intervention as a Tool for Well-being: A Pilot Project at a Family Group Home for Unaccompanied Minors”. Additionally, the book of Austin: “The Theory and Practice of Vocal Psychotherapy: Songs of the Self” (2009) amongst others, instilled the idea in me, that voice and singing can be used successfully as tools in social services. The responsible teachers for the thesis process offered me the inspiration to start the journey of the connection between voice and social services as an art-based method, already before presenting my idea paper.

## 2.3 Why voice?

The main questions that need to be addressed are: why is this thesis important and how the service users will be benefitted with the use of voice? Despite that voice and singing existed for thousands of years in communities, they are not widely used in the field of social services, and one can hardly find any references or use of it while there is a significant lack of literature in this topic. One reason could be the popular association of the voice with “professional singing” or expertise in music. The belief that a person should have “excellent” voice to sing or guide others in using their voice is ignoring the fact that the use of the voice and singing are two non-verbal human actions for expression and communication within communities in older and current times. Some of these examples can be seen in traditional songs and voice activities that one finds in every culture. They are the lullabies or the grieving and bereavement songs or songs for weddings or births- that existed for centuries. Other forms of singing or voice activities are healing music events of the New Age era that are enriched with techniques from ancient and older times

like the OM chanting or the mantras. One should not ignore the healing and mental health properties of individual singing and sing in a group. As Beck, Cesario, Yousefi and Enamoto (2000) suggest: when the bonding between the members occurs, the immune system is strengthening, the levels of cortisol- the hormone of stress and immunoglobulin A, is changing. Another reason that the use of voice is not widespread in social services may lie at the individual's or the professional's sense of self-exposure which, for many people, could be accompanied by feelings of shyness or fear to feel vulnerable and exposed.

As an attempt to gather the benefits of the use of voice, Table 1 was created. Some benefits mentioned in the table below derived from personal experience and the feedback I received from the participants whilst some benefits described in Table 1, derived from the literature mentioned below and in the subchapter 2.4.

TABLE 1. Main benefits of the use of voice in social services.

AREAS OF INFLUENCE	BENEFITS OF VOICE ACTIVITIES
Physiological	Moving, playing, stimulating the senses, "energizing" the body and mind, decreasing the hormones of stress, new kinesthetic experiences, muscle activation, improvement in respiratory function.
Cultural Identity	Cultural interconnection, information exchange about customs and traditions.
Emotional	Emotions emerging, reducing stress, playfulness, fun.
Social	Inclusion, bonding, teamwork, practising empathy, sharing emotions, thoughts and experiences, working towards a common goal, group ice breakers, common experiences within the group context, interaction, sense of belonging, acceptance, compassion, empathy, setting goals, committing to the rules of the group, interaction.
Communication benefits	Non-verbal communication, verbal communication, expression through creative methods, exchanging ideas and information.
Individual	Self-expression, creativity, trust, practising social and social interaction skills.

Arhontaki and Filippou (2003, 75) state that the art activities move the body, emotions and mind, and during the process, new information is exchanged. Through the form of a game, the participants are encouraged and inspired to open and share genuine elements of themselves with others whilst their defence mechanisms are diminishing, and the self-judgemental aspect is decreased. Participants are learning new skills, try new attitudes



and actions and use their imagination and creativity. Participants are interacting, and thus the bonding and communication within the group are increasing. Very often, shy people are encouraged to be involved by the group, and all members are allowed to increase their self-esteem while the “idealization” in the face of the facilitator is decreasing. (Arhontaki & Filippou 2003, 76.)

In the chapter: “Singing for Respiratory Muscle Training” one can see the significant role of the use of voice in muscle activation, improvement in respiratory function and relaxation (Baker & Uhlig 2011, 51, 158). In the same book, more examples and case studies connect the benefits of singing mentioned above: stress reduces, authentic expression, connectedness with the benefits mentioned already (Baker & Uhlig 2011, 59-60). Similarly, in a global level, it is apparent that the benefits of the use of voice and singing are plentiful: lullabies, songs of encouragement and strength, songs for bereavement and mourn offered the direct benefits of calming, soothing, healing and well-being. According to the authors, singing has the properties of healing emotional traumas; it activates learning potential and regulates aggression. Additionally, singing decreases worry, nervousness and tension. (Baker & Uhlig 2011, 67-70.)

Uhlig (2006) stresses the fact that when we feel heard and understood, our self-esteem increases and self-identity is strengthened. When in singing activities lyrics are added, then the benefits are expanding further to cognitive areas of brain function like memory, symbolic play, spelling skills, and phonological skills (Baker & Uhlig 2011, 74).

Furthermore, Clark and Harding (2012) mention the significant psychosocial outcomes of singing, whereas, some of the apparent benefits are the improvement in mood, the reduction of anxiety, the motivation increase as well as the cognitive, emotional and physical engagement. An activity is a part of an overall action-taking that is governed by rules, contains a space and a time frame and specific guidelines. Even though activities may look “artificial” or “constructed” they are direct experiences that bring the participant in contact with themselves and the others. (Arhontaki & Filippou 2003.)

Mellor (2013) describes the perceptions of singing and well-being by a student participant in a study. Various categories of influence like the psychosocial, physical body, spiritual, expression and musical sectors of well-being are described by the student. The benefits

that are mentioned are: enjoyment, forgetting worries, feeling happy, fun, feeling satisfaction, accomplishment, the sense of togetherness, communication, inclusion, feeling welcomed, sense of belonging, being part of a team, freedom of experiment, connection, relaxation, excitement, sense of individual self as well as a better understanding of social self, calming mood, feeling good vibes, spiritual love, openness, freedom and relieving soul. In the same study, Mellor (2013) explores the role of group singing and its connection with well-being and health. The research study consisted of groups of students, groups singing in a local hospital and a group participating in a project.

It is worth mentioning some facts about music, in general, as a mean for social change. In courses offered by the University of Yale under the name: “Music and Social Action” (n.d.) in one of the videos, one can hear Daniel Barenboim- one of the most famous and respected musicians of our era mentioning that the act of playing and listening leads to relating profoundly and empathically with other people. Edward Said, scholar, cultural critic, and project partner of Barenboim, argues that when people are focusing on a project of beauty, they are working collectively in a learning process with discipline. This process is a unique opportunity to build an understanding of each other. (Video from the archive of the University of Yale n.d.)

Daniel Barenboim and Edward Said founded the West-Eastern Divan Orchestra where it brought together young people from Israel, Palestine and Arabic countries using music as the vehicle to create social change and opportunities for peace. More about the project of the West-Eastern Divan Orchestra can be found in the book: “Music Quickens Time” (Barenboim 2008).

#### 2.4 Where voice can be used in social services?

The use of voice in activities belongs to the art-based methods, creative methods and non-verbal form of communication amongst other art forms. The Aboriginal Healing Foundation conducted a study as evidence of the benefits of creative arts for healing and well-being. Counsellors, healers and therapists conducted this significant study. Some of the art forms that used voice were throat singing, writing and recording songs. (The Aboriginal Healing Foundation 2012.)

Voice activities can be used in elderly care, in infants activities, as well as in challenging situations like autism or dementia, or for educational purposes to increase the strength of the auditory and kinesthetic intelligence. According to Mihelaki (2016, 23) bodily-kinesthetic intelligence is the ability of the person to solve problems, express ideas and emotions and manipulate objects through the use of the body.

Music, in general, is not only used as a therapeutic mean; it can be used alternatively as a mean for well-being as well. Davis (2019) describes that well-being is the experience of health, happiness, abundance, feeling mentally healthy, experiencing life satisfaction and have a meaning or purpose in life.

In which ways the use of arts in a group context influences the person's well-being? Huss and Sela-Amit (2018) suggest that when arts are used in social work can contribute to the resilience and empowerment of the client by understanding the context of the person. According to Bailey and Davidson (2005, 294) people within a group, often feel and express caring, concern and describe the importance of togetherness and sense of belonging described from participants that feel marginalized. Silber (2005, 261) in her study about singing games in prison for women, indicates the significance of singing in a group as an essential factor for group bonding in a prison context.

## 2.5 Previous implementations of the activities

During my second practical placement in Trapesa- Filoksenia ry, in 2019, I was given the excellent opportunity to do voice activities with clients and with interns and employees. The happenings were taken place either as pop-up events or as structured activities. Some activities were also part of major cultural events like Nouruz, Eid Mubarak, Easter of the Eastern Orthodox Church.

Trapesa-Filoksenia ry is a living room which is located in Espoo and offers art and creative activities, consultation, psychoeducation and language lessons. The people that visit Trapesa-Filoksenia ry are often people of migrant background that appreciate the arts and want to practice their skills in Finnish language or people that seek for consultation and

integration in the Finnish society. The interns and employees are natives or foreigners, and their common language of communication is Finnish (Trapesa-Filoksenia ry 2020).

The voice activities had a circular form: one activity each day, and when the activities were ending, we started again from the first one, to keep a routine and sequential flow. The activities were beneficial amongst the service users and me as the facilitator, by bridging the gaps of the lack of one common language: either of English language skills or Finnish language skills. The chasm between the language barriers was filled by the central core of these tools: the non-verbal communication. The participants in the voice activities of Trapesa-Filoksenia ry were service users, interns, volunteers and employees.

Unfortunately, due to the change of my thesis topic because of the pandemic and due to the lack of evaluation and assessment since these activities took place in 2019, I am not able to assess and evaluate the whole process properly. Nevertheless, it is worth mentioning that these activities continued for almost four months, and the personnel, as well as service users, were asking for the activities, to continue.

The outcomes of the use of the voice with the personnel and the service users, were positive: the participants were enjoying the process, were offered a safe space and time to express themselves in creative ways, were sharing valuable emotions and sharing sounds and songs from their culture. Very often, members of the groups were communicating their experiences with using voice. They were sharing their worries, fears, sadness, joy, excitement and during the group debriefing- with the help of translation when needed, the participants were verbalizing their emotions within the safety of the group, where they could find compassion and understanding.

I first created most of the voice activities mentioned in the guidebook during my work as a music teacher in public schools Greece and Greek language teacher in municipality schools in Finland. The purpose was to empower my students, make them feel welcomed and socially included and help them express their emotions in non-verbal ways.

My Greek language classes at municipal schools of Helsinki and Vantaa consisted of children of 7 years old to 16 years old, all belonging to the same group of my classes. Some children could speak only Finnish, some others only Greek and many could speak

both. The ways I already knew earlier from my music classes in Greece and my studies in art-therapies in counselling, to turn diverse groups into homogenous ones at a first place, were based in music, singing and non-verbal communication activities.

The last activity of the guidebook was taken place with success in the 4<sup>th</sup> of March 2020 at the non-profit organization: Trapesa-Filoksenia ry. This opera project was organized and implemented with a group of four peer students from Diaconia University of Applied Sciences for the module of Project Management and Innovation. For the guidebook, the opera activity was adjusted in its simplest form. My peer-students gave verbal consent for the use of the opera voice activity in a simplified form, for the guidebook.

## 2.6 Target group and stakeholders

The target group of this thesis and guidebook will be mainly the professionals in social services that want to use art-based and creative methods in their work. The guidebook with the activities can also be used by teachers, educators, group facilitators, music and art therapists, associations, elderly homes, daycare centres, private companies and any person or institution that may need some fresh ideas in the use of voice.

No stakeholders were involved in the writing of this thesis and the guidebook, due to the lockdown for COVID-19. Additionally, no official discussions have been taken place that concerns the distribution of the printed version of the guidebook and the creation of a possible online version. After the thesis publication, an approach to several associations, non-profit organizations and institutions will be done for the printing and sharing the copies of the guidebook.

Ideally, the voice activities can be implemented mostly in groups, although some of them could be adjusted for work with one client. As activities that need no musical instruments, or expensive materials, they can be introduced as a cost-effective tool.

### 3 KEY CONCEPTS

Before attempting to explain the key concepts, it is essential to refer to the broader field of music and music therapy. Plato refers to the importance of music as a “moral law”: “It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and everything” (Antonacopoulou & Taylor 2018) whilst Nietzsche claimed that life would be a mistake if music did not exist (Antonacopoulou & Taylor 2018). Schäfer, Sedlmeier, Städtler and Huron (2013) argue that with music, we function better cognitively, socially, physiologically and emotionally.

Murrock and Higgins (2009) claim that through music, social interactions are encouraged, and thus mood can be altered while we communicate our feelings and identity. Athanassakis and Karavassiliadou (2012) describe the effective use and benefits of music therapy for patients with cancer as a complementary therapeutic method. According to the study, music therapy causes no side-effects that can be applied anytime and can reduce the pain and trauma from the more invasive treatments and painful procedures like chemotherapy and radiotherapy.

#### 3.1 Definition of the art-based methods in social services

Even though music therapy and vocal psychotherapy are separate fields from social services, both are existing for the well-being of the clients and service users. Due to the absence of literature in the use of voice in social services, it is necessary to create a connection between them.

Art-based methods own therapeutic and rehabilitative properties with different groups of people (Mirzakhani-Moghaddam & Abdallah 2019, 22). Similarly, one can find in the book “Voicework in Music Therapy” (2011) the existence of a strong connection between emotional balance and physiological health. Thus, the use of voice often offered in the form of a dialogue between the therapist and the client, to decrease anxiety and promote health. (Baker & Uhlig 2011, 31.) In the same book, we can see some different contexts that voice can be used: vocal-led relaxation for children with Autism Spectrum Disorder,

rap and singing for the emotional, cognitive development of at-risk children, therapy for empowering inner safety, the influence of social engagement for people with dementia, singing for respiratory muscle training for people with spinal cord injury, singing for emotional expression for people with traumatic brain injury, voice activities for people with neurological damage, speech-music therapy for Aphasia and Apraxia of speech, voicework with a person with Parkinson's disease and therapeutic use of the voice with imminently dying patients (Baker & Uhlig 2011). A vocal expression like singing, shouting, rapping can lead to aggression regulation and promoting further cognitive development when put into a structured order (Baker & Uhlig 2011, 33).

Adler (2008) suggested that arts-based methods and their potential to release creativity, as well as energy and innovation, can lead to change and learning. Through arts, people can express taboo issues or traumatic experiences in indirect and symbolic ways (Huss & Sela-Amit 2018).

Art-based methods empower the participants both individually and as group members as well as members of the society. By using arts as tools, emotions and feelings, conflicts, and social injustice are emerging. The participants in art-based works are co-creating in a safe environment while expressing themselves in playful ways. (Vlada et al. 2018, introduction, 3.)

Art affects people in many ways as it enriches them with experiences and evoking emotions. Through art, one can view and understand things in different ways, and at the same time, the participants in artistic events or activities feel bonded with the others while they acknowledge the others' point of view. Thus, art-based methods can be used to create a communal spirit and indicate societal inequalities. (Miettinen 2018.)

### 3.2 Definition of voice and singing

For this thesis, it is convenient to distinguish voice from singing, where the voice has the broader meaning of the "sound produced by vertebrates using the lungs, larynx or syrinx. Especially: sound so produced by human beings" whilst singing has the purpose of "producing musical tones through the voice" (Merriam-Webster 2020). Baker and Uhlig

(2011, 25) state that, even though we have, only recently, started to explore the significance of the human voice in literature, it is acknowledged long ago, that the connection between the voice and the self is a sensitive form of social and emotional communication.

The human larynx is created in such ways that “owns” the flexibility of a wide range of expressions like shouting, singing, or soothing (Benninger 2010, 104). Austin (n.d.) in one of her articles, mentions that singing can help the client to reconnect with their nature by providing them with the entrance to intense feelings. Singing can put painful feelings into an “aesthetically pleasing form”. It is useful to refer to a significant form of singing: opera. Opera owns transformative properties between “darkness” and “light” of the human nature leading the participants and audience to “katharsis” similar to the ancient Greek drama, where opera derives from (Tzanakaki 2017).

### 3.3 Self-expression

Kim and Ko (2007, 3-4) claim that self-expression is the thoughts and feelings that are expressed through words, choices or actions while it allows people to keep their identity by reflecting their beliefs, defining their needs and ratifying their views and ideas. In the Cambridge Dictionary (2020) one can see that Self-expression is the “expression of your personality, emotions, or ideas, especially through art, music or acting”.

Additionally, Glaser (2016) suggests that self-expression is one of the most important ways for people to feel connected, navigate and grow together.

### 3.4 What is a professional tool?

A professional tool is “an item used for a specific purpose”. It can be a physical or a technical object or a concept. (BusinessDictionary 2020.) A guidebook can be a professional tool, whereas the guidebook is “a book that gives particular information about a particular subject” (Merriam-Webster 2020).



### 3.5 Previous products of the same topic

During my research, I only found literature about analyzing some art-based methods in the research context. Additionally, I came across to studies about different art-based methods like painting, poetry, theatre and others. Despite the existence of some materials about art-based methods, new opinions are evoking about the deficiency of literature and theoretical foundation for art-based methods in social work despite the use of arts in social work practice since the beginning of the profession (Huss & Sela-Amit 2018, 1).

During the time of my searching, I was able to find materials that were containing vocal and singing activities with clear structure and guidelines in the field of music therapy and specifically in vocal psychotherapy. Alternatively, a Greek book by Arhontaki and Filippou (2003) that contained various creative activities became the basis for the structure of the guidebook. Arhontaki and Filippou are professionals in psychology and psychotherapy and the field of social services. In the Finnish context, a significant move in introducing singing, amongst other forms of arts, in social services started recently with a Finnish book written by Karjalainen (2019).

With the precious help of my teachers and the Diaconia University of Applied Sciences library staff, several pieces of research, articles and studies were gathered for the need of this thesis, referring to previous implementations of singing and voice activities. A researcher can also find a significant study based on singing games that were conducted by Silber (2005) investigating the power dynamics within a group in prison. The lack of psychological researches about the use of voice and singing- comparing to other studies about music or language, is apparent in a study conducted by Cohen (2011) where it is stressed the imbalance in the existed researches as well as the lack of existing literature about the use of singing and voice.

Even though I was feeling dishearted by the lack of relevant material, I saw the need for a guidebook, that can contain simple- yet easily implemented- voice activities for social services work. Social services need materials and literature to help professionals feel comfortable to use handy and accessible tools in their work with clients, and I hope that this thesis brings a new, fresh perspective and opening of this path for more guidebooks and literature of this kind.

### 3.6 A current product: Advancing Interdisciplinary Research in Singing

During the writing process of this thesis, the research attempts led me to the product AIRS that stands for Advancing Interdisciplinary Research in a Singing initiative that took place seven years ago in Canada. It is the collaboration of over 70 researchers from Canada and other countries. From the site of AIRS, we see the scopes of the initiative being the effects of singing in mental, physiological and environmental restrictions. (AIRS 2008-2012.) The experts are coming from the fields of psychology, musicology, education, folklore, medicine, computer audio and engineering, music therapy, sociology and anthropology. AIRS currently is focusing on the axis of development of the singing ability, singing and education, and the effectiveness of singing in health and well-being.

AIRS organizes workshops, meetings, events and group-works. It offers access to academic publications about singing and voice in diverse situations like for people with autism and neurological diseases. Additionally, free applications for educational purposes are provided like notation and composition software, speech analysis software and others.

## 4 GUIDEBOOK DESIGN

The ideas of the guidebook had been gathered many years ago. They were chosen, planned thoroughly and organized in handwritten notes in 2019 as part of my internship in Trapesa-Filoksenia ry. From that point, different phases of adjustments and adaptations took place, as indicated in Table 2.

TABLE 2. designing of the guidebook: timeline

<b>Design phase 1:</b> February 2019	The handwritten notes of music and singing activities from schools in Greece and Finland were gathered. Additional activities for voice were created and gathered into a notebook for use in Trapesa-Filoksenia ry.
<b>Design phase 2:</b> May 2020	Old and new notes were gathered, and ideas about adaptations for the guidebook were processed.
<b>Design phase 3:</b> July 2020	<ul style="list-style-type: none"> <li>- Notes were transferred into a Word doc</li> <li>- Adjustment of the voice activities in simpler forms for implementation by facilitators without prior music studies</li> <li>- First feedback is received.</li> </ul>
<b>Design phase 4:</b> August 2020	The first and second version was sent to the supervising teachers.
<b>Design phase 5:</b> September 2020	A third- updated version was attached in the main body of the thesis and published in Moodlerooms for peer-reviewing by the students of Diaconia University of Applied Sciences.
<b>Design phase 6:</b> September 2020	Purchase of the Designrr (2020) application and first attempts to transfer the word document to the application.
<b>Design phase 7:</b> September 2020	<ul style="list-style-type: none"> <li>- Final adjustments and design of the guidebook with Microsoft Word</li> <li>- The guidebook is attached to appendix 1.</li> <li>- Feedback and comments by friends, teachers and students of Diaconia University of Applied Sciences.</li> <li>- The guidebook and thesis were distributed to Trapesa-Filoksenia ry.</li> </ul>

According to Hyttinen (2017) the project/product management cycle is divided into stages in order to simplify the process. For Table 2, the phases of the guidebook design are presented into a simplified timeline. The copyright phase is missing due to the obtaining of general copyright of the thesis.

#### 4.1 SMART objectives of the guidebook producing

In the United Nations Development Programme handbook (2009) one can see the significance of careful planning. Despite claiming progress and success, the product or project needs detailed planning, monitoring and evaluation to help us see whether our work is right and how it can be further improved. Careful planning, monitoring and evaluation intensify the effectiveness of the product, and without careful planning, the monitoring and evaluation are standing on a weak basis. According to the same source, the definition of planning is to set the goals to a product firstly, and secondly to develop strategies, form the possible adjustments and achieve the goals by apportioning the available resources. (United Nations Development Programme 2009.)

Product design involves the idea of the product, the creation process and the sustainability of the product according to user's needs. The product solves problems using empathy and knowledge of the needs and behaviours of the customers (Product Plan n.d.). Hyttinen (2017) argues that the product should be enhanced with theoretical references, contain practical examples, and can provide ideas that could be adjusted, be accessible and easy to apply. Detailed guidelines, suggestions and references are contained in the guidebook. The original ideas are open to adjustments, and the exercises can be applied by professionals that are not required to have a musical background.

For measuring and evaluating the objectives of a goal, one can use the SMART method (Latham and Locke 1991). Each letter of the acronym SMART stands for specific actions that need to be taken: S stands for the specific definition of the objectives, M for measuring and evaluating performance, project or product, A stands for attainable, and the ways that the goals of the work can be achieved, R for realistic: the objectives must be possible and relevant and T for time bounding so the product can be completed within a specific timeframe (Kampf 2012). The objectives shown in Table 3 is an attempt to indicate the goals and actions in the process of the guidebook producing, according to the SMART tool.

TABLE 3: SMART objectives of the guidebook producing

SMART (guidebook)	A guidebook with voice activities for use in social services.
Specific	Design of a guidebook with nine voice activities that can be implemented by professionals in social services without any prior knowledge in music or singing and without having to use musical instruments or expensive and complicated means.
Measurable	The voice activities had already received feedback and comments from students and clients during previous implementations. The guidebook will receive comments, feedback, assistance and advice by the DSS students and teachers. The process is measured and assessed further in section 7 of the evaluation of the guidebook.
Attainable/achievable	All the materials (activities, context, steps, guidelines) had been gathered earlier. Small changes and adaptations in some activities were added. Enough time existed for the creation and possible alterations, alternative solutions and plans. Photos and ornaments can be added from free-royalty sites.
Realistic	The guidebook producing is possible, relevant and realistic since the necessary elements are gathered the previous years. The guidebook is a “fresh” addition in the art-based methods toolbox.
Time-bounding/time frame	The guidebook will be finalized in September 2020. Details are given in TABLE 2: <i>Planning and designing of the guidebook: timeline</i> .

The SMART method has helped me identified the steps towards the goals of the producing of the guidebook. Table 3 is connected directly with Table 2: Planning and designing of the guidebook: timeline. Since no work-life partner or implementation of a project involved directly during the writing of the thesis, the SMART objectives refer solely to the guidebook.

## 5 ETHICS AND RISKS

During the past implementations of the voice activities at the public schools in Greece, the Code of Conduct for Public Administrative Employees was used. The Code of Conduct contains the ethical frame and the guidelines for good practice for all the personnel working for the Greek government. (Greek Ministry of Internal Affairs, Section A', Chapter A, Article 105 & 106/2015.) During the implementation of the voice activities in the non-profit organization Trapesa-Filoksenia ry, the general rules of doing no harm, of the ethical guidelines for social services were taken, under consideration. Similarly, the definition of the role of the social services professionals as advocative, ensuring the protection of human rights, the person's sense of dignity, the social justice, the community changes and the significance of the human relationships, were taken under consideration (The National Association of Social Workers 2017).

Furthermore, an agreement with Trapesa-Filoksenia ry had been established and written during the work interview for my internship as part of the Diaconia University of Applied Sciences practical placement module. Some form of privacy for the participants was maintained in isolating the groups in the main room by closing the curtains and separating the living room from the entrance hall. It was stated clearly from the beginning that the participants can leave any time they wish and at any stage of the process.

As a general rule, one can mention that the professional aim in social services, is to provide a safe environment that promotes fundamentals and universal values such as human rights, compliance with the legislation, health and safety (Resnik 2011). The establishment of a mutual agreement between the professional, the service users, and the organization is of primary concern.

## 6 PROCESS DESCRIPTION

During the thesis writing process, the lack of literature about the use of voice in social services became an apparent challenge. In order to plan the process, I decided to start studying the problem by designing a problem-tree. The problem-tree analysis is a tool that identifies and analyses the root causes of a problem (The University of Illinois 2014). The problem-tree in Photo 1 is depicting the problem, the causes and effects.

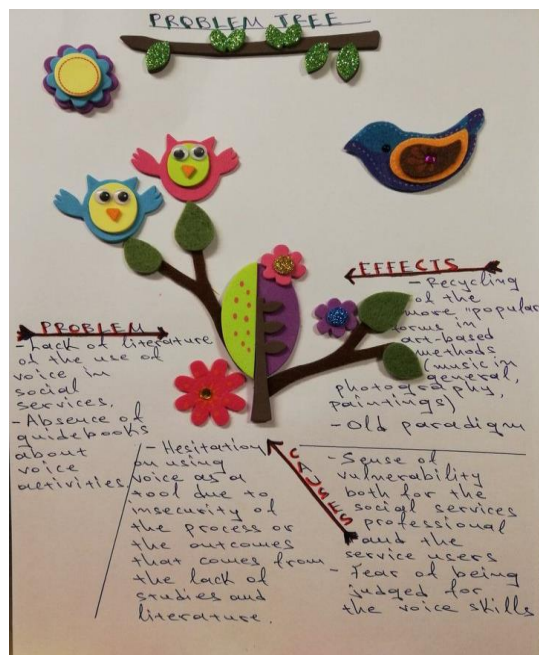


PHOTO 1: The Problem-tree (Photo Credit: Ioanna Tzanakaki 2020).

In Photo 1, the three main elements of the problem-tree are the roots (causes) the trunk (problem) and the branches (effects). These elements were described earlier in chapters 2, 4 and the subchapter 2.2.

In 2020, when it was decided to proceed with the guidebook, I gathered the material and selected some voice activities that could be implemented by professionals with no relation to music studies. On May, I envisioned the main form of the guidebook while in July, the first version of the guidebook was ready. Supervising teachers received an unofficial version of the guidebook in August while on September, the manuscript presentation of the thesis and the guidebook took place online.

The layout was first designed with Word Office and did not contain a cover. The guidebook in the first version included an introduction, some guidelines, the voice activities and the references. A cover with some ornaments was added and lists of possible outcomes in tables were added in the voice activities. Still, it needed to be more appealing, and this is the moment that I decided to buy the subscription of an app called Designrr (2020).

A new version of the guidebook was created, but the result was not the desirable one, so Microsoft Word was used again. This time, the visual result of the guidebook seemed more pleasant.

### 6.1 Detailed description of the guidebook

The guidebook is designed with Word Office. It contains 24 pages, four main sections, and 12 photos downloaded by a site called Unsplash (2020). There is a part where it is described the history behind the voice activities, some general notes and general guidelines for the facilitator and continues with the next chapter with recommendations about the voice activities and more specific guidelines for the facilitator.

The voice activities are containing the title, a list of potential benefits and details like duration, construction, the main process in steps, notes and possible variations. At the end of some chapters, photos were added to make the appearance appealing.

### 6.2 Potential outcome

The guidebook is copyrighted as part of the thesis, according to the intellectual property policy of Diaconia University of Applied Sciences and all thesis's publications. There is also the intention for the guidebook to be distributed separately in Diaconia University of Applied Sciences and Trapesa-Filoksenia ry.

As a future business idea, the guidebook can be used in my work with service users. As a clinical counsellor, I will use the activities of my guidebook as part of creative methods.



It is in my intentions to freely share the knowledge and ideas about voice activities with anyone interested in using them for their work or projects.

## 7 EVALUATION OF THE GUIDEBOOK

The evaluation process is essential for indicating the improvements that should be done, the continuity of the product (or the project) repeatability and the alternatives that are given. Evaluation is a form of assessment that shows the extent of the achieved objectives. (United Nations Development Programme 2009.)

### 7.1 SMART method for the evaluation of the guidebook

For the evaluation of the guidebook, SMART method and SWOT analysis had been used. According to the International Federation of Red Cross and Red Crescent Society (2011) the evaluation identifies the effects and the result of a project or product. In Table 4, the guidebook producing (also mentioned in Table 3 of Chapter 4) is compared with the resulting process as for identifying the general outcome and progress of the process.

TABLE 4. SMART method: evaluation of the guidebook

SMART	GUIDEBOOK PRODUCING	EVALUATION OF THE GUIDEBOOK
Specific	To design a guidebook with nine voice activities that can be implemented by professionals in social services without any prior knowledge in music or singing and without having to use musical instruments or expensive and complicated means.	The nine activities were created, and the guidebook was produced. The simplicity and easiness of the voice activities will be evaluated by the professionals that will implement the activities in the future.
Measurable	The voice activities had already received feedback and comments from students and clients during previous implementations. The guidebook will receive comments, feedback, assistance and advice by the DSS students and teachers.	Besides the previous feedback from students and clients, the guidebook has received feedback, comments and advice from several people: DSS students, teachers and friends. The people who evaluated the guidebook were more than my first estimation.
Attainable/achievable	All the materials (activities, context, steps, guidelines) had been gathered earlier. Small changes and adaptations in some activities were added. Enough time existed for the creation and possible alterations, alternative solutions and plans. Photos and ornaments can be added from free-royalty sites.	All the necessary materials had been gathered previously. Additions, alterations, changes, adaptations to the guidebook and activities had been made. Issues with the editing of the layout are solved. Photos are downloaded from Unsplash and ornaments from Microsoft Word.
Realistic	The guidebook producing is possible, relevant and realistic since the necessary elements are gathered the previous years. The guidebook is a “fresh” addition in the art-based methods toolbox.	The guidebook is finished and was added in Appendix 1 of the thesis.
Time-binding/time frame	The guidebook is finalized in September 2020. Details are given in TABLE 2: <i>Planning and designing of the guidebook: timeline.</i>	The guidebook is finalized on the 16 <sup>th</sup> of September as part of Appendix 1 of the thesis. In the future, more voice activities will be added, and the guidebook will be distributed as a pdf file online.

The guidebook was evaluated by two DSS students and one student from a different educational institution in Finland. Additionally, a personal friend whose mother tongue is American-English shared his feedback about the guidebook and the language structure. The thesis and the guidebook were also distributed to a responsible person from Trapesa-Filoksenia ry for further feedback. Later, in August 2020, my supervisor teachers received the first version of the guidebook. Since then, more versions took place in student presentations in Diaconia University of Applied Sciences in order for the thesis and guidebook to achieve clarity, receive feedback and become more appealing for the reader.

## 7.2 Further evaluation of the guidebook with the SWOT analysis

For the evaluation of the guidebook, the SWOT analysis is used to describe the strengths, weaknesses, opportunities and threats of the product (Figure 1). SWOT analysis is a tool that contains four sections which each one bears the SWOT headings: S-strengths, W-weaknesses, O-opportunities and T-threats (Barber 2020).

The SWOT analysis is given as a complementary method of evaluation of the context, structure and layout of the guidebook. The SWOT analysis was created upon the general feedback received for the context, structure and layout of the guidebook and according to my personal view.

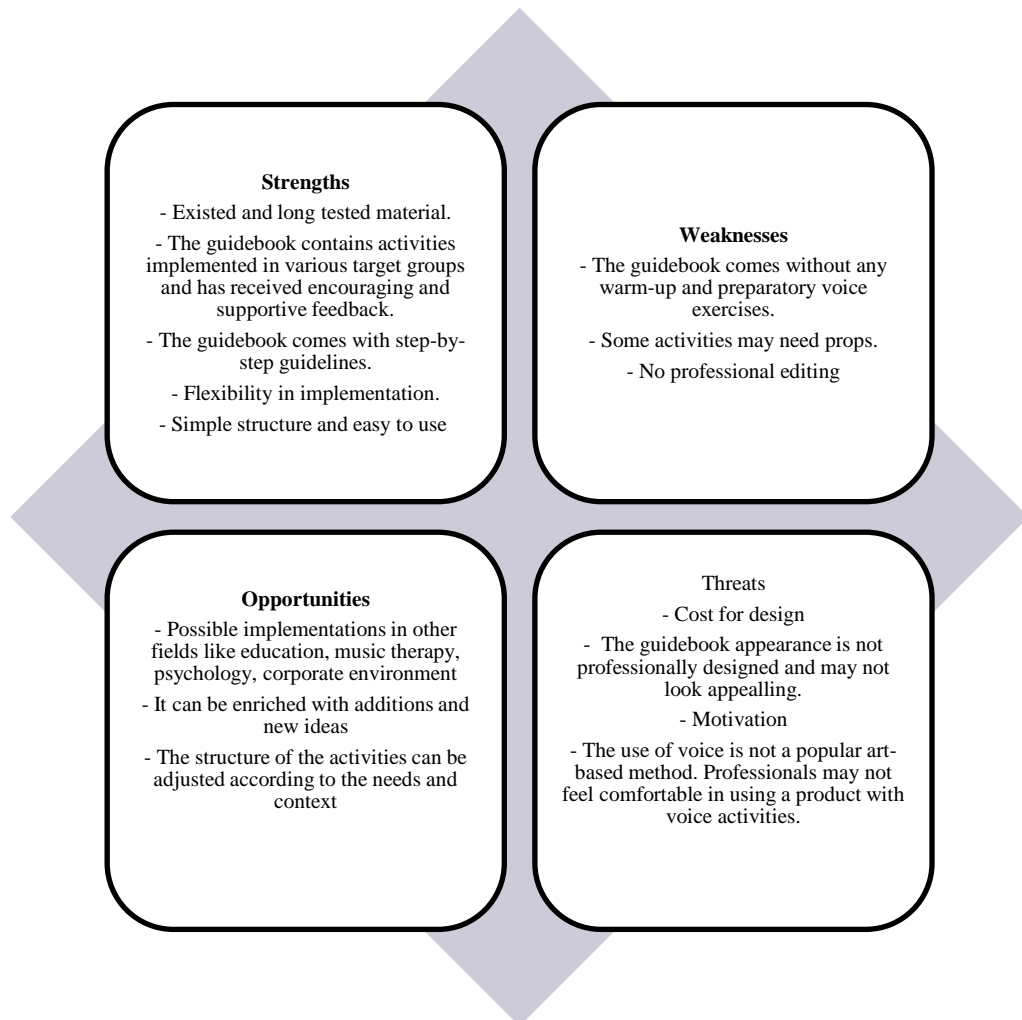


Figure 1. SWOT Analysis of the guidebook and its use.

The evaluation analysis is a process where the quality of the product or project can be “visualized”, and possible pitfalls may be avoided. Quality can be perceived by two perspectives: the perspective of the service user and the perspective of the provider. It is essential to remember that the goal is to offer the best quality a professional can provide to their clients in the axes of internal providers and the customers as well as between internal and external providers, with the scope of continuous improvement in services. (Martin, Charlesworth & Henderson 2010.)

### 7.3 Challenges in the design of the guidebook

One challenge was the structure planning, the creation of the pages and context in ways that could be comprehensive. Another challenge was that I was not confident enough whether I was objective or whether the activities are simple enough to be implemented by a person without any previous studies in music or singing. There were many moments of uncertainty, like whether the guidelines were clear enough to help the professional carry out the project work. The precious feedbacks given by peer students and teachers were valuable and helpful for the completion of the guidebook.

The last and more recent challenge was about the ways I could make the guidebook appealing for the readers. I found this challenging due to my lack of knowledge in editing an e-book. Researching on the internet seemed beneficial as I came across various applications for easy designing. As I am inexperienced in editing e-books, I decided to choose Designrr (2020) for its simplicity and price discount, but the final appearance was designed through Microsoft Office.

### 7.4 Challenges in the thesis writing

The main challenge was the lockdown and COVID-19 period as a stressful factor for the completion of this thesis. The pandemic caused collective feelings of worry, grief, stress, anxiety, sadness, uncertainty, horror, separation and social isolation. During the lockdown, many functional changes occurred in the areas of lifestyle, communication, social rules and everyday routine. As a result, there were moments that the thesis planning and

writing became extremely challenging with the risk of not finishing on time. The normalization of the situation, occurred, when studying sessions with other peer students, either online or face-to-face, were arranged. The studying sessions were motivating, empowering and energizing, and this was an essential element for writing and completing this thesis. Another critical factor that contributed to the thesis completion was the meetings with the supervisor teacher and the online thesis seminars organized by Diaconia University of Applied Sciences.

## 8 CONCLUSION AND RECOMMENDATIONS

The thesis and guidebook creation was a journey of ideas. Before the guidebook writing these ideas existed only in my mind and my notes, and they received life through the people that trusted my work like my students in schools and my clients in social services. It is also essential to note the vital role of my teachers and peer students in Diaconia University of Applied Sciences, in the writing of the thesis and guidebook.

The COVID-19 was a significant factor that led me to change my perspective on the course of my thesis writing. As the global worries about issues like health, mental health, prevention and treatment, were arising due to the pandemic, issues about social justice, lifestyle changes, safety, human relationships, were occupying my thoughts. This thesis is my way to offer a zero-cost alternative in the social services field, especially during the challenging times of COVID-19 where many people are suffering from anxiety and stress and may need the help of social services, to feel safer. Many non-profit organizations, associations as well as areas in the public sector, like municipalities, libraries, schools, are seeking for art-based activities. Since the voice activities of this guidebook do not require any tools or musical instruments or expensive materials, besides some photocopies, it is a service that can be offered without any financial cost.

### 8.1 Professional development

Through the thesis writing, I learnt to be flexible for the deadlines between the presentation and my ideas. My time management skills and the control of my tendency for procrastination had been significantly improved. My skills in the assessment and evaluation process were also enhanced. I believe that this is a factor that can help me in future projects or products as well as in future jobs. This thesis instilled the idea in me to improve my professional perspective and study additional forms of art-based methods like drama, ancient Greek tragedy and comedy, photography, music technology, and possible research in video and some forms of painting, sketching and illustrating.

## 8.2 Recommendations to possible challenges of the voice activities

The guidebook was written with the vision to help the professionals in social services using a tool that will assist their clients and promote the work of the organization that will host them. As in every activity, challenges may occur during the process, similarly in voice activities challenging issues may arise.

It is crucial to notice the significance of explaining the group rules with clarity before the process started. Some rules can be the freedom of expression, the forbiddance of acts of verbal and physical abuse, the respectful attitudes, the non-disclosure acts outside the group context. Practical rules that allow the individuals or the group to be comfortable and safe can be announced before the opening of the process. These rules may include hygiene practices (for example: wearing masks or carrying disinfectants or washing hands before starting) suitable clothing or materials that need to be brought, like towels or napkins.

Very often, when emotions that seem “difficult” are evoking within the group, the facilitator may feel the need to avoid discussing or exposing the group into them. Although understandably, it may be a challenging moment in the process, the facilitator should stay present to the moment, listen with empathy and ask questions if needed. It is recommended for adequate time to be given at the end of each session for the participants to reflect, share emotions and discuss.

During the process, the members of the group tend to bond more as time passes, and this can result in feelings of sadness and grief as the closing is near. It is advisable to allow these feelings to be expressed and shared. It is suggested that the facilitator announces the end of the sessions some moments earlier as to prepare the participants mentally for the closing.

Additionally, after the debriefing and reflecting, it can be given extra time for implementing a small, short “ritual” before releasing the group. The ritual should be planned before the final session. The facilitator should ask for the consent of each member about the ritual at the end of each cycle. It is worth mentioning that it is beneficial and therapeutic for the group, the facilitator to participate actively and equally in the closing ritual.



Similarly, some additional recommendations should be addressed: in the voice activities, any attempt to examine the knowledge in singing, register, quality, pitch or tone of the voice should be avoided, and it is also recommended to avoid encouraging any competitive attitudes. The facilitator can participate in many of the activities, and their central role is to create a welcoming, safe, warm, accepting environment. The facilitator is encouraged to adjust or alter the activities. Careful observation and flexibility can produce a unique and effective result according to the context.

I believe that the guidebook met the aim, goals and objectives of the thesis, and it may be the beginning of more guidebooks to come in art-based methods in social services. During conceiving the idea to write this thesis, I was continually reminding myself the essence of human nature: human beings need to be heard, communicate, feel accepted and be socially included and these beliefs navigated me throughout my writing process.

One of my notions is that knowledge and experience should be shared and transferred. Failing to do so results in “sealed ideas” and this was the main turning point that made me decide on writing the thesis and the guidebook.

My general recommendation for the professionals that intend to use the tool is to implement the activities with empathy and compassion, interacting with the participants and offering themselves the freedom to enjoy the process, as well.

My general recommendation is my wish for a new pathway to open for more voicework and studies about the significance of voice as a tool in the field of social services.

*“When a person realizes, he has been deeply heard, his eyes moisten. I think in some real sense, he is weeping for joy. It is as though he were saying, “Thank God, somebody heard me. Someone knows what it’s like to be me”.* Rogers (Goodreads 2020.)

## REFERENCES

- Adler, N. J. (2008). The Arts & Leadership: Now that we can do anything, what will we do? *Academy of Management Learning & Education* 54(4), 486-499.
- AIRS (2008-2012). Advancing Interdisciplinary Research in Singing: A Major Collaborative Initiative of the Social Sciences and Humanities Research Council of Canada. Retrieved from the internet on 12.09.2020. <https://www.air-splace.ca>
- Antonacopoulou, E. P. & Taylor, S. S. (2018). Sensuous Learning for Practical Judgment in Professional Practice: Volume 1: Arts-Based methods. *International Publishing AG, 2018*. ProQuest Ebook Central, retrieved from <https://ebookcentral.proquest.com/>
- Arhontaki, Z. & Filippou, D. (2003). *205 Βιωματικές Ασκήσεις για Εμφύχωση Ομάδων Ψυχοθεραπείας, Κοινωνικής Εργασίας, Εκπαίδευσης*. Εκδ. Καστανιώτη.
- Athanassakis, E. & Karavassiliadou, S. (2012). Music therapy as part of the alternative-complementary therapy in cancer patients in hospital. *Rostrum of Asclepius*. 11th Volume, 1st Issue, January – March 2012. Retrieved on 12.11.2020 from <https://www.semanticscholar.org/>
- Austin, D. (2004). *When Words Sing and Music Speaks: A qualitative study of in depth music psychotherapy with adults*. New York University. Proquest Dissertations Publishing. Retrieved on 12.11.2020 from <https://search.proquest.com/docview/305166856>
- Austin, D. (2009). *The Theory and Practice of Vocal Psychotherapy: Songs of the Self*. Jessica Kingsley Publishers.
- Austin, D. In Search of the Self: The use of Vocal Holding techniques with adults traumatized as children. Retrieved on 07.12.2019 from: <http://dianeaus-tin.com/pdfs/Traumaar.pdf>
- Bailey, B. A. & Davidson, J. W. (2005). Effects of group singing and performance for marginalized and middle-class singers. *Psychology of Music*, 33, 269–303.
- Baker, F. & Uhlig, S. (2011). *Voicework in Music Therapy: Research and practice*. Jessica Kingsley Publishers.
- Barenboim, D. (2008). *Music Quickens Time*. Verso Books.

- Barber, C. (2020). Elevate Training and Development: Community social care and educational programmes. Retrieved on 16.11.2020 from <https://elevatetraininganddevelopment.co.uk/use-swot-social-care/>
- Beck, R. J., Cesario, T. C., Yousefi, A. & Enamoto, H. (2000). Choral singing, performance perception, and immune system changes in salivary immunoglobulin A and cortisol. Article in *Music Perception*. University of California Press. Retrieved from JSTOR on 31.05.2020.
- Benninger, M. (2010). The human voice: Evolution and performance. *Music and Medicine* 2,2, 104-108
- BusinessDictionary (2020). WebFinance Inc. Retrieved from the internet on 01.08.2020. <http://www.businessdictionary.com/definition/tool.html>
- Cambridge Dictionary (2020). Cambridge University Press. Retrieved from the internet on 13.09.2020.
- Clark, I. & Harding, K. (2012). Psychosocial Outcomes of Active Singing Interventions for Therapeutic Purposes: a systematic review of the literature. *Nordic Journal of Music Therapy*, Vol. 21, No. 1, February 2012, 80–98.
- Cohen, A. J. (2011). Research on Singing: Development, education and well-being- introduction to the special volume on “singing and psychomusicology”. *Psychomusicology: Music, Mind & Brain*. Vol. 21, No.1 & No.2.
- Davis, T. (2019). What is Well-Being? Definition, types, and well-being skills. Article in *Psychology Today*. Available: 07.12.2019. Retrieved from: <https://www.psychologytoday.com/ie/blog/click-here-happiness/201901/what-is-well-being-definition-types-and-well-being-skills>
- Diak, Diaconia University of Applied Sciences. Retrieved on 17.11.2020 from <https://www.diak.fi/en/diak/>
- Designrr (2020). Retrieved from the internet on 17.11.2020. <https://go.designrr.io/>
- Encyclopaedia Britannica (2020). Retrieved on 18.07.2020 from the internet: <https://www.britannica.com/>
- Finnish Institute for Health and Welfare (2020). News on Coronavirus Covid-19. Retrieved from the internet: <https://thl.fi/en/web/infectious-diseases/>
- Giaever, F., Vaag, J. R. & Wennes, G. (2016). Choral Singing as an Arts-based Organizational Intervention: A qualitative study of employees’ experiences. *Arts & Health*, 9, 26-41

- Glaser, J. E. (2016). Self-expression. The Neuroscience of Co-creation. Psychology today. Retrieved from the internet on 13.09.2020. <https://www.psychologytoday.com/us/blog/conversational-intelligence/201602/self-expression>
- Go Classical for Kids (2016). Retrieved on 24.01.2020. <http://classickusc.org>
- Goodreads (2020). Carl. R. Rogers. Quotes. Retrieved from the internet on 13.09.2020. [https://www.goodreads.com/author/quotes/102062.Carl\\_R\\_Rogers](https://www.goodreads.com/author/quotes/102062.Carl_R_Rogers)
- Gothoni, R. (2018). Ethical Principles in Exploratory and Developmental Work. Retrieved from: <http://libguides.diak.fi/>
- Greek Ministry of Internal Affairs (2015). Κώδικας Κατάστασης Δημοσίων Πολιτικών Διοικητικών Δημοσίων Υπαλλήλων και Υπαλλήλων ΝΠΔΔ. (Code of Conduct for Public Administrative Employees- Public and Civil Servants) Τμήμα Α', Κεφάλαιο Α, Άρθρο 106- 107/2015 (Section Α', Chapter Α, Article 105 & 106/2015). Retrieved on 30.08.2020 from the internet: [https://www.ypes.gr/wp-content/uploads/2019/09/20150721\\_kodikas\\_katastasis\\_dimosion\\_ypallilon.pdf](https://www.ypes.gr/wp-content/uploads/2019/09/20150721_kodikas_katastasis_dimosion_ypallilon.pdf)
- Hangreaves, D. J. & North, A.C. (1999). The Functions of Music in Everyday Life: Redefining the social in music psychology. *Psychology of Music*, 27(1), 71-83, <https://doi.org/10.1177/0305735699271007>.
- Huss, E. & Sela-Amit, M. (2018). Art in Social Work: Do we really need it? *Research on Social Work Practice*. SAGE. DOI: 10.1177/104973151774599
- Hyttinen, K. (2017). *Project Management Handbook*. Laurea Publications.
- Instant Opera Study Guide. Retrieved from Google on 16.01.2020. <https://www.azopera.org>
- International Federation of Red Cross and Red Crescent Society (2011). *Project/programme Monitoring and Evaluation (M & E) Guide*. [www.ifrc.org](http://www.ifrc.org)
- Kampf, E. (2012). Perspective: Getting more out of your CCP: How to set SMART goals. Ontario College of Social Workers and Social Service Workers.
- Karjalainen, A. L. (2019). *Luovan Toiminnan Työtavat: Käsikirja Sosiaali- ja Terveysalalle*. PS- Kustannus.
- Kim, S. H. & Ko, D. (2007). Culture and Self-expression. University of California, Santa Barbara
- Latham, G. & Locke, E. (1991). The Academy of Management Review: a theory of goal setting and task performance. Retrieved from Research Gate. doi: 10.2307/258875

- Lexico.com (2020). Powered by Oxford. Retrieved from the internet on 31.05.2020.
- Martin, V., Charlesworth, J. & Henderson, E. (2010). *Managing in Health and Social Care. Routledge 2<sup>nd</sup> Edition*. London.
- Mellor, L. (2013). An investigation of singing, health and well-being as a group process. *Music Ed.* 2013 30:2, 177–205 Copyright C Cambridge University Press 2013 doi:10.1017/S0265051712000563
- Merriam-Webster (2020). Retrieved from the internet on 31.07.2020: <https://www.merriam-webster.com/dictionary/>
- Miettinen, S. (2018). Photo as an empowering method for supporting welfare of the mind. XAMK Development (2018). *The Viewpoints on Art-based Work: Art-based methods in social, youth, health, and therapeutic work*. South-Eastern Finland University of Applied Sciences in collaboration with St. Petersburg State Institute of Psychology and Social Work. Retrieved from Theseus on 31.05.2020: Theseus.fi ISSN 2489-3102 (ebook).
- Mihelaki, E. (2016). The development of the bodily-kinesthetic intelligence through creative dance for preschool students. *Journal of Educational and Social Research*. Vol.6. No.3, p 23. Doi:10.5901/jesr.2016.v6n3p23. <https://pdfs.semanticscholar.org/>
- Mirzakhani-Moghaddam, M. & Abdallah, J. (2018). *Music Intervention as a Tool for Well-Being: A Pilot Project at a Family Group Home for Unaccompanied Minors*. (Thesis, Diaconia University of Applied Sciences. Degree Programme in Social Services). Retrieved from: Theseus.fi
- Murrock, C. J. & Higgins P.A. (2009). The theory of music, mood and movement to improve health outcomes. Discussion Paper. *Journal of Advanced Nursing*. 65(10), 2249-2257. <https://doi.org/10.1111/j.1365-2648.2009.05108.x>.
- Northwestern University (2010). Neuroscience of Music: How music enhances learning through Neuroplasticity. Retrieved from: Neuroscience News <https://neurosciencenews.com/neuroscience-music-enhances-learning-neuroplasticity/>
- NOTES (2015). National Opera Teacher and Educator Source. Retrieved on 24.01.2020 from the internet. <https://operaamerica.org>
- Product Plan. Product Design. Retrieved on 23.10.2020 from [www.productplan.com](http://www.productplan.com)
- Resnik, D. B. (2011). What is Ethics in Research & Why is it Important? Retrieved on 30.08.2020 from <https://www.veronaschools.org/>

- Rice, E., Petering, R., Stringfellow, E. & Craddock, J. B. (2017). *Innovations in Community-based and Interdisciplinary Research: A network perspective on innovation in social work science*. Retrieved from Sage Publications.
- Schäfer, T., Sedlmeier, P., Städtler, C. & Huron, D. (2013). The Psychological Functions of Music Listening. U.S. National Library of Medicine. National Institutes of Health. *Frontiers in Psychology* vol. 4. <http://doi.org/10.3389/fpsyg.2013.005.11>
- Silber, L. (2005) Bars Behind Bars; The impact of a women's prison choir on social harmony. *Music Education Research*, 7, 251–272.
- The Aboriginal Healing Foundation (2012). *Dancing, Singing, Painting and Speaking the Healing Story: Healing through creative arts*. Aboriginal Healing Foundation. ISBN 978-0-9881274-1-8 Retrieved on 21.10.2020 from [www.ahf.ca](http://www.ahf.ca)
- The National Association of Social Workers (2017). Code of Ethics. Retrieved on 14.02.2020. <https://www.socialworkers.org/about/ethics/code-of-ethics/code-of-ethics-english>
- The Norwegian National Research Ethics Committee (2016). *Guidelines for Research Ethics in the Social Sciences, Humanities, Law and Theology*. Oslo. Retrieved from: [Tenk.fi/en](http://Tenk.fi/en)
- The University of Illinois (2014). *Urbana Campaign: Participatory methods and tools for extension*. Available at [www.meas-extension.org/tip-sheets](http://www.meas-extension.org/tip-sheets)
- The University of Yale. *Music and Social Action Course: Barenboim and the West-Eastern Divan Orchestra (Video)*. Retrieved on October 2020 from Coursera U.S.
- Trapesa-Filoksenia ry (2020). Retrieved from the internet on 31.05.2020. [Trapesa.com](http://Trapesa.com)
- Tzanakaki, I. (2017). Notes about opera and psychoanalysis. Published in *Vestigia, Journal of the International Network of Psychotherapeutic Practice*. Vol. 1. No.1
- Uhlig, S. (2006). *Authentic Voices- Authentic Singing: A multicultural approach to vocal music therapy*. Gilsum, NH: Barcelona Publishers
- United Nations Development Programme (2009). *Handbook on Planning, Monitoring and Evaluating for Development Results*. UNDP. <http://www.undp.org/eo/handbook>

Unsplash (2010). Photos for everyone. Retrieved from the internet on 17.09.2020.

<https://unsplash.com/>

- Vlada, B., Dmitrieva, N., Forstner, M., Hokkanen, L., Hänninen, A. K., Ikkonen, T., Ipatov, A., Ivanova, P., Kaiumova, R., Kleimola, P., Konachuk, S., Kuskov, D., Kuzmenkova, L., Lautta, K., Miettinen, S., Mimi, M., Mishina, I., Owens, A., Pletnev, A. V., Pässilä, A., Rahikainen, P., Selin, T., Shishkina, A., Shishigina, T., Silvola, K., Slavskaia, A., Suikkanen-Malin, T., Toivonen, V., Turunen, T., Tähti, T. & Vapalahti, K. (2018). XAMK Development: The Viewpoints on Art-based Work: Art-based methods in social, youth, health, and therapeutic work. South-Eastern Finland University of Applied Sciences in collaboration with St. Petersburg State Institute of Psychology and Social Work. Introduction p.3. Retrieved from Theseus on 31.05.2020. Theseus.fi ISSN 2489-3102 (ebook).
- Webb, R. A., Heller, T. H., Benson, B. C. & Lahav, A. (2015). Mother's voice and heartbeat sounds elicit auditory plasticity in the human brain before full gestation. Published in the Journal: *Proceedings of the National Academy of Sciences of the United States of America*. Retrieved 10.03.2019 from <https://www.pnas.org/content/112/10/3152>
- Welsh, G., Himonides, E., Saunders, J., Papageorgi, I. & Sarazin, M. (2014). Singing and Social Inclusion. *Frontiers in Psychology*. Retrieved from: ResearchGate.net on 31.05.2020 in [https://www.researchgate.net/publication/264793326\\_Singing\\_and\\_social\\_inclusion](https://www.researchgate.net/publication/264793326_Singing_and_social_inclusion)

APPENDIX 1. VOICE ACTIVITIES GUIDEBOOK

# VOICE ACTIVITIES

## Social Services

Ioanna Tzanakaki  
Helsinki  
2020





# VOICE ACTIVITIES

## Social Services



**Ioanna Tzanakaki**

Helsinki, 2020

## **Voice Activities**

Ioanna Tzanakaki  
Helsinki  
2020

Photographers of the cover page (names or nicknames): Toa Heftiba (larger image on the top of the page), Duy Pham (image on the left), Chang Duong (the image placed on the right side of the page).

All photos used in the guidebook are taken from Unsplash (2020).

## About the guidebook

Throughout my years as a music teacher in primary schools in Greece and as a Greek language teacher in Finland, I had to find ways to approach my pupils. Many of my students did not speak Greek or English, and I did not speak any Finnish or their native language. During my practical placement, in social services, at a non-profit organization, I had to think of fresh ideas to communicate with my clients as well as with other interns working in the organization. For all these situations that verbal communication was difficult, there was always the path of non-verbal communication, available—this was the beginning of implementing the voice activities of this guidebook.

Sometimes, the voice activities can be used to bond a group. Other times they are used as warm-ups while other times they are used for fun and joyful moments as part of well-being and mental health activities. The facilitator can apply some simple body warm-ups before implementing the voice activities to create a warm and encouraging environment.

The benefits of these activities are plenty: they stimulate and energize the body and the senses, they are funny and joyful, they help emotions to be expressed, they also help the members to connect through common experiences or exchange cultural and personal elements. They are inclusive and help the participants to practice their active listening. Learning social skills is an additional way for encouraging the members of the group to express themselves in empathetic ways and reduce stress by increasing playfulness.

The main benefit is that this guidebook and its voice activities can be used by people with limited or no prior studies in music or singing. The guidebook comes with detailed instructions for the implementation of every voice activity. It gives possible variations while the facilitator is encouraged to adjust and alter the activities

according to the context or the general “mood” or needs of the group. It should be indicated that during the activities, we do not examine the knowledge in singing, register, quality, pitch or tone of the voice.

It is recommended for the facilitator to participate in voice activities as much as possible. At the same time, the facilitator should be firm in keeping the time, announce the rules of the activities before starting them and be flexible enough to inspire the members of the group to be creative and expressive.

This guidebook was written mainly for social services work. However, it can be useful in other fields as well, like in music therapy, education, counselling, in corporate environments and different contexts.

Before starting any activities, it is essential for a welcoming environment to be established, where each participant will feel safe. Some rules that considered to be critical in the period of coronavirus are the hygiene practices that include washing hands before starting or the use of disinfectants, or the use of masks and other items.

I hope you find the activities useful for your work.

Ioanna Tzanakaki

## **Additional notes for the facilitator**

It is recommended that the facilitator should explain the rules of the group with clarity right from the beginning. Some of these rules are freedom of expression, non-violence, non-discriminatory and the inclusive and respectful attitudes by the participants. It is essential to be discussed from the beginning that any judgement of the voice abilities should be avoided.

Another issue that can be challenging is that very often, “difficult” emotions may evoke from the group. Although understandable, it may be a challenging moment for the group and the facilitator. The facilitator should stay present, encouraging the group to be empathetically open, asking relevant questions if needed and listening to what it is said. At the end of every voice activity session, it is recommended for each member of the group to have enough time to reflect on the process and share their experience and emotions.

As time passes, the members of the group tend to bond more. Sometimes this leads to feelings of sadness and grief as the closing of the groupwork is near. It is recommended for the facilitator to allow these feelings to be expressed and shared. A right way for the facilitator to prepare mentally the members about the ending of the groupwork, is to announce the upcoming closing of the process long before the session ends.

After debriefing and reflecting, the facilitator may give time for the implementation of a short “ritual” before the releasing of the group. It is better if the facilitator asks each member of the group for verbal consent for implementing the ritual at the end of the cycle or the session. It is advisable for the facilitator to participate in the closing ritual, as well.



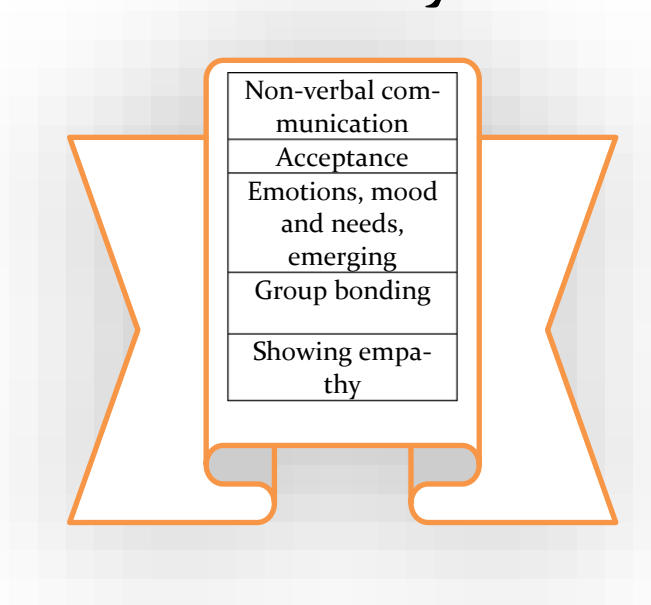
Photo credit: Mike Erskine (Unsplash, 2020).

# VOICE ACTIVITIES



Photo credit: Anthea Black (Unsplash, 2020).

## *I listen to you*



Duration: 30-40 mins

For a group or 1 to 1

*Guidelines of the activity:*

**1<sup>st</sup> stage (2 mins):** the group makes a circle. All members are closing their eyes.

**2<sup>nd</sup> stage (2-3 mins):** while in silence, each member focuses on the breathing of the person sitting on their right side, trying to synchronize their breathing with them

**3<sup>rd</sup> stage (1 min):** one member of the group sings a melody that reflects their emotions in here and now. It can be a known song or an improvisation- with or without words, as long it depicts the mood and feelings of that person.

**4<sup>th</sup> stage (1 min):** when the “singer” finishes singing, the group starts to show that they listened to the emotions/needs/mood of the “singer” paraphrasing by singing spontaneously with empathy towards the “singer”, a song that matches the emotions/needs/mood of the “singer”- without any previous preparation.

**5<sup>th</sup> stage:** the person sitting on the right hand, becomes the “singer” and this continues until all members have sung their song.

**6<sup>th</sup> stage (20 mins):** discussing/reflecting/debriefing/sharing.

***Notes for the facilitator:***

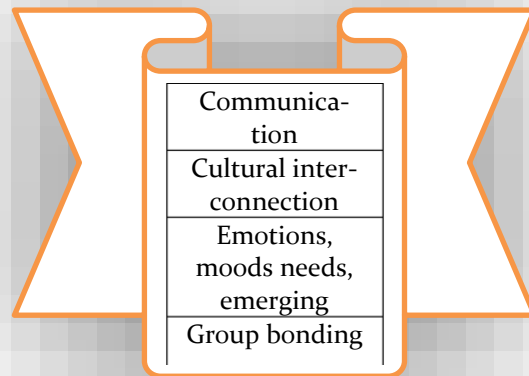
- the same activity can be implemented in couples, or if it is not in a group context, it can be done between the social services professional and the client



Photo credit: Jason Rosewell (Unsplash, 2020).



# Songs from home



Duration: 1-2 hours

For a group

*Materials:* many LED candles, batteries for the LED candles, beverages, items that will create a warm and welcoming atmosphere. Copies of songs (see the notes for the facilitator)

*Recommendation:* for groups with members that know each other already.

*Guidelines of the activity:*

**1<sup>st</sup> stage (5 mins):** the group makes a circle sitting on the floor/ground or low seats. We may lower or turn off the lights. In the centre of the circle, we light the LED candles and create an atmosphere of union and bond

**2<sup>nd</sup> stage (2-3 mins):** with eyes open or closed and while in silence, each member focuses on the breathing of the person sitting on their right side, trying to synchronize their breathing with them

**3<sup>rd</sup> stage (3 mins/person):** one member starts to talk about their culture and the customs and beauties of their country.

**4<sup>th</sup> stage (1-2 mins):** the person makes a short introduction of the song and its context.

**5<sup>th</sup> stage (2-3 mins):** the person starts to sing the song. If there are other people from the same culture knowing the song, they can sing it together with the “singer.”

**6<sup>th</sup> stage:** the person sitting on the right hand, becomes the next “singer” and this continues until all members that are willing to sing, have sung their song.

**7<sup>th</sup> stage (20 mins):** discussing/reflecting/debriefing/sharing.

Some questions of the facilitator to the group members:

***Notes for the facilitator:***

- this activity can be implemented as an indoor or outdoor activity
- the materials can be altered depending on the age of the participants and the context
- the songs can be agreed beforehand, so the facilitator may print photocopies of the lyrics and short information about the songs and can distribute the printed copies to all the members
- Variation: the group can agree to choose some songs beforehand. They will have them printed and will distribute the copies to every member of the group and “teach” them in elementary steps and ways (e.g. they can focus on “teaching” the refrain or can hum only the main melody) how to sing a small part of the songs all members together (in unison)

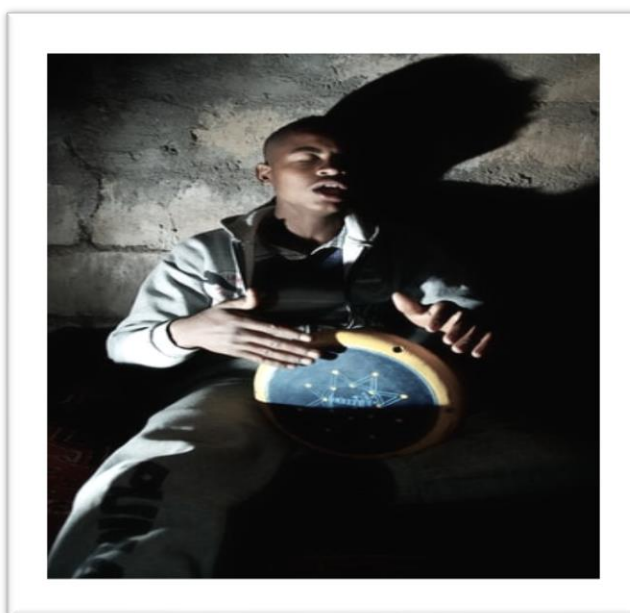
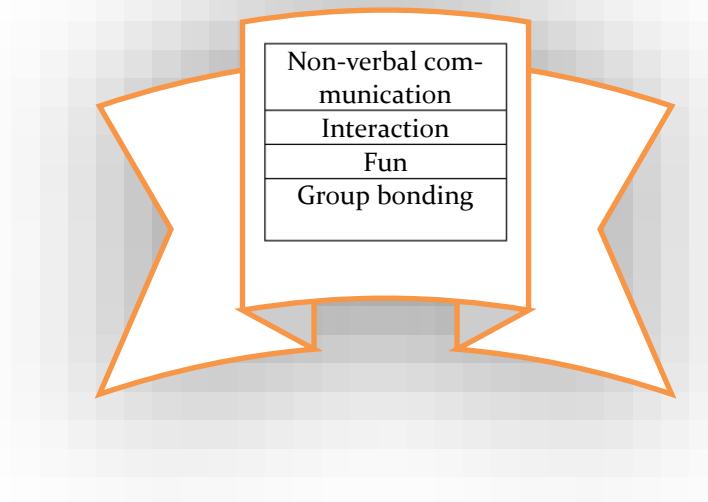


Photo credit: Hatim Belyamani (Unsplash, 2020).

# Vocal pantomime



Duration: 30 mins- 1 hour

For a group or groups

*For more than one groups or for a bigger group that can be divided into smaller groups*

*Guidelines of the activity:*

**1<sup>st</sup> stage (5 mins):** we divide the group/groups

**2<sup>nd</sup> stage (4 mins):** the 1<sup>st</sup> group has a short meeting to choose a story (fairytale, or real or imaginary story)

**3<sup>rd</sup> stage (3 mins):** one member of the group starts to say aloud the story

**4<sup>th</sup> stage (1 min):** when the story finishes, the 1<sup>st</sup> group chooses another group to depict vocally the story they just told

**5<sup>th</sup> stage (3 mins):** the group that was selected has 3 minutes for a short meeting to figure out how to do the task

**5<sup>th</sup> stage (5-10 mins):** the group that was chosen should depict the story vocally ***but without using any words or phrases or make any intensive body movements***. They can express and illustrate the story **only with their voice!** They can sing, shout, whisper, make voice effects, beatbox, and other vocal or singing ways.

**6<sup>th</sup> stage (20 mins):** the game continues with the other groups if any.

**7<sup>th</sup> stage (20 mins):** discussing/reflecting/debriefing/sharing.

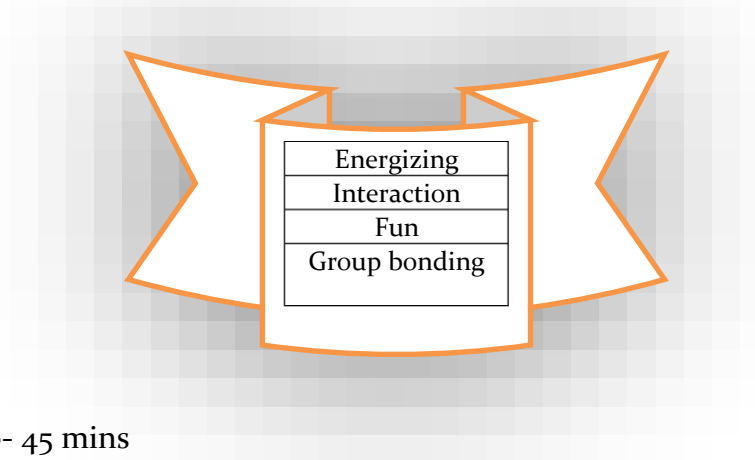
***Notes for the facilitator:***

- the facilitator should coordinate the whole process with clarity and precision



Photo credit: Kelly Sikkema (Unsplash, 2020).

# No, consonants, please!



Duration: 30- 45 mins

For a group

*Materials: a list of well-known songs with their lyrics*

*Copies of the list for each person*

*Guidelines of the activity:*

**1<sup>st</sup> stage (2 mins):** the list of the songs is distributed to each member of the group

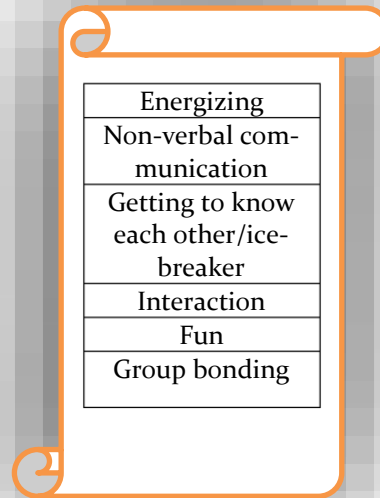
**2<sup>nd</sup> stage (2 mins):** the first person that starts, should read aloud the lyrics of a song *without any consonants*. Only the vowels.

**3<sup>rd</sup> stage (5 mins):** the group should try to guess the song and sing it in its normal form

**4<sup>th</sup> stage:** the next person, continues

**5<sup>th</sup> stage (20 mins):** discussing/reflecting/debriefing/sharing.

## *In the circle*



Energizing
Non-verbal communication
Getting to know each other/ice-breaker
Interaction
Fun
Group bonding

Duration: 30 mins

For a group

*Guidelines of the activity:*

**1<sup>st</sup> stage (2 mins):** the group makes a circle. All members are standing up.

**2<sup>nd</sup> stage (2-3 mins):** while in silence, each member focuses on the breathing of the person sitting on their right side, trying to synchronize their breathing with them

**3<sup>rd</sup> stage (1 min):** one member of the group goes to the centre of the circle.

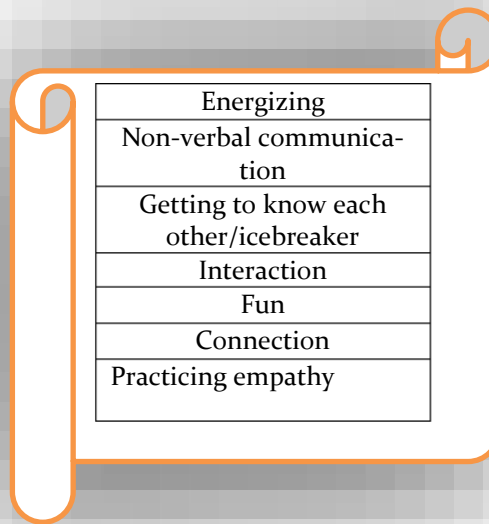
**4<sup>th</sup> stage (1 min):** the person standing in the centre, makes some moves or dances and at the same time sings and makes vocal sounds

**5<sup>th</sup> stage (1 min):** the group tries to imitate as precise as they can, the moves and the voice of the person in the centre

**6<sup>th</sup> stage:** next person continues to the centre of the circle, and the process continues

**7<sup>th</sup> stage (20 mins):** discussing/reflecting/debriefing/sharing.

# Mirroring



Energizing
Non-verbal communication
Getting to know each other/icebreaker
Interaction
Fun
Connection
Practicing empathy

Duration: 30 mins

For a group or 1 to 1

*Guidelines of the activity:*

**1<sup>st</sup> stage (3 mins):** for the implementation of this activity we need couples (row A and row B standing opposite to each other)

**2<sup>nd</sup> stage (1 min):** while in silence, the members of the rows look at their partner's eyes at the opposite row, for 1 minute.

**3<sup>rd</sup> stage (1 min):** the members of row A are making sounds with their voice, singing, beatboxing and other vocal effects

**4<sup>th</sup> stage (1 min):** their partners at row B try to produce the same sounds

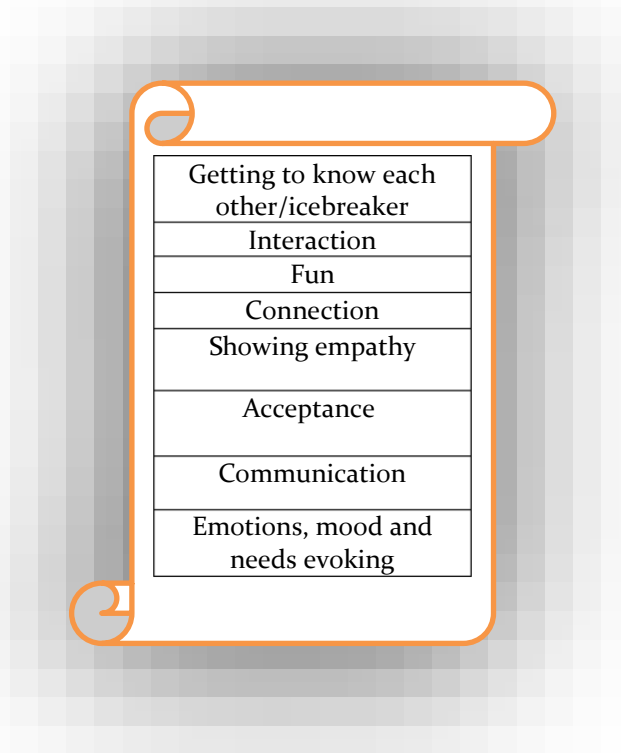
**5<sup>th</sup> stage (1 min):** the rows switch their roles

**6<sup>th</sup> stage (20 mins):** discussing/reflecting/debriefing/sharing.

*Notes for the facilitator:*

- the facilitator should keep the time

## You talk- we sing



Duration: 35 mins

For a group

*Guidelines of the activity:*

**1<sup>st</sup> stage (5 mins):** a member of the group shares an incident that happened recently in their life. The person shares the emotions that emerged at the moment of the experience and the feelings that the person feels during narrating. The other members of the group listen to the person carefully

**2<sup>nd</sup> stage (2-3 mins):** the group finds a place to decide the way to express what they heard (some tips: they can choose to sing, rap, do the beatbox, only vocal sounds, sing a well-known song that refers to the incident of the member, the group may want to use some everyday items or their body parts as percussions along with voice)

**3<sup>rd</sup> stage (3 min):** the group is singing/vocalizing/produce sounds of what they heard by the member that shared the story. The goal is to express through voice what they heard with ultimate clarity and intending to show empathy and acceptance to the member.



**4<sup>th</sup> stage (1 min):** the facilitator asks the member if what the group produced is close to the member's story

**5<sup>th</sup> stage (3 mins):** the facilitator asks the member to share their emotions in the here and now

**6<sup>th</sup> stage (20 mins):** discussing/reflecting/debriefing/sharing.

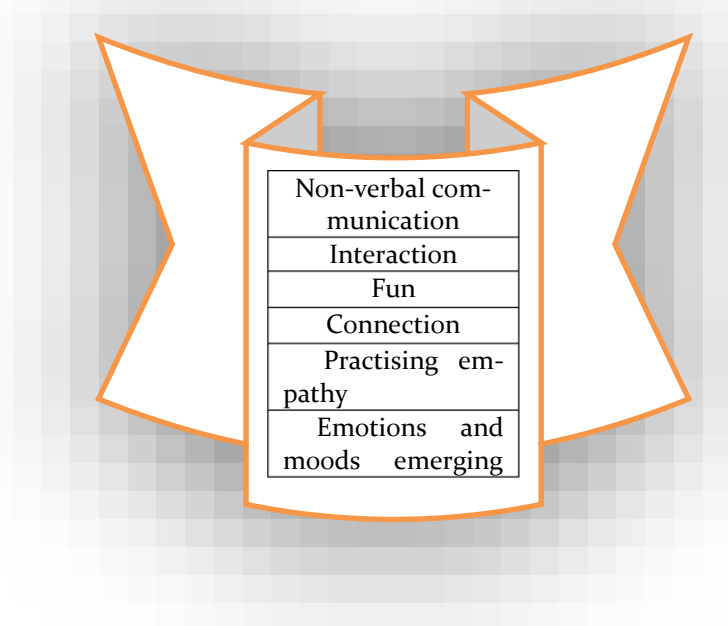
***Notes for the facilitator:***

- the facilitator should guide every stage of the process with clarity



Photo credit: Soundtrap (Unsplash, 2020).

## *The long note (tenuto)*



Duration: as long as it takes

The facilitator in the role of a “conductor” with a group or the facilitator and one person

*Guidelines of the activity:*

**1<sup>st</sup> stage (1 min):** the group is in the circle. Standing or sitting or sitting on the ground.

**2<sup>nd</sup> stage (2-3 mins):** members of the group are closing their eyes. While in silence, each member focuses on the breathing of the person sitting on their right side, trying to synchronize their breathing with them

**3<sup>rd</sup> stage:** the members of the group open their eyes. The facilitator starts singing one steady tone (*tenuto* in musical terminology) as long they can (cutting it only to breath and continue to sing the same tone after)

**4<sup>th</sup> stage:** the facilitator when feels comfortable, and while he/she sings the long steady tone, gives the turn to her/his next person to add a new long and continuous **DIFFERENT** tone **UPON** the already existed tone of the facilitator’s.

**5<sup>th</sup> stage:** the facilitator continues to sing her/his long and steady tone (and only cuts to breath). Along with the long and continuous tone of the next person when

the facilitator feels comfortable enough he/she can show one more person that will add another long, steady and **DIFFERENT** tone on the existed tones. This process continues until all members of the group will sing their different, long and continuous tones **BUILDING** upon the previous tones. As a result, we hear a small vocal ensemble.

**6<sup>th</sup> stage:** when the facilitator feels comfortable enough, he/she can make a distinctive move with her/his hand (the different hand gestures should be agreed before starting the activity). In this way, the facilitator shows that it is the time for all the members of the group to change their tones to different ones (as long as they are not the same tones as the person next to each other). This process can go on as long as they all wish!

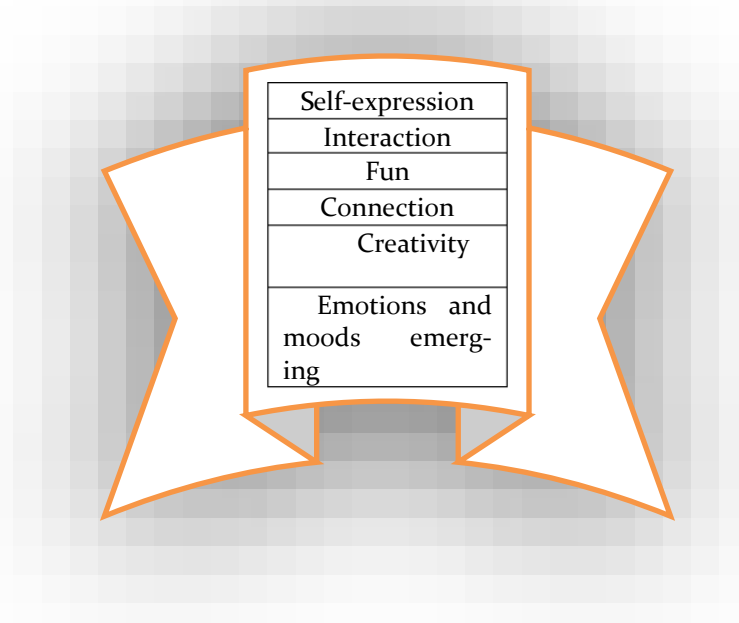
**7<sup>th</sup> stage:** discussing/reflecting/debriefing/sharing.

***Notes for the facilitator:***

- the facilitator will adjust the changes according to her/his intentions and comfort
- the facilitator should guide every stage of the process with clarity
- 1<sup>st</sup> Variation: the facilitator can exchange his/her position and another group member could become the “maestro- facilitator.”
- 2<sup>nd</sup> Variation: instead of a group, this exercise can also be implemented between the facilitator and one person. The tones then should change in a fast pace than in the group context.
- 3<sup>rd</sup> Variation: after doing the same exercise many times with the same group, all members may keep their eyes closed. They should attempt to feel each change of the tone **WITHOUT HAVING TO LOOK AT THE HAND GESTURES OF THE FACILITATOR**, they will just listen and mostly feel each other, and this usually leads to a deeper connection and synchronization. The members should change their tones

spontaneously without any sign. Then usually it comes the moment that the song sounds vibrational, moving, touching, emotional and profound.

# Let's create our opera!



Duration: 1-1,5 hours

Facilitator in the role of the “director” and a group with members ready to take different roles in the opera

A similar activity as a project was taken place with success in the 4<sup>th</sup> of March 2020 in a non-profit organization in Espoo, called Trapesa-Filoksenia ry. This opera project was organized and implemented with a group of four peer students from Diaconia University of Applied Sciences for the module of Project Management and Innovation.

For the needs of this booklet and the use of the activity by professionals without prior knowledge in music or singing, I have adjusted the activity in its simplest form

*Materials and preparation:*

1. Copies of a well-known fairytale in the form of scenario (with dialogues). It can be prepared in an earlier stage by the group
2. A simple and funny phrase that the group will work upon it (e.g., “I hate Mondays”, “how many days till Friday?” or other funny phrases)

*Guidelines of the activity:*

LEVEL A:

**1<sup>st</sup> stage (1 min):** everybody stands up.

**2<sup>nd</sup> stage (5 mins):** Each member of the group is saying the funny phrase (see in “materials and preparation”) in a different way, for example, one member is shouting it, another member whispers it, another is making it sound comically and so on

**3<sup>rd</sup> stage (3-5 mins):** each member sings the funny phrase in their way and style

**4<sup>th</sup> stage (5 mins):** the facilitator leads with suitable and precise hand- gestures the group members to sing the phrase louder or lower or sweet, or slow or fast

SHORT BREAK

LEVEL B:

Discussion in a circle. The conversation could include the fairytale, the main characters, the personality traits of the characters, their emotions, the emotions of the members of the group, their personal stories connecting with the fairytale, cultural differences and variations, connections and power dynamics between the characters of the fairytale and any topic that could be discussed.

LEVEL C:

Discussion about the division of the roles amongst the members of the group

LEVEL D:

The members of the group hold in their hands the printed copies of the fairytale scenario.

The goal is to sing **EVERYTHING**. Do not “stick” to the scenario (by this moment the scenario is called a *libretto*) and improvise and add own elements according to the moment, context and creative mood

Note: *libretto* is the text of an opera or an operetta according to the Encyclopaedia Britannica (2020).

LEVEL E:

Discussing/reflecting/debriefing/sharing.

***Notes for the facilitator:***

- the whole process should be flexible, and the top priority is for the participants to express themselves creatively and be able to open up
- there are many ways for this activity to be done: with costumes and makeup, with preparation so the participants may learn the libretto by heart, it can also be done in collaboration with a musician and with accompaniment with a musical instrument, at a stage as a performance
- it is advised for some meetings with the group, to be organized beforehand. Thus all the details can be discussed and planned so the preparations can take place before the start of the main rehearsal
- with suitable planning, the opera can be presented to a small audience

For further research about how to create your operas, please see in the references of this booklet

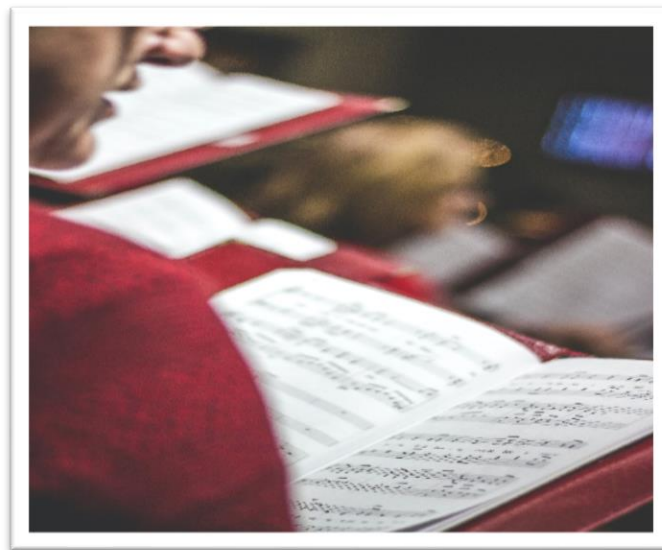


Photo credit: David Beale (Unsplash, 2020).

## Interesting references that inspired my work or used in this guidebook

- Arhontaki, Z. & Filippou, D. (2003). *205 Βιωματικές Ασκήσεις για Εμφύχωση Ομάδων Ψυχοθεραπείας, Κοινωνικής Εργασίας, Εκπαίδευσης*. Εκδόσεις Καστανιώτη.
- Diak, Diaconia University of Applied Sciences. Retrieved on 17.11.2020 from <https://www.diak.fi/en/diak/>
- Encyclopaedia Britannica (2020). Retrieved on 18.07.2020 from the internet: <https://www.britannica.com/art/libretto>
- Giaever, F., Vaag, J. R. & Wennes, G. (2016). Choral Singing as an Arts-based Organizational Intervention: A qualitative study of employees' experiences. *Arts & Health*, 9, 26-41
- Go Classical for Kids (2016). Retrieved on 24.01.2020. <http://classicalkusc.org>
- Gothoni, R. (2018). Ethical Principles in Exploratory and Developmental Work. Retrieved from: <http://libguides.diak.fi/>
- Hangreaves, D. J. & North, A.C. (1999). The Functions of Music in Everyday Life: Redefining the social in music psychology. *Psychology of Music*, 27(1), 71-83, <https://doi.org/10.1177/0305735699271007>.
- Hyttinen, K. (2017). *Project Management Handbook*. Laurea Publications.
- Instant Opera Study Guide. Retrieved from Google on 16.01.2020. <https://www.azopera.org>
- Lexico.com (2020). Powered by Oxford. Retrieved from the internet on 31.05.2020.
- Northwestern University (2010). Neuroscience of Music: How music enhances learning through Neuroplasticity. Retrieved from: Neuroscience News <https://neurosciencenews.com/neuroscience-music-enhances-learning-neuroplasticity/>
- NOTES (2015). National Opera Teacher and Educator Source. Retrieved on 24.01.2020 from the internet. <https://operaamerica.org>
- Rice, E., Petering, R., Stringfellow, E. & Craddock, J. B. (2017). *Innovations in Community-based and Interdisciplinary Research: A network perspective on innovation in social work science*. Retrieved from Sage Publications.
- The Norwegian National Research Ethics Committee (2016). *Guidelines for Research Ethics in the Social Sciences, Humanities, Law and Theology*. Oslo. Retrieved from: [Tenk.fi/en](http://Tenk.fi/en)
- Trapesa-Filoksenia ry (2020). Retrieved from the internet on 31.05.2020. [Trapesa.com](http://Trapesa.com)
- Unsplash (2010). Photos for everyone. Retrieved from the internet on 17.09.2020. <https://unsplash.com/>
- Welsh, G., Himonides, E., Saunders, J., Papageorgi, I. & Sarazin, M. (2014). Singing and Social Inclusion. *Frontiers in Psychology*. Retrieved from: ResearchGate.net on 31.05.2020 in [https://www.researchgate.net/publication/264793326\\_Singing\\_and\\_social\\_inclusion](https://www.researchgate.net/publication/264793326_Singing_and_social_inclusion)





Photo credit: Ryk Naves (Unsplash, 2020).



Photo credit: Levi Guzman (Unsplash, 2020).