



BACKSTAGE DIARY

**BEST PRACTICE GUIDE ON MUSIC
FOR INCLUSION AND ACTIVE CITIZENSHIP**



MUSIC IN YOU



MUSIC FOR INCLUSIVE YOUTH PARTICIPATION

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CONTEXT

Music in YOU is a European Erasmus+ project dedicated to exploring how music and the arts can become powerful tools for social inclusion, intercultural dialogue, and active citizenship. The initiative brings together six partner organisations from France, Italy, Spain, Germany, Hungary, and Poland, all sharing the conviction that artistic practice can inspire personal growth, strengthen communities, and create bridges between young people of diverse backgrounds. The project particularly targets young people who are NEETs (Not in Education, Employment, or Training), as well as students and youth from fragile contexts. These young participants, often facing challenges related to marginalisation, lack of opportunities, or limited access to cultural life, are at the centre of this initiative.

By engaging them in artistic workshops, whether through music, theatre, writing, or other creative activities, the project aims to empower them to develop their creativity, self-confidence, and collaborative spirit. Beyond individual transformation, Music in YOU also seeks to foster community engagement. Local workshops organised in each of the six countries serve not only as spaces for artistic experimentation, but also as laboratories of inclusion, where young people can experience solidarity, tolerance, and intercultural understanding.



OUR METHODOLOGY

A BACKSTAGE DIARY WITH NARRATIVE REFLEXIONS AND CREATIVE WORKSHOPS

The storytelling component of Music in YOU focuses on capturing, documenting, and sharing the artistic and human journey of the young participants. Its goal is to organise workshops in each country with young participants and to leave a trace, a set of stories, methods, and emotions that can inspire other educators, youth workers, and cultural organisations across Europe.



This process unfolds in three interconnected stages:

1. The creative practice workshops where ideas and expressions take shape;
2. The narrative diary, a space for reflection and self-expression of the beneficiaries;
3. The collective performance in Madrid, where all journeys converge into a shared European experience.



1. LOCAL WORKSHOPS - LABORATORIES OF EXPRESSION

Across six countries, the local workshops became living laboratories where music met theatre, dance blended with writing, and colours found their place through visual arts.

Each session offered participants a chance to explore creativity in a safe and inclusive environment. The focus was not on performance, but on expression, teamwork, and experimentation.

Youth workers, educators, and artists worked as facilitators rather than instructors. Their role was to guide and encourage, to create conditions where participants could try, fail, and try again, until they found their voice. Every mistake became a step forward, every silence an invitation to listen.

“The young people realised they were capable of learning a skill and giving themselves the means to do so. They started from nothing to be able to play and create together.” - Youth worker, France






2. THE NARRATIVE DIARY - REFLECTING, WRITING, BECOMING

Parallel to the creative practice, the project invited participants to take a step back, to reflect, write, and give shape to their inner voices through the Narrative Diary.

Developed with the writer and poet Eduardo Berti, this diary consisted of seven writing modules: short, poetic exercises designed to connect words with emotions, imagination with experience. Each module opened a small window into the participants' personal world : "I hope...", "I fear...", "If the world had no music...", encouraging them to explore their feelings with honesty and creativity.

Over time, the diaries evolved into a collective voice, a mosaic of stories, drawings, and reflections captured in words and images. Photographs, quotes, and written fragments were gathered to form a "journal within the journal": the emotional counterpart to the artistic practice.



"Writing made me realise that we all feel the same things, just in different ways." - Participant, Italy



3. THE COLLECTIVE PERFORMANCE IN MADRID – SHARING THE STAGE, SHARING THE STORY

The culmination of the Music in YOU journey took place in Madrid, where participants from all six countries met for the first time. This European mobility was not only the highlight of the project but a celebration of diversity and unity.

In Madrid, the young artists rehearsed, exchanged stories, and performed together, combining the music, theatre, dance, and writings they had developed locally. The collective performance became a symbol of what Music in YOU stands for: cooperation across borders, creativity as a common language, and inclusion through shared experience.

Beyond the stage, this event also allowed for deep conversations, friendships, and a sense of belonging to a larger European community. The energy of those days : rehearsals, workshops, laughter, shared meals, and applause, became a living expression of everything that the Backstage Diary seeks to capture.

“During the final performance I felt connected with everyone, even if we didn’t speak the same language. Music made us understand each other.” - Participant in Spain



HOW TO READ AND USE THIS GUIDE

This Backstage Diary has been designed as both a story and a toolbox. It is a report and a resource to be used, shared, and adapted by those who believe in the transformative power of music and creativity.

- As a story, the guide takes you on a journey through the six partner countries, highlighting the voices of young people, the creative processes they engaged in, and the performances they co-created. Each chapter reflects the cultural, social, and educational contexts of the local groups while showing the common thread of music as a vehicle for inclusion.
- As a toolbox, the guide offers concrete inspiration for educators and youth workers. It shares practical methods, workshop structures, and good practices that can be replicated in other contexts. Each section contains not only descriptions of what was done, but also reflections on what worked, what was challenging, and what was learned along the way.
- As a source of inspiration, the guide amplifies the voices of young participants. Through narrative diaries, poetic fragments, and testimonies, you will hear directly from those who experienced Music in YOU. Their words illustrate the emotional, social, and creative impact of the project more vividly than any statistic could.

We invite you to read this guide in the way that suits you best:

- > Educators may go directly to the practical methods and testimonies
- > Policy-makers may look at the broader lessons and conclusions
- > Young readers may recognise their own voices in the narratives and find inspiration for future projects



PART 1 : LOCAL WORKSHOPS IN 6 COUNTRIES







GENERAL INTRODUCTION

Across six countries, the Music in YOU project created a network of local workshops where young people could explore creativity as a path to empowerment, inclusion, and dialogue. Though each partner adapted the activities to their own cultural and social environment, the workshops shared a set of common goals:

1. To give young people a safe, non-judgmental space to discover their own voices and creativity.
2. To use music and the arts as tools for social inclusion, self-confidence, and intercultural understanding.
3. To encourage teamwork, communication, and tolerance through collective artistic practice.
4. To produce artistic content : songs, performances, texts, visual pieces, that reflects both individual expression and collective collaboration.

The diversity of approaches enriched the overall project. Some workshops focused on music, combining instruments, percussion, and voice. Others explored theatre, dance and movement, helping participants to embody stories and emotions. The narrative diaries introduced writing and poetry, enabling participants to articulate feelings, hopes, and fears. In some contexts, visual arts were integrated, such as mask-making, adding a tangible and symbolic dimension to the performances.

The profiles of participants were equally diverse, reflecting the inclusive spirit of Erasmus+. In some countries, the groups involved NEETs, young people not in education, employment, or training, often facing fragile socio-economic conditions. Elsewhere, the workshops engaged high school students, who discovered new forms of self-expression and collective creation. Other groups included young adults aged 16-25, with varied backgrounds: aspiring musicians, amateur actors, or young people with no prior artistic experience.

What all these young participants had in common was a willingness to try, to experiment, and to create together. Through their differences, of age, gender, experience, and culture, they discovered the unifying force of music and art. This section of the Backstage Diary shares their journeys, country by country, illustrating both the richness of local contexts and the shared European commitment to inclusion through creativity.

FRANCE – LABA : MUSIC AS A LANGUAGE OF INCLUSION

CONTEXT AND PARTNERS

In France, Music in YOU was coordinated by Le LABA in partnership with Larsène, a cultural and musical school based in Bordeaux. The workshops brought together young women from diverse backgrounds, students, aspiring musicians, and first-time learners, united by a curiosity for sound and collective creation. The aim was to use music not as a technical discipline but as a social language, helping participants explore self-expression, cooperation, and confidence. Over the months, the group evolved into a small sisterhood where music became a tool for connection and mutual understanding.

WORKSHOPS AND ACTIVITIES

The first sessions began at Larsène under the guidance of Nicolas, Alexis and Margot, who created a welcoming and playful environment. Participants experimented with rhythm, percussion, and improvisation, learning to listen to one another and to build a shared groove from individual contributions. Using drums, guitars, keyboards, and small percussion instruments, they composed short pieces based on repetition and dialogue rather than formal notation.

Later, writer Eduardo Berti introduced the Narrative and Poetic Journal, offering moments of reflection between rehearsals. Participants wrote about how music made them feel, what they feared or hoped for, and how collaboration changed their perception of themselves and others. Each meeting wove together sound, rhythm, and words, a blend of energy and introspection.

“They started from nothing to be able to play and create together.”

Youth worker, France

CREATIVE PROCESS AND PEDAGOGICAL METHODS

The French approach was rooted in non-formal education, where experimentation took precedence over theory. Rather than teaching scales or scores, facilitators encouraged participants to find their own rhythm, using their bodies, voices, and instruments as expressive tools. The pedagogy focused on active participation, peer learning, and creative trust. Mistakes were embraced as steps in the process, opportunities to listen, adjust, and grow. Over time, this playful structure evolved into a co-created composition combining spoken word, improvised rhythm, and movement. The educators observed that the young people's self-confidence grew with every session, as they realised that music could be made from emotion and attention rather than technical mastery.

NARRATIVE DIMENSION

Writing sessions with Eduardo Berti gave the participants space to pause and articulate their inner journey. Guided by prompts like “I hope... I fear...” or “If the world had no music...”, they began to see music as a reflection of emotion and identity.

“Music helps peace because it goes beyond languages, religions, beliefs, and differences.”

Participant, France

The diaries revealed how the group moved from shyness to shared voice. Their writings often mirrored their musical process, fragments of rhythm, repetition, and contrast. For many, this was the first time they had expressed themselves creatively through words, discovering that writing and music share the same pulse.



THE YOUNG VOICES

Throughout the sessions, participants described the workshops as liberating. They spoke of overcoming fear, learning to listen, and feeling part of something larger than themselves.

“At first I didn’t dare to play loudly, but then I realised that everyone was listening to me.”

“The best moments were when we laughed after getting lost in rhythm, it meant we were really trying together.”

For these young people, music became a space of trust, a way to express what is often left unsaid in daily life.



YOUTH WORKER PERSPECTIVE

The educators from le LABA and Larsène observed the group’s transformation closely.

“Some arrived afraid to make mistakes. By the end, they were proposing their own rhythms and lyrics.”

They highlighted the importance of patience and progressive structure: starting with improvisation games to release tension, then moving toward co-creation. The facilitators emphasised that the pedagogical value lay in collective learning, where everyone contributed regardless of level. The integration of Berti’s writing exercises further deepened the process, turning musical experimentation into personal reflection.



HIGHLIGHTS AND OUTCOMES

By the end of the workshops, the French group had developed an original creation combining self-written lyrics with an electro-rock atmosphere, blending voice, rhythm and collective experimentation. Participants showed visible growth in self-confidence, listening skills, and creative autonomy. They learned that art can emerge from simplicity, a beat, a voice, a pause. The workshops also strengthened social cohesion among the group, reinforcing the project's goals of inclusion and emotional literacy.

“It’s not just about playing music; it’s about learning to be together.” - Youth worker, France



Key outcomes include:

- Increased self-confidence and self-expression.
- Development of listening, teamwork, and empathy.
- Discovery of new artistic practices and cultural awareness.
- Strengthened motivation for personal and professional growth.

ARTISTIC GLIMPSES

During the workshops, each young woman began shaping her artistic identity:

- Aria explored the electric guitar and composition.
- Emmanuelle discovered the drums and rhythm.
- Rachida played the bass like a star.
- Melissa found her voice in singing.
- Alice worked on the keyboard and sign language.

Together, they sketched the outlines of a collective piece, part musical, part poetic, that would later evolve during the European mobility in Spain.



ITALY – LA CITTÀ DEL SOLE: VOICES, MASKS, AND THE RHYTHM OF CHANGE



CONTEXT AND PARTNERS

In Italy, Music in YOU was implemented by La Città del Sole (LCDS), a cultural and social organisation based in Calabria. The workshops were held at the LCDS headquarters and in local schools such as Liceo Mazzini in Locri, reaching both teenagers and young adults aged 10 to 25. Participants came from diverse backgrounds: some were musicians or theatre enthusiasts, others had never played an instrument or performed before.

The Italian team's goal was to create a space of expression and equality, where music, theatre, and art could serve as tools for inclusion. From the beginning, one central theme emerged and guided the process, gender equality and the effects of patriarchy on both men and women, explored through creativity, dialogue, and performance.



WORKSHOPS AND ACTIVITIES

Between March and September 2025, the Italian team developed a series of workshops that combined writing, music, movement, and visual creation. Each meeting added a new layer to a collective performance that would later travel to Madrid.

The process began with writing exercises inspired by Eduardo Berti's Narrative and Poetic Journal. Participants wrote freely about identity, fear, and hope. These texts became the foundation for music and theatre scenes. As confidence grew, the group experimented with instruments (piano, harmonica, percussion, guitar), stage improvisations, and handmade props. Step by step, the performance took shape as a dialogue between sound, body, and colour.

CREATIVE PROCESS AND PEDAGOGICAL METHODS

La Città del Sole based its methodology on participatory learning and non-formal education. Rather than separating disciplines, facilitators encouraged participants to explore multiple creative languages, sound, gesture, image, and text, as equal means of expression.

Sessions often began with a discussion on social themes, followed by improvisation and creation. The educators acted as facilitators rather than instructors, guiding participants to translate emotions into artistic form. Every mistake was considered part of the learning process, every hesitation a step toward discovery.

The workshops promoted co-creation and reflection, ensuring that each participant's ideas were valued and incorporated. Through this method, the young people learned that art could be both personal and political, a way to reflect on the world while transforming it.



NARRATIVE DIMENSION

Writing accompanied the entire artistic journey. The Narrative and Poetic Journal offered moments of introspection, helping participants express what might have been difficult to say aloud. Their texts revealed a blend of hope, vulnerability, and courage.

“This experience helped me to open up to others and to see their fragilities and strengths. It was a moment of reflection, but also of complicity.”

The diaries helped turn personal reflection into creative material. Words evolved into dialogues and monologues that were later integrated into the final performance, blurring the line between journal and stage.



YOUNG VOICES

The Italian participants' writings and interviews revealed a generation searching for both identity and equality. Their words carried sincerity and determination:

"I hope that femicides will stop one day."

"I hope to become the best version of myself."

"It was like discovering myself while listening to others."

Many described the workshops as transformative, a space to be seen and heard without judgment. The mix of writing, music, and movement helped them articulate emotions often hidden or silenced.

For them, Music in YOU was a creative project and a personal journey toward empathy and empowerment.



YOUTH WORKER PERSPECTIVE

The educators from LCDS highlighted both the richness and challenges of the process. The diversity of ages and experiences required flexibility and patience, but the energy of the group compensated for every difficulty.

"The hardest part was maintaining focus, not because they weren't interested, but because there were so many ideas. Once the theme and script were defined, the group became unstoppable." - Youth worker, LCDS

They noted that participants developed new skills, not only artistic, but social and emotional. The workshops strengthened teamwork, trust, and critical thinking. Above all, they gave young people the confidence to take creative risks and speak out about sensitive issues.


HIGHLIGHTS AND OUTCOMES

Over six months, the Italian initiative became a living example of how art can drive social change. Participants learned to express emotions through multiple media and to see art as a collective act.

Key results included:

- Enhanced self-awareness and empathy;
- Development of artistic and technical skills (music, theatre, visual arts);
- Improved teamwork and dialogue across differences;
- Greater sensitivity to gender equality and social justice.

By the end of the summer, the group was ready to share their creation with the European partners in Madrid, their performance complete with original music, script, and masks.



“Our participants learned to listen to one another, to respect different opinions, and to understand how music can unite people.”
Youth worker, LCDS

ARTISTIC GLIMPSES

The Italian team’s final piece, “Le Conseguenze del Patriarcato” (The Consequences of Patriarchy), combined theatre, live music, and visual art. On stage, young actors portrayed men and women constrained by stereotypes yet striving for understanding and balance. Minimalist piano and percussion accompanied their voices, while masks, painted with their handprints, symbolised both individuality and unity.

“It was like holding a mirror to ourselves,” said one participant. “We realised that equality is not a theory, it’s something you build, together, every day.”

This performance stood as a synthesis of the Italian experience: art as reflection, collaboration, and commitment to equality, a rhythmic conversation between self and society.



SPAIN – OFF LÍRICO: WHEN BODIES, VOICES, AND SOUND BECOME LANGUAGE

CONTEXT AND PARTNERS

In Spain, Music in YOU was coordinated by Off Lírico, a Madrid-based organisation devoted to exploring the crossroads between music, theatre and movement. The local programme took place at the Centro Cultural Antonio López in Coslada, involving young performers aged roughly 20 to 30. The group included acrobats, opera singers, actors and visual artists, many coming from multicultural or migrant backgrounds and bringing with them diverse ways of understanding the body, sound and expression.



From the beginning, Off Lírico prioritised a safe environment where participants could explore vulnerability, curiosity and collective research without fear of failure. For the educators, the goal was not to teach music or theatre separately but to merge body, voice, and sound into a common language of expression.

The space became a laboratory of trust: an environment where physicality, sound, rhythm and presence could merge into new scenic languages.

WORKSHOPS AND ACTIVITIES

Across several months, weekly sessions explored how movement, rhythm, voice and space interact. Early meetings focused on establishing trust: check-ins, mapping exercises, circle dynamics and simple body-voice explorations helped dissolve formality and encourage listening. Participants quickly showed openness and willingness to experiment, which allowed the facilitators to introduce more complex tasks.

The group created short micro-performances based on personal theses, using bathrooms, staircases, hallways and liminal spaces of the cultural centre as stages. These site-specific explorations broke frontality and encouraged an active relationship with architecture. Sessions on presence, gaze, rhythm and spatial awareness expanded the participants' sense of embodiment, while exercises such as "10-1-1-10" or guided improvisations rooted in Butoh principles fostered minimalism, endurance and deep concentration.



WORKSHOPS AND ACTIVITIES

Sound dramaturgy became another axis of the work. Participants learned to build textures and atmospheres using Ableton, field recordings and everyday objects. They discovered that “every object has a voice,” and gradually created collective sound narratives moving from dreamlike atmospheres to rupture, alarm or silence. Parallel sessions explored scenographic paradigms and spatial composition through images, sketches and small models, preparing for the final collective performance.

In the later phases, rehearsals consolidated all previous material. Participants practiced transitions, refined timing, integrated sound pieces from earlier sessions, and explored how body, space, voice and acoustics could coexist within a single dramaturgical structure. By autumn, the group had developed three core blocks : ritual entrance, fragmentation sequence and a final community action, that would form the basis of their contribution to the Coslada Radial Festival.

“Our goal was to create a performance where different stage languages could coexist without one dominating the others.”

Youth Worker, Off Lírico



CREATIVE PROCESS AND PEDAGOGICAL METHODS

The Spanish facilitators designed a process based on interdisciplinary dialogue and experiential learning. The pedagogical framework emphasised interdisciplinary dialogue, non-formal education and experiential learning. Rather than separating disciplines, facilitators encouraged participants to understand body, sound and voice as interconnected tools of expression. Each session invited participants to approach artistic creation from curiosity, presence and intuition.

Mistakes were treated as research, not failure. This created a productive atmosphere in which participants could take risks, propose ideas and generate material collectively. Sessions were structured but flexible: facilitators provided contexts and cues, and the group transformed them into action, text, movement or sound.

Listening, physical, emotional and acoustic, was central to the process. Whether exploring rhythmic patterns, spatial relations, silence or improvisation, participants learned to respond to each other with increased sensitivity. Technical challenges, such as limited audio equipment or unfamiliarity with software, became opportunities for collective problem-solving.

The creative process also emphasised dramaturgical thinking. Participants began identifying themes such as identity, ritual, fragmentation, cooperation and vulnerability. Brainstorming sessions and spatial mapping allowed them to build a “performance architecture” step by step, integrating knowledge acquired across sessions.



NARRATIVE DIMENSION

Writing accompanied the entire journey. After each workshop, participants used the Narrative and Poetic Diary to record sensations, doubts, discoveries and emotional shifts. Their notebooks became a parallel stage where inner experiences found form, offering a space to articulate what movement and sound alone could not fully express.

Reflections captured the transformation taking place: from initial curiosity and uncertainty to embodied understanding. Many entries revealed how participants perceived the space differently after working with sound and movement, or how particular exercises affected their sense of presence.

These writings served not only as personal testimony but also as dramaturgical material. Themes, images and metaphors emerging from the diaries influenced the scenic vocabulary: ideas such as “the body that speaks without permission,” “alternative physics,” “rhythmic presence,” or “the echo of breathing” became foundations for improvisations and collective compositions.

The diary also played a key role in refining the final performance. Participants used it to evaluate what elements worked, where transitions felt unclear and what intentions guided their actions.

YOUNG VOICES

Participants consistently described the process as transformative—emotionally, creatively and socially. Many expressed that the workshops gave them a rare space to be both vulnerable and empowered. For some, it was the first time they felt invited to explore their artistic identity without judgement. For others, the interdisciplinary nature of the work expanded their understanding of performance beyond the limits of their own discipline.

They highlighted empathy, generosity and the emotional quality of the group as defining elements of the experience. Their reflections reveal how the collective dynamic became a source of confidence: discovering that artistic expression does not depend on technical mastery but on presence, attention and mutual support.



“I walked out of the classroom with a feeling I can’t name... as if something important had happened.”

“The group itself is what I’ll take home. Empathy, curiosity, love for the work.”

“The body spoke without asking permission.”

HIGHLIGHTS AND OUTCOMES

By the end of the programme, the Spanish group had developed a hybrid scenic language that merged body, voice, sound and dramaturgy. Key achievements included:

- strengthened confidence in physical and vocal expression;
- increased capacity to think creatively and collaboratively;
- deeper understanding of space as an active dramaturgical element;
- improved listening skills, both technical and interpersonal;
- emotional literacy fostered through reflection and writing;
- intercultural awareness and group cohesion;
- clear integration of the project’s themes: identity, ritual, fragmentation and solidarity.

Participants also gained practical experience in composing sound textures, designing spatial actions, rehearsing transitions and performing in front of a public audience. The final sessions revealed a group capable of merging their diverse backgrounds into a coherent collective creation.





“The theatre wasn’t a classroom anymore. It had become a stage with its own rules. Bodies no longer the same. A quiet transformation, undeniable.”



ARTISTIC GLIMPSES

The piece presented by the Spanish team was a profoundly moving performance that merged lyrical singing, physical theatre and immersive soundscapes. Voices intertwined with gesture and minimal percussion, creating a language of vulnerability and resistance. The work subtly echoed the contemporary events surrounding Palestine, transforming the stage into both an artistic and political space. A candle ritual closed the performance, evoking collective mourning, renewal and the fragile light of solidarity.

Through its poetic and politically conscious fusion of sound and movement, the Spanish performance embodied a central dimension of Music in YOU: creativity as a space for expression, dialogue and collective awareness.

GERMANY – VIA KREAKTION: THE ART OF LISTENING TOGETHER



CONTEXT AND PARTNERS

In Germany, Music in YOU took shape in Kleve, a small city in North Rhine-Westphalia, under the coordination of ViaKreaktion, in collaboration with Houseboat and the University of Kleve who provided an open and accessible space for practice. The initiative brought together young adults aged 21 to 29, all living or studying locally but with origins spanning India, Sri Lanka, Mexico, the Netherlands, and Germany. Some were musicians, others still at the beginning of their musical path. What united them was a shared curiosity about sound and a desire to connect beyond words.

For this group, the workshops offered both an artistic outlet and a social experience, a space to pause, to listen, and to build community through collective rhythm.



WORKSHOPS AND ACTIVITIES

The German workshops unfolded over almost a year of weekly sessions guided by Julio Perez, youth worker and musician at Via Kreaktion. Each two-hour meeting followed a rhythm of conversation, improvisation, and reflection. The facilitator invited participants to describe their mood and energy at the start of each session, then guided them into improvisation with guitars, djembes, egg shakers, and triangles. Music was approached not as technical training but as emotional dialogue. The sessions prioritised active listening, encouraging participants to respond to one another's rhythms and gestures instead of following fixed scores. Each workshop ended with a collective reflection, where participants discussed what they had learned and how to improve together



“We explored music from the perspective of improvisation as a source for creating new, fresh music. We used an experimental method, drawing inspiration from the participants’ ideas.”

Youth Worker, Germany



CREATIVE PROCESS AND METHODS

The creative process was designed around improvisation and emotional awareness, following the principles of non-formal and experiential learning. The facilitator provided a loose framework, a tempo, a theme, or a sound cue, then stepped back to allow the group to find its own rhythm.

Improvisation became both a technique and a metaphor for collaboration: to listen, to adapt, and to find harmony in diversity. Participants learned to value silence as much as sound, to build trust through responsiveness, and to see music-making as a form of dialogue rather than instruction.

Challenges such as varied skill levels or occasional language barriers were approached as learning opportunities. The different levels and backgrounds of the group members ultimately became a source of creative exchange. Participants found much joy in exchanging techniques and tunes and improved their musical skills through collaborative learning. Some discovered new music styles inspired by the group’s different cultural backgrounds while others experimented with playing a new instrument.

NARRATIVE DIMENSION

The Narrative and Poetic Journal served as a reflective companion to the workshops. Participants wrote short texts after sessions, capturing feelings of curiosity, hesitation, and discovery.

“I hope to get to know new people to make music.”

“I fear not to be able to play well enough.”

“I think this will be an exciting adventure.”

Later exercises invited them to expand their perception of music by listing sounds from their daily environment, waves of the sea, birds chirping, the engine of a train, tree leaves rustling, and by exploring poetic metaphors such as “music is riding a bicycle down a steep road” or “you find music in every step you take.” Through these playful and introspective prompts, the diary became a space where participants connected imagination, sensation, and meaning, discovering that music is not limited to instruments but woven into movement, emotion, and everyday life.

YOUNG VOICES

The participants’ reflections and conversations revealed a sense of growth and belonging. Many entered the project unsure of their abilities, yet left with renewed confidence. They valued the openness of the process, where everyone could contribute something, a rhythm, an idea, or simply attentive presence.

The youth worker observed that “the enthusiasm for playing together and what that means was the strongest part of the process.”

Participants described the workshops as relaxing, energising, and grounding, often meeting outside formal sessions to continue playing.



YOUTH WORKER PERSPECTIVE

The German facilitator reflected on the workshops as a transformative experience for both educator and participants.

“Music aims to connect people, but inclusion is not automatic, it’s something you practise together.” - Youth Worker, Germany

They noted that the group’s intercultural composition was both a challenge and a gift, requiring sensitivity to different communication styles but generating genuine empathy and curiosity. The key success, in their view, was not musical perfection but the creation of a space where everyone could feel seen and heard.



HIGHLIGHTS AND OUTCOMES

The Kleve experience demonstrated that improvisation can be a powerful engine for inclusion.

Participants learned to express emotions through rhythm, to listen actively, and to respond creatively to one another. They developed both musical and interpersonal skills, while also experiencing the collective joy of creation.

Key outcomes

- Stronger group cohesion and intercultural understanding;
- Improved musical competence and confidence;
- A sense of community and ownership of the creative process;
- Desire to continue beyond the project through self-organised activities.

The educator emphasised that even in a small town, regular access to artistic spaces can have lasting social impact. The group’s persistence beyond Music in YOU shows how art can root itself in community life and continue to grow organically.



HIGHLIGHTS AND OUTCOMES

During the final European event in Madrid, the Kleve team represented Germany with a rock-reggae inspired performance. Their piece radiated the same energy that had carried them through the year, collective rhythm, strong voices, and the joy of shared creation.

Their contribution closed the festival on a festive note, transforming the stage into a moment of celebration and unity. The performance captured what the project had built in Kleve: a confident, open, and resilient group for whom music had become a language of connection.



HUNGARY – ÉLMÉNYAKADÉMIA: FROM SILENCE TO SOUND

CONTEXT AND PARTNERS

In Hungary, Music in YOU was coordinated by Élményakadémia, a Budapest-based youth organisation experienced in non-formal education, experiential learning, and community building.

The Hungarian implementation was unique in that it brought together two distinct groups:

- Bura group, based in Budapest, involving students from the Burattino School, a social inclusion school for disadvantaged youth;
- Tornanádaska group, from a small, rural settlement near the Slovak border, where opportunities for cultural participation are rare.

Both groups worked under the supervision of music educators and youth workers Erika Schmidt, Sanyi Kiss, and Gergely Földi, supported by Élményakadémia's staff. Their challenge was twofold: to teach musical collaboration to young people with little or no prior training, and to connect them across the rural-urban divide through creativity, patience, and collective rhythm.

WORKSHOPS AND ACTIVITIES

The Hungarian workshops unfolded over six modules combining weekly sessions with creative camps that culminated in a national performance and the final mobility in Spain. Each meeting blended musical learning, improvisation, and teamwork, as youth workers aimed to help participants “learn how to play music together, and through this, create musical forms and parts using different methods.”

Gradually, the young people discovered that they could make music “without any serious musical experience,” building confidence as they repeated rhythms, echoed sounds, and created collective compositions. Rehearsals evolved into immersive residential camps that encouraged bonding and reflection. As one report noted, “the highlight was how the young people connected personally with their chosen instruments or activities,” revealing the project's true success: growing confidence, creativity, and a sense of shared accomplishment.

CREATIVE PROCESS AND PEDAGOGICAL METHODS

Élményakadémia's pedagogical approach relied on learning by doing, emotional connection, and continuous encouragement.

The method combined technical practice, group improvisation, and reflection through writing (using Eduardo Berti's Narrative Diary). According to the facilitators, the strength of the process lay in "the joy of playing together" and "the personal relationship between the youngsters and the teacher." The sessions were filled with laughter, rhythm, and experimentation.

Challenges were real:

- Long distances between venues made joint rehearsals difficult;
- Two participants left mid-project and had to be replaced;
- Maintaining focus was hard during busy school periods.

Despite these constraints, the group's commitment remained strong.

"They became very engaged and enthusiastic by the challenge of the live performance. It made a common and individual goal too." - Youth Worker, Élményakadémia

For many, performing publicly for the first time was transformative. The preparation for Madrid turned rehearsals into a mission, something larger than daily life, uniting both groups under a shared purpose.



NARRATIVE DIMENSION

Throughout the process, Hungarian participants used the Narrative Diary to articulate what they were learning and feeling. Their writings reflect both the excitement and the vulnerability of young people entering creative territory for the first time.

From the first module, they expressed anticipation and nervousness:

“I hope that the atmosphere will be good all the way through.”

“I’m afraid I’ll mess up the song.”

“I’m looking forward to showing the knowledge I gain during the preparation at the festival.”

Later, they discovered music in the world around them, listing dozens of sounds, rain tapping on a window, the crackling of a stove, the hum of a train, the slapping of slippers. This exercise helped them see that music is everywhere, and that listening is itself a form of creativity.



By Module 4, their reflections deepened:

“Music is the experience of tolerance, because when you play together, things can easily go wrong. You have to adapt.”

“If there were no music in the world, it would mean people are not consciously part of the pulse and movement of the world.”

These statements capture the essence of the project, music as cooperation, awareness, and belonging.

YOUNG VOICES

Through both workshops and writing, the young Hungarians grew in confidence and self-expression. Many had never been invited to share their opinions or emotions before.

Youth workers noted how the participants “started to feel part of a big something that is very exciting.” They saw the group “blossom and become increasingly confident in the project.”



YOUNG VOICES

Several students from Tornanádaska, despite coming from very disadvantaged backgrounds, became essential to the final performance. For them, the project represented an unprecedented opportunity to travel, to collaborate internationally, and to present their music before an audience abroad.

During the creative camps, educators observed how the young people connected personally with their instruments. Some expressed themselves through the drum's rhythm, others through melody or voice. The focus was not on virtuosity, but on authentic expression and teamwork.

At the end of the process, participants were unanimous in their evaluation: they had learned not only how to play music, but also “how to work in a group, represent their ideas, and enjoy the creative energy.”

HIGHLIGHTS AND OUTCOMES

The Hungarian contribution to Music in YOU demonstrated how music can bridge differences of geography, language, and social background.

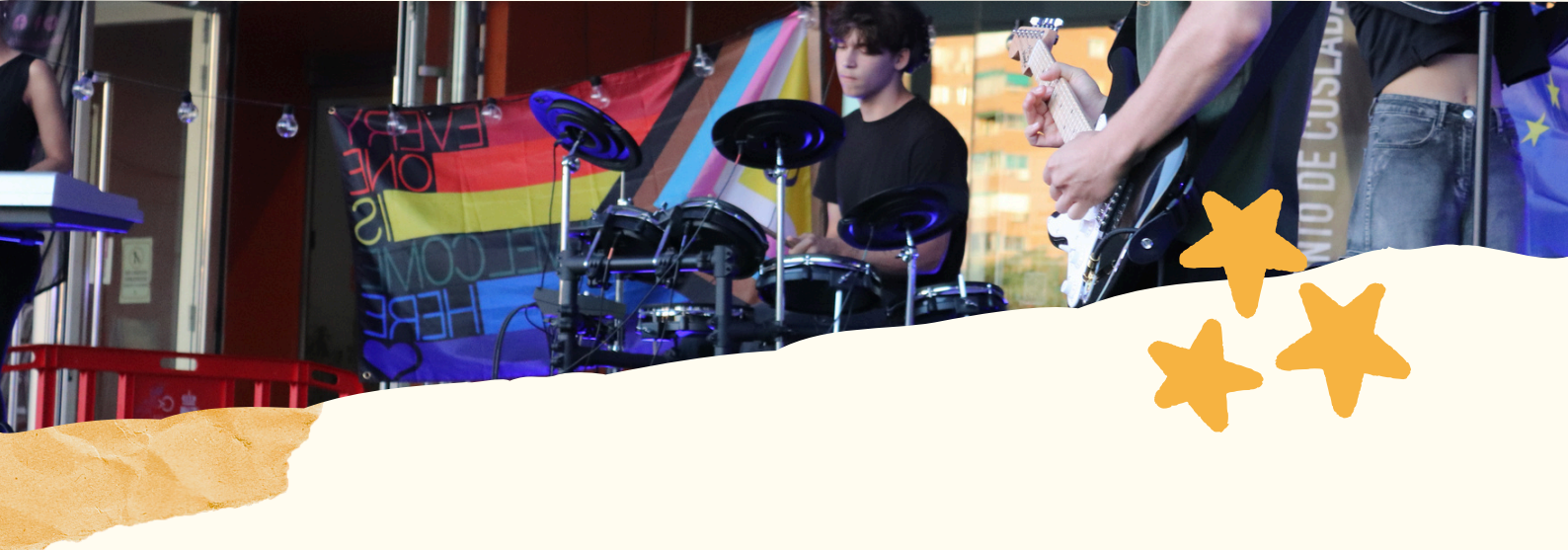
From the urban classrooms of Budapest to the small halls of Tornanádaska, the same rhythm carried through, one of discovery, courage, and collective growth.

Key outcomes :

- Young people realised they could create music without formal training;
- Participants developed collaboration, patience, and self-confidence;
- Educators built deeper relationships with their students through creativity;
- The experience culminated in a shared performance in Madrid that reinforced motivation and pride.

“It was fantastic to see these young people open up and even exceed the tasks assigned to them.”



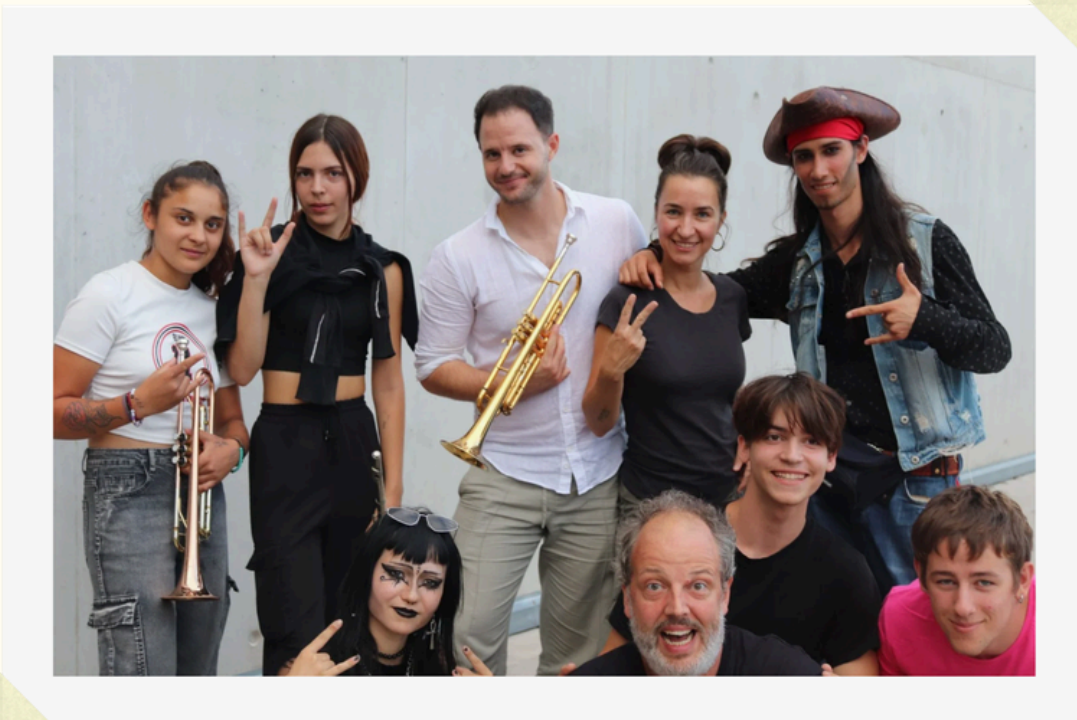


ARTISTIC GLIMPSES

At the Coslada Radial Festival in Madrid, the Hungarian group opened the evening with a sequence of five to six musical performances drawing on groove, jazz, rock and reggae influences. The young musicians alternated between piano, guitar, drums, wind instruments and vocals, switching roles from one piece to another. This dynamic and versatile set created an energetic flow that set the rhythm for the entire event.

Each section of the performance symbolised a step in their learning: listening, adapting, creating.

The audience responded with warmth and applause, warmed up by the sincerity and joy that radiated from the stage. For many of these young musicians, this was their first time leaving Hungary, their first time performing internationally, and their first time seeing what they were capable of when given trust and space.



POLAND – IMPAKT: FINDING RHYTHM TOGETHER



CONTEXT AND PARTNERS

In Poland, Music in YOU was led by the Impakt Foundation, based in Skarżysko-Kamienna, in the Świętokrzyskie region. The local workshops were guided by musician and educator Martyna Dolęga, who gathered a small group of four young women aged 15 to 18, all passionate about the performing arts. Most had previous experience in dance, theatre, or music school, which shaped the Polish chapter into one of the most musically advanced within the consortium.

Yet despite their technical background, the focus was not on performance perfection. The sessions aimed to deconstruct routine and rediscover creativity through rhythm, movement, and improvisation. The group worked between April and September 2025, meeting regularly for two-hour sessions at a cosy venue in the heart of świętokrzyskie mountains.



WORKSHOPS AND ACTIVITIES

The Polish workshops focused on percussion and rhythm-building, combining technical practice with collective improvisation. Participants learned to play drums, cajón, shakers, and tambourines while also experimenting with body percussion, voice, and movement. Sessions were dynamic and collaborative, balancing structure with freedom as the group planned their final performance for Spain and explored how rhythm could merge with theatre. The youth worker described the goal as “learning to play a variety of percussion instruments and techniques” and creating a space where “laughter was the main response to mistakes.” Even the youngest participants showed initiative, proposing their own rhythms and choreography, while those with less experience gained confidence through the group’s supportive and joyful atmosphere.



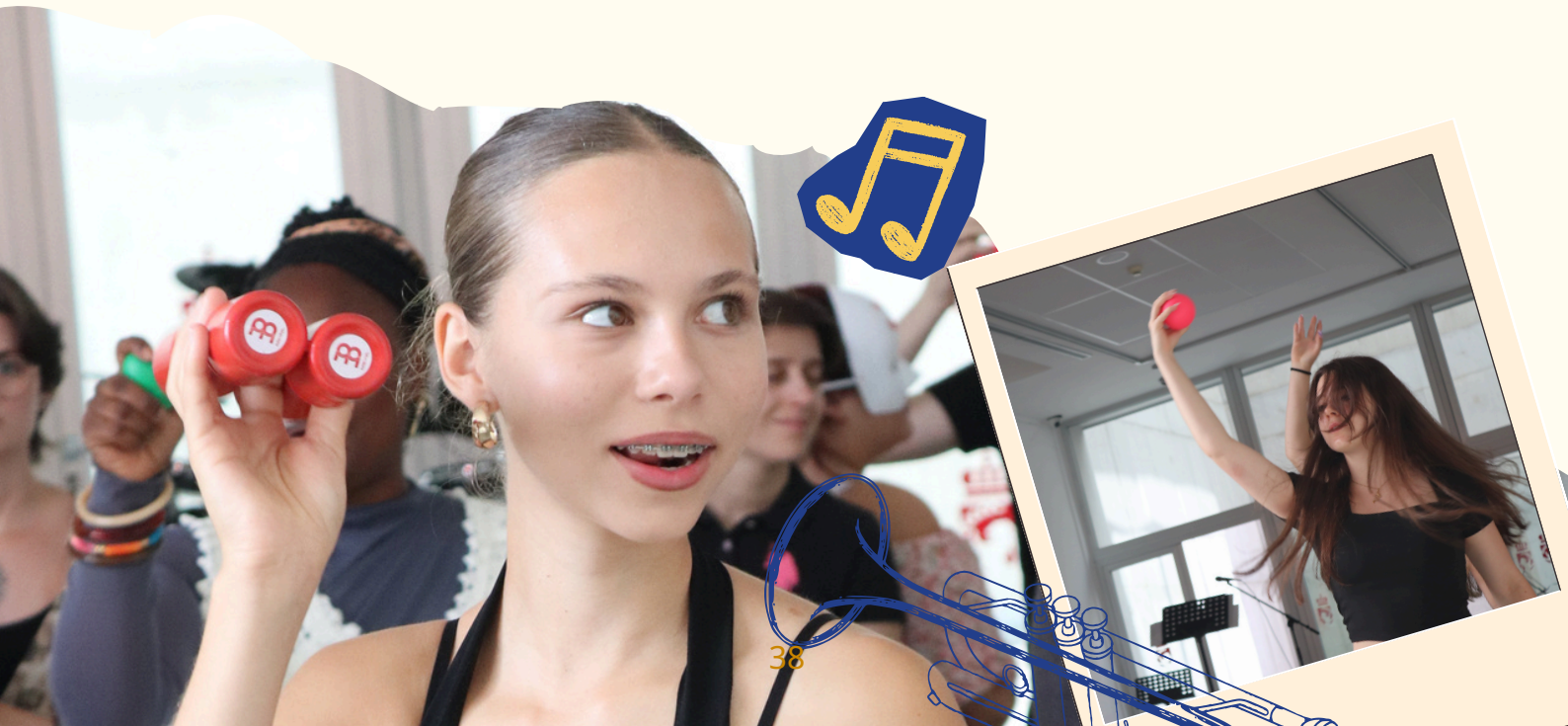
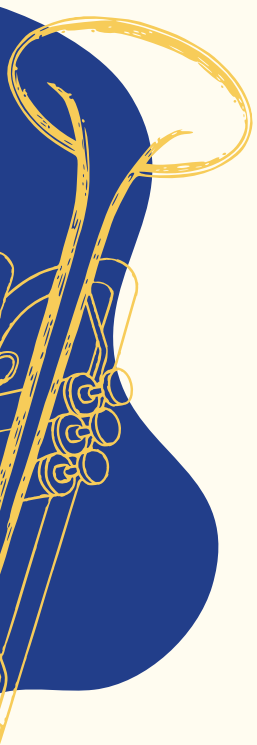
CREATIVE METHODS AND PEDAGOGICAL APPROACH

Martyna Dolega's method combined technical precision with creative freedom. Each session began with warm-ups, rhythm games, and collective breathing exercises to build concentration and unity. The group then moved into improvisation and ensemble playing, using both instruments and body percussion.

When instruments were unavailable, participants used their bodies and voices as rhythmic tools.

“Today's challenge was using only our bodies and space to create music. Combined with voice, it makes a great musical mix without needing any instruments.”

Mistakes were embraced as part of the learning process, moments of discovery rather than failure. The facilitator's approach encouraged playfulness, self-expression, and peer teaching.



NARRATIVE DIMENSION

The Polish participants were among those who most clearly connected musical practice with personal reflection through the Narrative and Poetic Journal designed by Eduardo Berti. Their responses revealed maturity, curiosity, and self-awareness.

In the first module, one wrote:

“I hope that through this project I will learn to play percussion instruments and meet people interested in music, forming long-lasting friendships.”

Another added:

“I fear that I might not meet the group’s expectations or be on the same level as the others.”

“I think each meeting will teach me something new.”



By Module 2, they had begun to hear music in everyday life :

“the singing of birds, the sound of writing with a pen, the rustle of the wind.”

Their list concluded poetically:

“The whole world is made of music.”

Later modules deepened their thinking:

“Music engages us to release emotions, from sadness and longing to joy. Everyone expresses them differently and that’s the best part.”

These writings confirmed what the workshops had achieved: a shift from technical learning to personal meaning-making through sound.



YOUNG VOICES

Throughout the reports, the participants are described as highly motivated, imaginative, and open to experimentation. They valued the group atmosphere, describing it as “friendly” and “inspiring.”

They also found strength in collective play:

“Even the complex exercises with the snare drum were successfully completed. Laughter was the main response to mistakes.”

When rehearsals for the final performance began, the group decided to compose a piece combining rhythm, song, and dance. This decision reflected their confidence and ownership of the creative process.

Stress appeared as the trip to Spain approached, yet it was quickly transformed into excitement and anticipation.

By the final outdoor rehearsal in September, they were ready to share their music publicly.

“The workshop was filled with excitement, music, singing, and positive energy.”

YOUNG VOICES

The Polish experience within Music in YOU stood out for its professionalism, energy, and self-directed creativity. The participants’ prior musical and theatrical backgrounds allowed the group to focus on artistic development and experimentation rather than technical basics.

Key outcomes:

- Improved rhythmic precision and coordination;
- Greater creativity through improvisation and composition;
- Strengthened teamwork and communication;
- Confidence gained through international preparation;
- Awareness of music as both structure and emotion.





“With some ease and willingness, they took the initiative to create.

The creative process was very pleasant for them and it was obvious that this was the most satisfying part of our classes.”

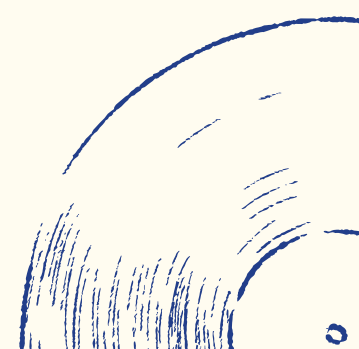
Youth Worker, Poland

HIGHLIGHTS AND OUTCOMES

The Polish group’s performance in Madrid reflected their journey: a piece rooted in Polish traditional forms, blending song, dance, percussion and rhythmic clapping. What began with simple coordinated steps and vocal lines evolved into a lively ensemble sequence where movement, voices and percussive patterns were interwoven with natural ease.

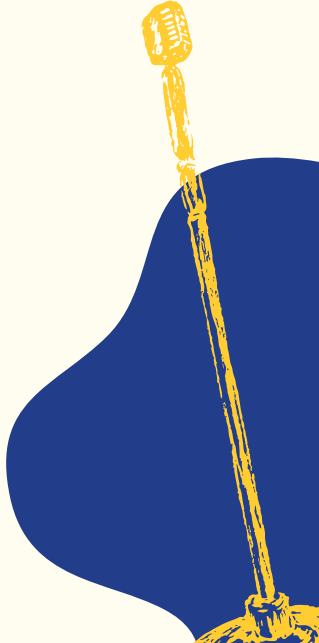
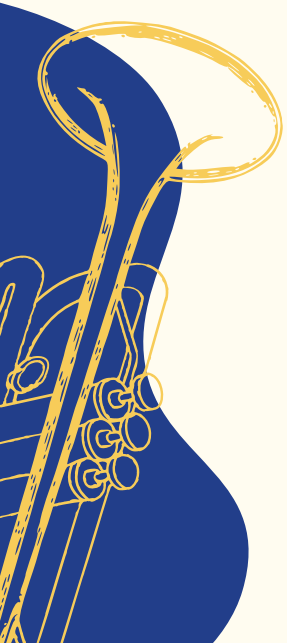
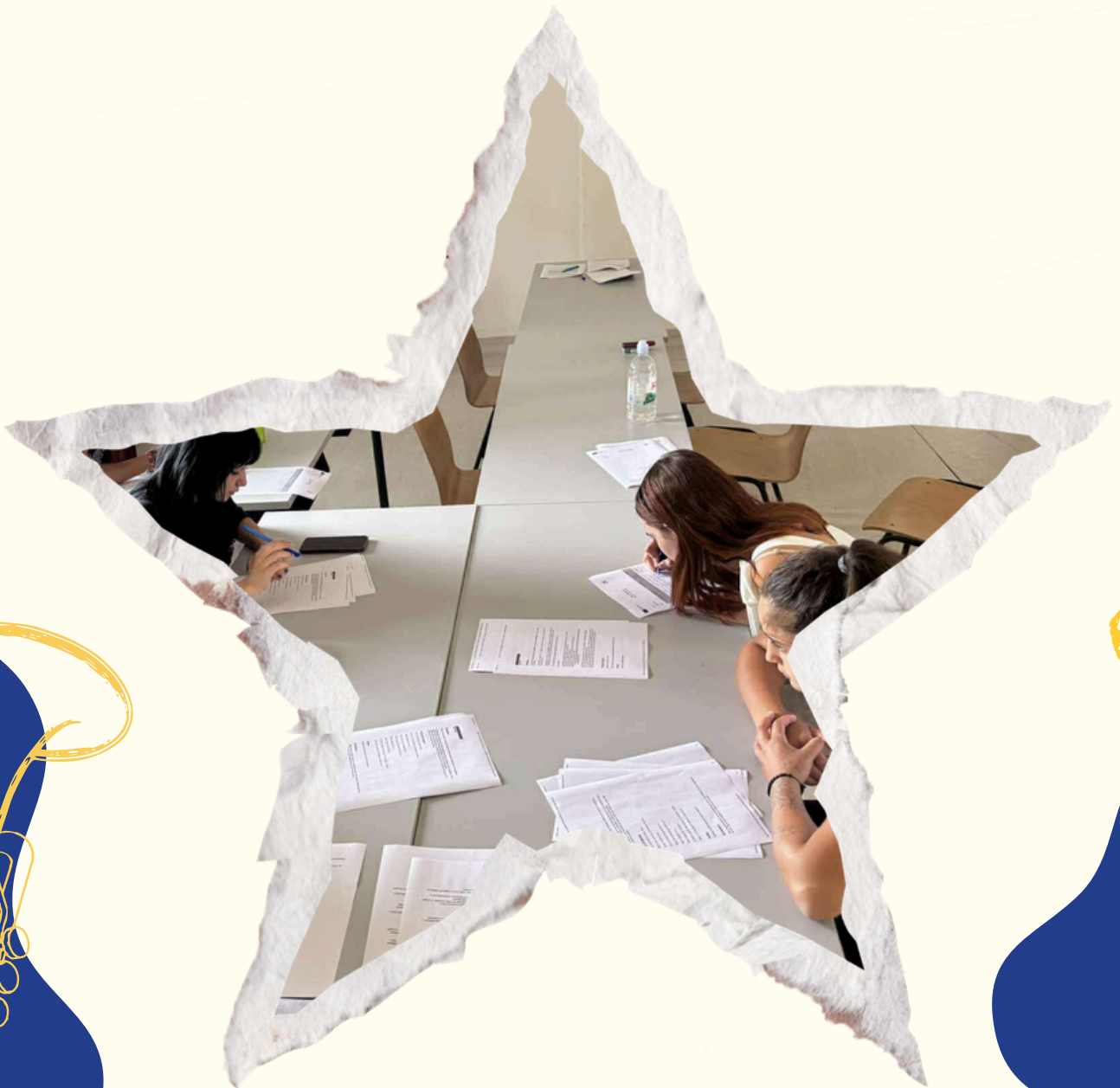
Their performance embodied the project’s spirit, structured yet spontaneous, technical yet human. The four young women played, danced, and sang with visible joy, drawing the audience into their rhythm.

This blend of discipline and playfulness captured the essence of Poland’s contribution to Music in YOU: showing that even those with experience can relearn the freedom of improvisation, and that collaboration is always the strongest beat.





PART 2 : THE NARRATIVE AND POETIC JOURNAL





PRESENTATION OF THE TOOL

At the heart of Music in YOU lies a simple yet powerful idea: before making music, take a moment to write. To pause, to listen to oneself, and to give shape to inner voices before raising them in song.

To bring this idea to life, partners of MUSIC IN YOU invited the Argentine-French writer and poet Eduardo Berti to design a common framework for all partner countries. The result was the Narrative and Poetic Journal: a series of seven short writing modules integrated into the artistic workshops.

These mini-sessions, lasting 10 to 15 minutes each, were led by educators at the beginning of the music workshops. Their purpose was to connect the artistic and the personal, encouraging participants to see creation not only as performance but as self-discovery.

Berti described it as “a journal that is at once individual and collective, poetic and documentary.” Through short prompts, he invited the young people to write freely, without fear of mistakes or grammar, because every word, however hesitant, is already an act of expression.

Each module offered a new door into creativity: expectations, fears, soundscapes, instructions, metaphors, emotions, questions. Together, they formed a bridge between the practice room and the inner world.





PRESENTATION OF THE PARTNERSHIP WITH EDUARDO BERTI

Eduardo Berti is an Argentine-French writer, poet, and member of the Oulipo collective, known for his inventive literary work and his collaborations with artists across music, theatre, and visual arts. His writing often explores how words can echo like sounds, how language itself can become a form of rhythm and emotion.

Within Music in YOU, Berti designed and guided the creation of the Narrative and Poetic Journal, a writing protocol that accompanies the musical workshops. His role was to give structure to an invisible part of the project: the personal, emotional journey of the participants. He conceived seven short writing modules, each serving as an entry point into self-expression and reflection : I hope..., I fear..., If the world had no music.... Through these simple but poetic prompts, he invited the young people to write as they listened, to listen as they wrote.

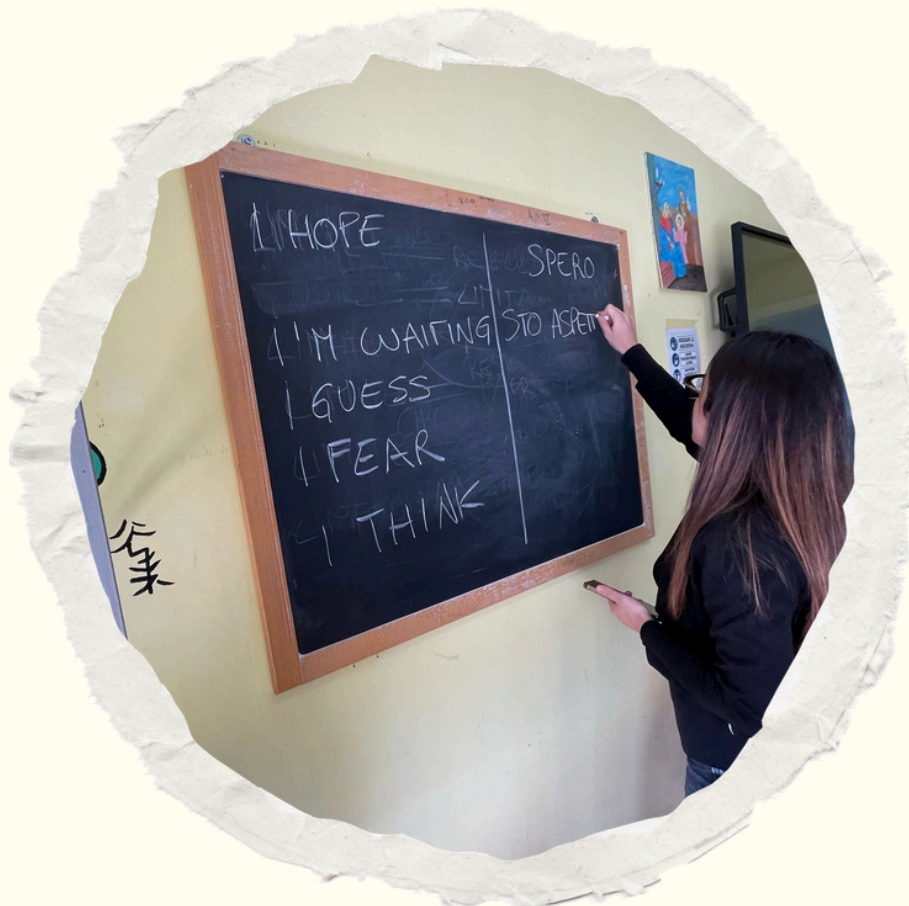


PEDAGOGICAL OBJECTIVES

The Narrative and Poetic Journal was conceived as:

- A tool for expression : helping young people articulate thoughts and emotions that music alone cannot express.
- A tool for inclusion : ensuring that every voice, whatever the language or background, could be heard and valued.
- A tool for confidence building : transforming writing into a space of empowerment, where fragility becomes creativity.
- A tool for reflection : encouraging distance and perspective on their artistic process.

Writing, in this context, was not an academic exercise. It was a mirror, a way to see oneself and one's place in a collective adventure.



EXAMPLES OF MODULES IN PRACTICE

Across six countries, the young people wrote, sometimes in their own language, sometimes in English or through translation. Despite their diverse backgrounds, their writings echoed one another, proof that the emotional vocabulary of music travels easily across borders.

MODULE 1 – HOPES, FEARS, EXPECTATIONS

The first exercise opened the project in all countries. It asked each participant to complete the same five starters:

I hope...

I suppose...

I think...

I wait...

I fear...

From France came short, luminous phrases:

“I hope to learn to play music, to discover and meet new people.”

“Music is my madeleine de Proust.”

In Italy, the same words turned toward the world:

“I hope for a future where there is peace.”

“I fear not being enough.”



Hungarian youth expressed excitement and anxiety mixed together:

“I hope the atmosphere will be good all the way through.”

“I’m afraid I’ll forget what I have to play.”

From Germany emerged reflections shaped by curiosity and personal growth :

“I hope I will learn and improve my music skills. I’m looking forward to meet new people and jam with them.”

“I hope to find something that inspires myself and also others... I think music is therapy.”

And in Poland :

“I hope that through this project I will learn to play percussion instruments and meet people interested in music.”

What unites these voices is anticipation—the desire to learn, to belong, and to overcome self-doubt.

MODULE 2 – EVERYDAY SOUNDS AS MUSIC

Here, participants listed sounds of daily life and discovered that the world itself plays constantly.

- Spain: rustling costumes, steps on stage, the echo of breathing during movement.
- France: a door creaking, laughter in the rehearsal room.
- Hungary: a dripping tap, the clack of shoes, the pulse of a train.
- Poland: “Singing of birds, the sound of writing with a pen, rustle of the wind ... The whole world is made of music.”

This exercise revealed an emerging ecological awareness: music is not limited to instruments; it is everywhere, available to all ears willing to listen.

MODULE 3 – INSTRUCTIONS FOR MUSIC

Participants invented “manuals” or “recipes” for making music.

The Polish group produced an impressively structured guide titled “Instructions for Creating a Musical Performance”, outlining each step with clarity and method. Their sequence moved from collective organisation to stage execution:

“Find people who are interested in making music.
Create a shared vision and discuss the details.
Arrange rehearsal spaces and prepare the necessary props.
Plan a rehearsal schedule and select material to practice.
Consider your stage appearance during rehearsals.
Choose the venue, time and audience for the performance.
Prepare the promotion and final event details.
Select the strongest moments of the performance and plan dress rehearsals.
On the day of the show, arrive early, rehearse, check sound and lighting, and set up the stage design.
Before going on stage, make all the final preparations.
Good luck, and have a great show!”

In Hungary, the same exercise took on a humorous twist: “Play the recorder as if you were a sulking child... hold it the wrong way and refuse correction.”

Placed side by side, these “manuals”, one meticulous, one playful, revealed an essential insight: there is no single correct way to create. Art can follow precise steps or deliberately break them; it can be rule or rebellion.



MODULE 4 – IF THERE WAS NO MUSIC IN THE WORLD ...

This module generated the most poetic answers across the network.

- France: “If the world had no music, it would be terribly sad.”
- Italy: “If the world had no music, how could we hear each other?”
- Hungary: “If there were no music, people would not be part of the pulse of the world.”
- Germany : “If the world had no music... then we’d have to go to Mars”
- Poland: “Music engages us to release various emotions, from sadness and longing to joy.”

Everywhere, the absence of music equaled silence, loss, and disconnection. The writing showed that young people perceive music not as entertainment, but as a condition of being alive and connected.

MODULE 5 – OPPOSITE EMOTIONS

Participants chose three or four words describing their experience and paired each with its opposite.

Happiness ↔ Sadness

Freedom ↔ Fear

Patience ↔ Irritation

Sharing ↔ Individuality

They then wrote short reflections explaining these contrasts:

“Emptiness opposes discovery. Discovery fills you; emptiness takes everything away.”

Through this exercise, young people learned that emotions coexist, and that creativity lives precisely in that tension.

LATER MODULES – DISCOVERY AND REFLECTION

By the final modules (6 and 7), sentences turned to maturity:

“Now I know I can create something special with others and that language is not a barrier.” (Poland)

“Music awakens in me because it conveys other people’s feelings and stories.” (Hungary)

“Writing made me realise we all feel the same things, just in different ways.” (Italy)

These endings close the circle: from uncertainty to awareness, from individual voice to shared harmony.



VOICES OF THE PARTICIPANTS

Across six languages and dozens of workshops, the Narrative and Poetic Journal captured a collective heartbeat :

From France, the voices are intimate:

“Music helps peace because it goes beyond languages, religions, beliefs, and differences.”

From Italy, they are reflective and social:

“I hope that femicides will stop one day.” “Equality is something you build together every day.”

From Hungary, they are spontaneous and sensory:

“When I type quickly on the keyboard or walk along a fence, that sound becomes a melody.”

From Spain, they are physical and embodied, linking voice, body, and movement.

“The body spoke without asking permission.”

From Germany, they emphasise connection through improvisation—playing as conversation.

“We explored music from the perspective of improvisation as a source for creating new, fresh music.”

And from Poland, they combine discipline and introspection:

“I learned to write my own lyrics and better express emotions through music.”

Despite the variety of contexts, one message repeats: music is a language of trust. It allows everyone, trained or not, to say “I am here,” and to hear the same in return.

ANALYSIS: WHAT THE WRITING PROCESS REVEALED ABOUT THEIR EXPERIENCE AND RELATION TO MUSIC

The writing process functioned as both mirror and bridge. It reflected individual emotions and built common understanding across cultures.

INCLUSION THROUGH VOICE

Writing gave power to those who spoke little in group settings. Youth workers in Hungary and France noted that some of the quietest participants became the most expressive on paper.

MUSIC AS EMPATHY

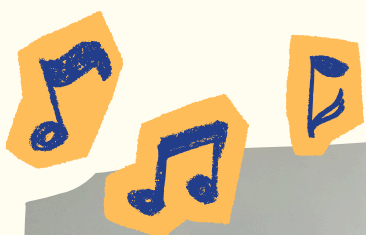
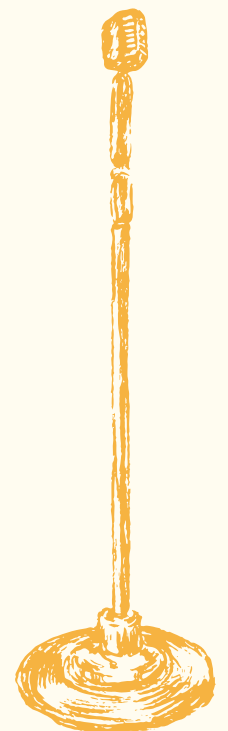
In every country, participants linked music with tolerance: “You have to adapt.” (Hungary) “It helps us understand and accept emotions without using words.” (Hungary/Poland).

FROM FEAR TO CONFIDENCE

Early sentences were filled with nervousness; later ones expressed pride, agency, and joy.

COLLECTIVE IDENTITY

Through shared readings, participants recognised similarities across differences, creating a miniature Europe of voices.





OVERALL INSIGHT

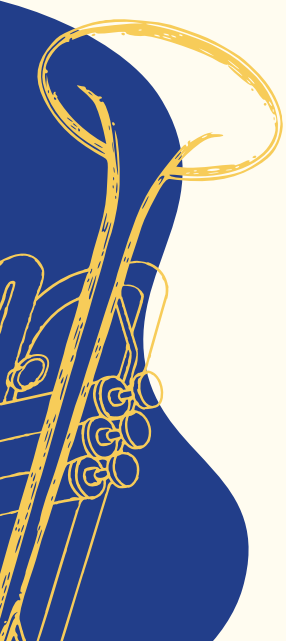
The Narrative and Poetic Journal revealed that creativity flourishes when expression precedes evaluation. By giving every participant the right to write, without fear of correctness, Music in YOU turned writing into a democratic act, equal to playing, dancing, or singing.

“Each sentence is a note; together, they make a symphony of learning.” -
Eduardo Berti





PART 3 : THE FINAL EVENT IN MADRID



CONTEXT AND OBJECTIVES OF THE MOBILITY



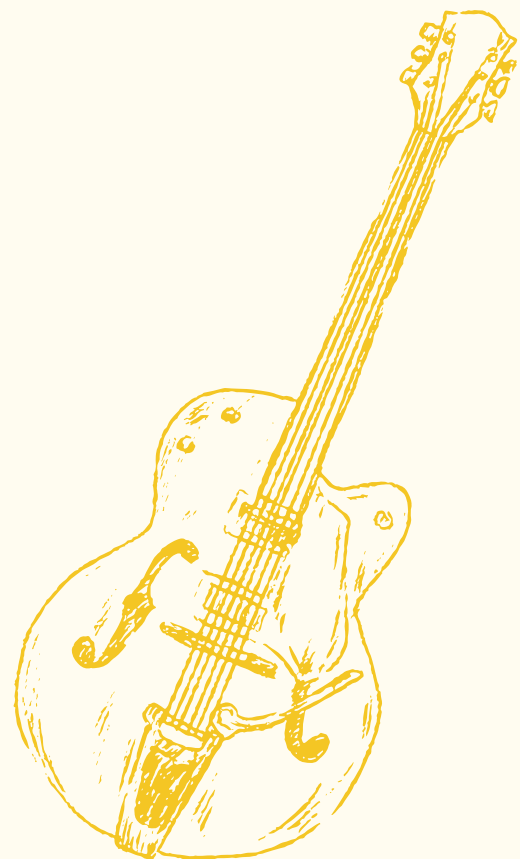
From 15 to 22 September 2025, the city of Coslada, Madrid became the beating heart of Music in YOU.

Thirty-four young participants from France, Italy, Spain, Germany, Poland, and Hungary gathered for one week of artistic exchange and collective creation, hosted by Off Lírico in partnership with the Coslada Radial Festival.

This European mobility marked the culmination of the local workshops.

Its objectives were clear:

- To give young participants the opportunity to meet and collaborate across borders;
- To share the artistic work developed in each country;
- To experience the transformative power of collective performance;
- To celebrate the project's core values, inclusion, creativity, and active citizenship.





CONTEXT AND OBJECTIVES OF THE MOBILITY

The six days were structured as a journey from encounter to performance, alternating between workshops, rehearsals, and shared moments of reflection.

DAY 1 – ARRIVAL AND FIRST ENCOUNTERS

The arrival in Madrid marked an important moment for many participants, for some, it was the first time they had ever taken a plane, an experience that mixed excitement, pride and a touch of nervousness. Once all groups reached Coslada, the evening opened with a convivial dinner where everyone finally met in person after months of local work.

The first moments were marked by timidity and quiet observation, especially among those who had never travelled abroad before. But as conversations began and the first laughter emerged, the atmosphere quickly shifted.

By the end of the evening, the initial shyness had given way to a warm and lively ambiance, setting a positive tone for the days of creation and collaboration ahead.



DAY 2 – BUILDING A COMMON GROUND

The second day began with a series of team-building activities designed to help participants get to know one another beyond their national groups. Through movement, playful tasks and small challenges, they started to build trust, share first impressions and establish a shared group dynamic.

The morning continued with a guided visit of several emblematic places in Coslada, offering participants a sense of the local cultural environment that would host them for the week. This informal discovery helped the group feel more grounded in the city and encouraged intercultural exchanges.

In the afternoon, a body-percussion workshop set the musical tone for the days to come. Working with rhythm, coordination and collective listening, participants experienced how a simple gesture can generate sound, connection and collaboration. The session created an immediate sense of cohesion and prepared the ground for the creative work ahead.

The day concluded with a collective presentation of the project framework, the practical rules of the week, and a shared reflection on participants' hopes, expectations and fears. This moment helped clarify motivations, address uncertainties and reinforce the feeling of embarking together on a common journey.



DAY 3 – COLLECTIVE CREATION AND SHARED REFLECTION

The third day marked the beginning of deeper artistic work. The morning opened with a songwriting workshop, where all participants collaborated on the creation of a collective piece inspired by the symbolic meaning of Music in You. Working in small multilingual groups, they exchanged ideas, drafted lyrics, tested melodies and explored how music can express personal identity while creating a shared voice.

This was followed by a world café on “Future and Music”, offering a space for reflection on how musical skills, creativity and artistic practice can shape their personal and professional trajectories. Moving between thematic tables, participants discussed aspirations, challenges and the potential of music as a tool for empowerment and social engagement.

The late morning concluded with a guided jam session, supported by youth workers. By improvising together across instruments, styles and rhythms, participants strengthened their listening skills and experienced the joy of spontaneous collective creation. In the afternoon, the programme shifted to critical reflection with a workshop on patriarchy and gender roles, creating space for dialogue on social expectations, inequalities and the impact these structures have on self-expression. This session encouraged participants to connect artistic practice with social awareness.

The day closed with a Backstage Diary workshop, during which participants’ voices, emotions and reflections were collected. This written and spoken material enriched the documentary dimension of the project and helped them articulate the transformations experienced so far.



DAY 4 – FREE DAY AND INFORMAL EXPLORATION

The fourth day was intentionally kept free, allowing participants to rest, recharge and organise their time according to their needs. Some chose to stay in Coslada to rehearse their performances, refine musical passages or repeat choreography with their national groups. Others decided to visit Madrid, exploring the city's streets, museums and cultural landmarks with friends they had made during the week.

This unstructured time created space for informal learning and intercultural exchange. Between rehearsals, conversations and spontaneous outings, participants discovered another side of the experience: the value of autonomy, friendship and shared curiosity beyond formal workshops.



DAY 5 – CREATION AND REFLECTION

The fifth day marked a shift toward collective preparation and artistic affirmation.

The morning began with a group reflection on leadership and team competences, inviting participants to consider how collaboration, active listening and shared responsibility shape creative processes. This discussion helped the group identify the attitudes and behaviours that allow an international ensemble to work together with trust and clarity.

The programme continued with a workshop led by Odin Kaban, a sound artist who guided the participants in creating immersive “sound spaces” using everyday objects. Through this exploratory session, the young artists experimented with texture, rhythm and resonance, discovering how simple materials could become tools for composition and atmosphere-building.

In the afternoon, preparations for the Opening Ceremony of the Coslada Radial Festival intensified. Using the collective song they had composed on Day 3, participants refined the piece, added instrumental layers and rehearsed transitions to strengthen its impact. Each national group also polished a short artistic gesture: dance, acrobatics, rhythm or movement, that would introduce them during the ceremony.

The evening brought the long-awaited Opening Ceremony, a moment of visibility and celebration. One by one, each country entered the stage, presented its group, and offered a brief performance reflecting its cultural and artistic identity. The atmosphere was warm and energising, setting the tone for the days of creation and sharing to come.

“When we stood in a circle, I realised we were one group, not six countries.”



DAY 6 – THE FESTIVAL AND COLLECTIVE CREATION



Saturday brought the Country Showcases, where each national team performed the piece developed over the year:

COUNTRY	ARTISTIC FORM	THEME	HIGHLIGHTS
HUNGARY	Music & fusion	Joy, vitality, freedom	Percussion and trumpets opened the show with collective rhythm
POLAND	Music / body percussion / Dance	Cooperation beyond borders	Audience clapping and gestures symbolised unity
ITALY	Theatre + music	Patriarchy, gender roles	Masks, dialogue, and the cry “Be a man / Be a woman!”
FRANCE	Experimental performance	Identity and community	Dance, electro sounds, and sign language
SPAIN	Lyrical + physical theatre	Peace and solidarity	Opera voices, circus, and a candle ritual
GERMANY	Rock / reggae concert	Energy and collective joy	Live band transformed the finale into a celebration

In the evening, participants took part in the Coslada Radial Festival’s programme, enjoying concerts and performances by other artists invited to the event. Participants danced, socialised and immersed themselves in the festival atmosphere, an experience that strengthened bonds across countries and added a festive dimension to their European journey.

THE FINAL PERFORMANCE – “MUSIC FOR EVERYONE...”

The collective piece, performed on 21 September 2025 as part of the Coslada Radial Festival, began in silence. A lone Hungarian trumpet sounded, a call that awakened the others. One by one, the participants joined, filling the space with rhythm, voice, and movement.

Through transitions between countries, the performance built an emotional crescendo:

- Hungary’s rhythm set the pulse;
- Poland’s cooperation transformed rhythm into gesture;
- Italy’s theatre exposed the weight of social roles;
- France’s voices redefined communication through sign and sound;
- Spain’s lyrical bodies brought peace and light;
- Germany’s finale turned the theatre into a concert of liberation.

The audience, families, local residents, artists, and city representatives, rose in applause. It was not just a performance, but a collective testimony of what happens when art, youth, and Europe meet.



TESTIMONIES FROM YOUNG PEOPLE AND EDUCATORS

Across six countries, the young people wrote, sometimes in their own language, sometimes in English or through translation. Despite their diverse backgrounds, their writings echoed one another, proof that the emotional vocabulary of music travels easily across borders.

“It felt like my first concert, but also like my first family.”

“We built something that spoke all languages.”

“I learned to be brave, to stand on stage and to listen to others.”

“Watching them collaborate across six languages reminded me why we do this work.”

“The project proved that creativity and inclusion are not abstract ideas, they are daily practices.”

Participants also received Youthpass certificates, validating their learning outcomes and competences in creativity, teamwork, intercultural understanding, and active participation.





IMPACT: COOPERATION, INCLUSION, EMPOWERMENT

The evaluation of the participants revealed consistent and meaningful outcomes:

- 96% felt they improved their ability to collaborate and communicate across cultures;
- 91% reported increased self-confidence and sense of initiative;
- 89% discovered new artistic skills or perspectives on creativity;
- 100% valued the opportunity to travel and work within a European team.

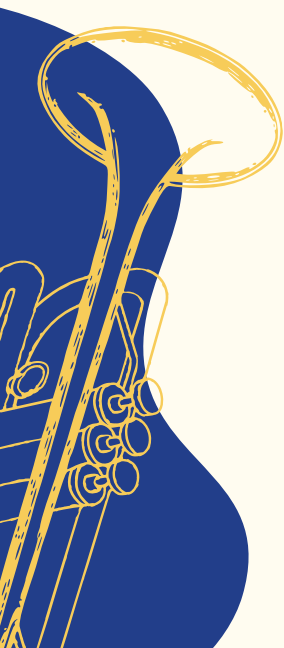
Participants described the experience as “life-changing,” “motivating,” and “a chance to discover myself through others.” For many, this was their first international mobility, their first time performing outside their country, and, for all, it was a moment of belonging to a larger European community.

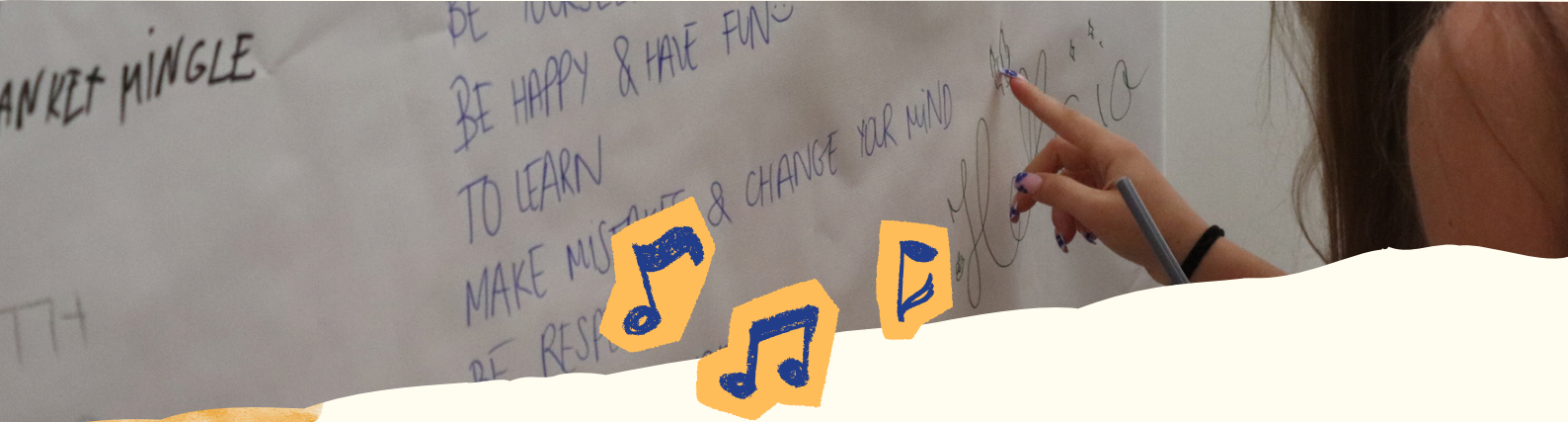
“Before Madrid, I thought art was just for others. Now I know it’s also mine.”

More than a festival, it became a statement, that through inclusion, art, and the courage to listen, young people can build a more creative and united Europe.



PART 4 : CONCLUSION AND PERSPECTIVES






KEY LESSONS LEARNED

Music in YOU tools have demonstrated one simple truth: art is not a privilege, it is a method for empowerment and inclusion. Across six countries, more than a hundred young people discovered that music and creativity can transform self-perception, rebuild confidence, and open new pathways to civic participation.

The project proved that when young people are trusted as creators rather than passive learners, they respond with commitment, imagination, and courage. The integration of artistic practice, personal reflection, and intercultural exchange has shown exceptional potential to reach especially youngsters who have been misunderstood, neglected or have been disappointed in the traditional learning systems.

Through its creative laboratories, narrative writing, and collective performance, Music in YOU turned artistic expression into a tool for education, dialogue, and empowerment, demonstrating that social inclusion can begin with a simple note, a shared rhythm, or a few written words.





TRANSFERABLE GOOD PRACTICES

Several practices emerged as effective and replicable across different contexts:

→ **Combine artistic practice with reflective writing**

Linking creation (music, theatre, dance) with writing exercises fosters self-awareness and consolidates learning.

→ **Use non-formal education methods**

Small groups, peer learning, and experimentation create safe environments where participants feel valued and engaged.

→ **Empower educators as facilitators**

Youth workers who guide rather than instruct enable autonomy and creativity to flourish.

→ **Integrate diversity as a strength**

Multilingual, mixed-ability, and multicultural groups reflect real society and stimulate empathy, tolerance, and cooperation.

→ **Prioritise process over performance**

The most significant outcomes were not artistic perfection but collective discovery, teamwork, and confidence.



THE MOST ESSENTIAL FACTOR: SUSTAINING YOUTH GROUPS OVER TIME

One of the strongest lessons of Music in YOU is that the project's impact depended above all on the ability to keep youth groups working together over several months. This long-term involvement allowed trust to grow, skills to develop gradually and participants to see real progress in their own learning.

Maintaining a stable group is a major challenge in youth work. Throughout the year, youth workers played a crucial role in encouraging participants when doubts emerged, supporting them during moments of disengagement and helping them reconnect with the process. Their consistent presence ensured continuity and cohesion.

This sustained rhythm is what enabled deeper transformation: young people stayed committed, built confidence step by step and experienced what it means to create something collectively over time.



RECOMMENDATIONS FOR REPLICATION

To replicate Music in YOU successfully, partners and educators should:

- Start small but think long-term. Build trust before creation; start with simple exercises that lead naturally to collective projects.
- Anchor each activity in local realities. Encourage participants to explore issues relevant to their own lives : identity, equality, the environment, or social justice.
- Document the process. The Backstage Diary model provides a simple, adaptable template to capture progress, reflections, and results.
- Use partnerships strategically. Collaborate with cultural centres, schools, and youth organisations to share expertise and reach new audiences.
- Invest in training educators. Equip them with creative tools, intercultural skills, and reflective methods to ensure quality and continuity.



NEXT STEPS AND PERSPECTIVES

The Music in YOU consortium will continue to build on the relationships and learning generated by the project. Several directions are already emerging:

- **Network building:** creating a European platform connecting organisations that use art and music for inclusion.
- **Future cooperation:** joint applications for Erasmus+ and Creative Europe projects focusing on creative citizenship and youth empowerment.
- **New tools:** digital storytelling, sound archives, and participatory training modules inspired by the Backstage Diary and Narrative Journal.
- **Local sustainability:** partners will maintain their youth groups and integrate the Music in YOU methodology into ongoing programs.

The project leaves behind more than performances, it leaves behind a community of practice. Educators, youth workers, and young people now share a common language: that of creation, empathy, and cooperation.

Music in YOU began with music but ends with a conviction: when art and education meet, transformation follows.



MUSIC IN YOU



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