

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

COMUSYC



IMPACT GUIDE

[www.comusyc.eu](http://www.comusyc.eu)



Co-funded by  
the European Union



Co-funded by  
the European Union

**Title and acronym:** Connections through Comics and Music for the Social Integration of the Disadvantaged Youth – COMUSYC

**Project type:** KA220-YOU – Cooperation partnerships in youth

**Ref. no.:** 2021-1-BE04-KA220-YOU-000029061

**Deliverable Number & Name:** PR2.2

**Date of Delivery:** December 2023

**Responsible partner:** European Network of Comics Representatives and Entrepreneurs

Versions	Issue date	Stage	Leader
1	December 2023	Final	ENCRE

*Any dissemination of results reflects only the author's view and the European Commission is not responsible for any use that may be made of the information it contains.*



 HYPERLINK.

MONOMYTHS



esmutc



SEAL  
CYPRUS



Co-funded by  
the European Union

# CONTENTS

## INTRODUCTION

- THE PROJECT AND ITS RELEVANCE
- THE TARGET GROUPS
- MAIN RESULTS
- THE PURPOSE OF THE IMPACT GUIDE

## COMPENDIUM OF THE TOOLKIT

- THE TOOLKIT DEVELOPED DURING THE PROJECT
- SCENARIOS OF ACTIVATION AND ACTIVITIES

## MAIN ASPECTS DETECTED

- SCENARIOS IN WHICH IS POSSIBLE TO INTEGRATE THE PROJECT'S OUTPUTS
- RELEVANCE OF NON-FORMAL AND INFORMAL LEARNING PATHS
- THE ROLE OF MUSIC IN THE SOCIAL INTEGRATION OF MARGINALITIES

## LESSONS LEARNED

## COMMUNICATION STRATEGIES

- STRATEGIES ADOPTED TO GUARANTEE DIALOGUE WITH PUBLIC INSTITUTIONS, AUTHORITIES, AND POLICYMAKERS
- APPLICATION TO NATIONAL CONTEXTS AND BEYOND THE PARTNERS' COUNTRIES

## INCREASING THE IMPACT OF THE PROJECT

- HOW TO INCREASE THE IMPACT OF THE PROJECT'S RESULTS
- TIPS AND RECOMMENDATIONS FOR LEVERAGING THE PROJECT'S OUTCOMES FOR GREATER INFLUENCE



 HYPERLINK.

MONOMYTHS



esmutc





Co-funded by  
the European Union

# INTRODUCTION

## THE PROJECT AND ITS RELEVANCE

**COMUSYC** is a project that developed a comprehensive and cross-sectoral strategy to increase the intercultural and transnational dialogue between young people, using **creativity** and **art** as fundamental tools for mediating and building bridges. A high number of reports and studies reveal how social marginalisation continues to represent a widely diffused phenomenon in contemporary Europe, particularly in the Mediterranean region. Young individuals who are struggling to find a pathway in their transition from study to work tend to loosen the ties with their communities, becoming uninterested in the economic, social, and political realities of the country and continent where they live and losing trust in the possibility of becoming active members of society.



 HYPERLINK.

MONOMYTHS



**esmutc**







Co-funded by  
the European Union

COMUSYC aimed to play an active role in fighting against the risk of social exclusion, providing tools and strategies for keeping open the lines of dialogue with **marginalised youth**, helping them express their fears, and valorising their key competencies and skills in an open Europe. The use of creativity allowed these young people to become active members of a democratic Europe, supporting them in rethinking their possibilities to find new opportunities in the labour market. COMUSYC partnership aimed to develop an “integrated” approach, joining the efforts of **seven organisations** from **five countries** that have different profiles and backgrounds and a common proven track record of supporting young people (and NEETs – Not in Education, Employment, or Training) into active citizenship and participation. A similar multiplicity of focuses and ranges of action has guaranteed an advantageous sharing of experiences and expertise , creating a consortium able to develop transnational methodologies for the valorisation of informal learning approaches to address social exclusion.



 HYPERLINK.

MONOMYTHS



esmutc



SEAL  
CYPRUS



Co-funded by  
the European Union

The **partners** of the COMUSYC project are:

- Alphabet Formation (**ABF**);
- European Network of Comics Representatives and Entrepreneurs (**ENCRE**);
- Asociacion Cultural Euroaccion Murcia (**Euroaccion**);
- Fundació Escola Superior de Música de Catalunya (**ESMUC**);
- Fondatsiya na Biznesa za Obrazovani – Business Foundation for Education (**BFE**);
- Cyprus Organisation for Sustainable Education and Active Learning (**S.E.A.L CYPRUS**);
- Asociatia **Monomyths**;
- **EFFEX** Media Solutions SRL-D.



 **HYPERLINK.**

**MONOMYTHS**



**esmuc**



**SEAL  
CYPRUS**



Co-funded by  
the European Union

## THE TARGET GROUPS

In terms of direct participants, aside from stakeholders that are external to the partnership, COMUSYC addressed **three different target groups**:

- **Young, marginalised individuals and people aged 18–30.** COMUSYC has been designed to support young people who face social, educational, and economic disadvantages from several standpoints and who have been alienated by traditional education. They are generally **unemployed** or excluded from the labour market as a result. Although, in some cases, they may be participating in a programme of technical or vocational education (e.g., apprenticeships), they have been identified as needing additional support and mentoring to be more likely to sustain and complete their programme. Around **100 young people** from this target group have been involved, with particular attention to NEETs. The aim was to lead this transnational group out of the vicious circle, increase their participation in social and political life, and, consequently, enhance their possibility of reversing the marginalisation process.







Co-funded by  
the European Union

- **Peer mentors.** A key part of the COMUSYC methodology is the role of the young peer mentors, who are aged between 24–30. They are slightly older than the group of young people. They were nominated by each partner for participation based on their knowledge of young people and, in most cases, the contributions that they have made in learning programmes as trainees. Many of them have been drawn from cohorts that have participated in, or are still participating in, the learning provision that is offered by partners. In many cases, they have faced, or are still facing, some of the barriers and hurdles faced by their peers. As peers of the ‘end user’ target group, they brought **contemporary knowledge** and immediate **life experience** that ensured that the methodology, curriculum, and learning resources were both accessible and motivating.







Co-funded by  
the European Union

- **Tutors, trainers, teachers, coaches, pedagogues, psychologists, and counsellors.** These tutors are currently engaged in provisions in the partner context. They have experience at various levels in providing **non-formal learning** through art (particularly music) and through cultural practice. Many of them have long-standing and senior experience in this field, and some have participated in previous transnational learning projects, thanks to which they have validated skills and competencies as **cultural practitioner trainers**. These staff members were a central part of the co-creation of the project, participating as organisational representatives in the transnational partner meetings, in the joint staff training event, and acting as a peer review group on the project's results and impacts. A **lead senior tutor** from each partner was responsible for multiplying their knowledge, skills, and competencies with their colleagues at the national and transnational levels.



 HYPERLINK.

MONOMYTHS



Фондация на Бизнеса за Образованието



esmutc



SEAL  
CYPRUS



## MAIN RESULTS

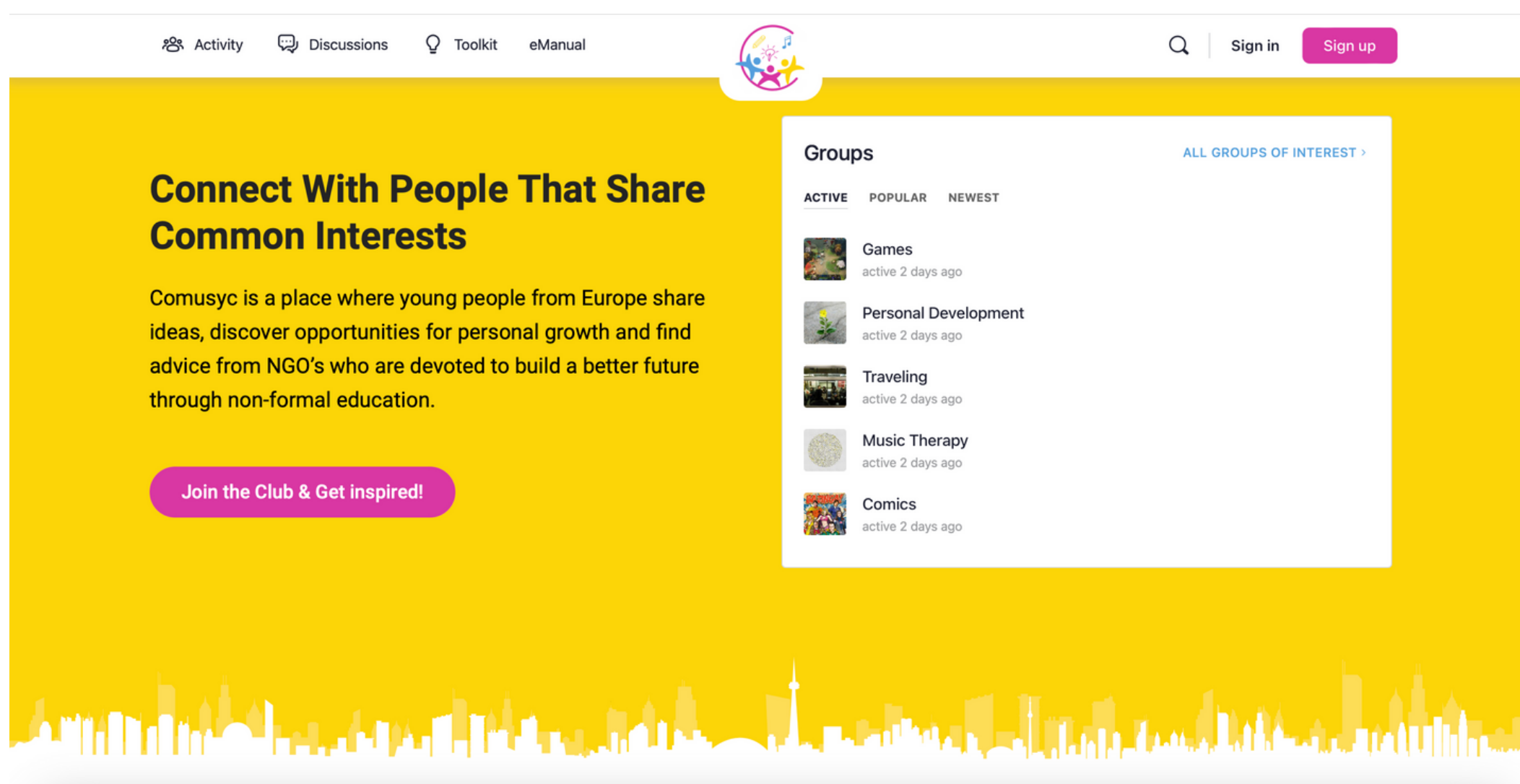
COMUSYC presents **two main project results**:

**REACTIVATE: a creative and flexible toolkit for the valorisation of informal learning through music therapy and visual arts.** The aim was to fight against social, political, and economic alienation that contributes to the creation of the vicious circle that traps the target group of the project, frustrating their attempts to look for a new job, study, or even socialise. REACTIVATE proposed a solution to this problem by promoting the engagement of young people and NEETs, defining new ways for activating their self-awareness and motivation to get involved in society through the **“scenarios of activation”** (Chapter 2). It was possible to foster a different worldview for marginalised individuals and support them in questioning all the barriers they perceive while trying to get engaged in society. A **multimedia platform** was elaborated using a multi-channel approach (YouTube, social networks, creation of an OER Platform, etc.) based on contents created directly with the collaboration of the users.





This [platform](#) allowed them to identify and build their own pathway within the project, establishing a dialogue with partner organisations to discuss their feelings about their situation and providing feedback on the work done by partners. The approach was based on two main drivers: **easy implementability** and **full participation**. The participation in workshops, interviews, and the creation of weblogs/video diaries, and portfolios created a consistent number of situations that allowed the target users to interact and express their problems, creating a relationship of familiarity with the project partners and with the scheme of the project, of which they supported the implementation. Taking profit from their experience in dealing with individuals in a situation of social exclusion, the partner organisation developed and formalised the **COMUSYC methodology**, both as a stand-alone resource and as the basis for the realisation of the toolkit.







Co-funded by  
the European Union

The methodology concept is based on **four pillars**:

- **The use of art** (music and video comics), culture, and their creative application in everyday life to engage excluded young people through informal and non-formal practice;
- **The notion of soft skills as a learning path** to explore how the integration of adaptable learning modules related to music therapy offers innovative and novel places for informal and non-formal creative learning;
- The **specific contribution** that the COMUSYC users could provide to their peers (and among them) in informal and non-formal creative learning;
- The **transversal competencies** of the European Reference Framework for Lifelong Learning.

This methodology helps to encourage and **improve the capability** of young people (and NEETs) to act as peer mentors to:

- **Get involved in the decision-making process**, increasing their personal self-confidence and the ability to work as part of a group;
- **Develop a stronger comprehension** of the mechanisms that lead to increased social participation and autonomy in all areas of society;
- **Develop skills** as open and direct communicators;
- **Participate in virtual spaces** in a balanced and correct way.







Co-funded by  
the European Union

**RECREATE: pilot action and guidelines for trainers, coaches, and mentors.** The purpose is to review and validate the contents developed during the first half of the project, setting up a pathway for guaranteeing its maximum exploitation and impact. **The COMUSYC Toolkit** was integrated with an easy-to-use **E-Manual** and **Adaptable Learning Modules** (mainly pedagogical videos and tailored learning documents), developed by partners under the guidance of ABF, with the aim of supporting the integration of the COMUSYC Toolkit into regular working activities. A piloting phase supported the validation of the Toolkit and E-Manual, thanks to the engagement of an audience of young individuals (with mention of NEETs) between 18–30 years old. The sample of 100 users has been guided by coaches/trainers/volunteers/professionals indicated by partners. They attended the activities foreseen after a **self-assessment phase**. After that, each participant, supported by coaches, set up a debriefing phase in which they discussed their participation in the COMUSYC activities among peers, expressing ideas about the improvements they felt they achieved after taking part in the COMUSYC pathway. For this reason, the participant was asked to fill out the questionnaire again, highlighting the new skills and competencies acquired, in particular creativity and soft skills. The questionnaires for the self-assessment were provided by ABF.



 HYPERLINK.

MONOMYTHS



esmutc



SEAL  
CYPRUS



Co-funded by  
the European Union

All the coaches/trainers/volunteers who implemented the testing phase drew a **report** in which they indicated shortcomings or potential advice, if detected, referring to documents directed to users and guidelines for professionals. They had to indicate the strengths as well, particularly regarding the soft skills improvement of participants, keeping in mind the entrance level. After the testing, ESMUC collected and reviewed the feedback collected during REACTIVATE and the piloting as well, and it drew the final project Toolkit, which included the final version of the customised E-Manual for volunteers and professionals working in non-formal and informal learning pathways that target young people (with particular attention to NEETs). The final harmonisation of the contents and the tools is provided by ESMUC, which is the coordinator of the entire Intellectual Output. ESMUC developed the guidelines for the E-Manual by specifically tailoring it to professionals and volunteers who work with the project target group to better show them the opportunities and how to use the COMUSYC Toolkit. Then, to promote a wider exploitation of the project's results, ENCRE coordinated the realisation of this **Impact Guide**.



 HYPERLINK.

MONOMYTHS



esmuc



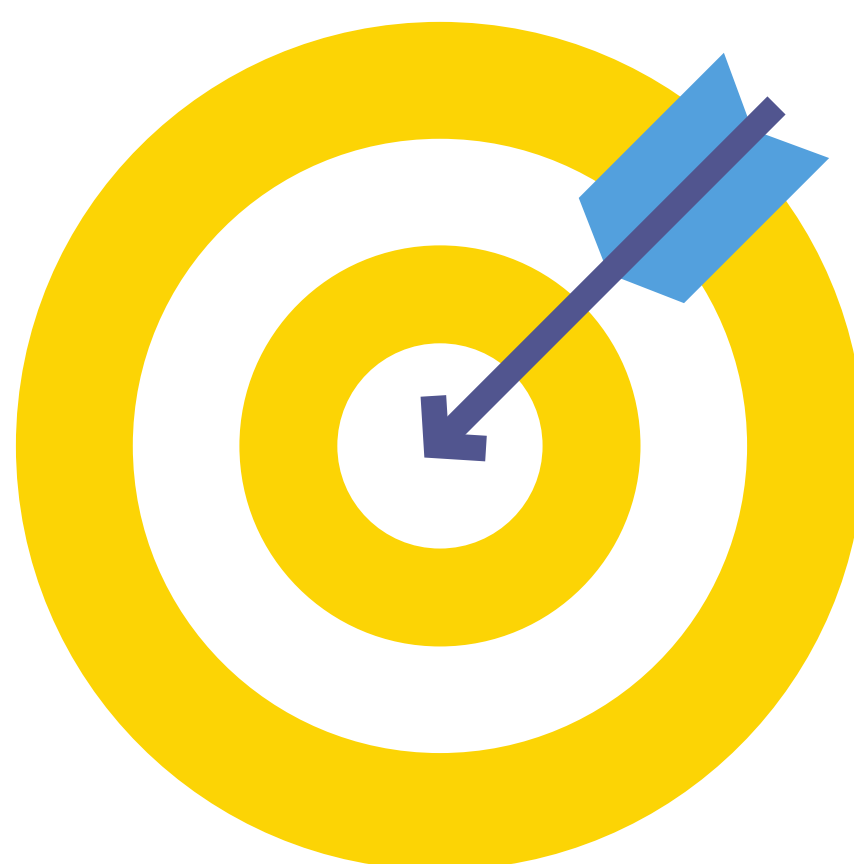
SEAL  
CYPRUS



Co-funded by  
the European Union

## THE PURPOSE OF THE IMPACT GUIDE

The present Impact Guide was developed as a **final product** of the COMUSYC project. It contains important information on the impact and exploitation of the results, on how the mentioned impact could be increased, and the strategy that will be adopted to guarantee a stronger dialogue with public institutions and stakeholders. It provides guidelines and strategies to guarantee a better **application of the project results** and outcomes to the broader national framework and at the European level, with specific applications to national contexts. These guidelines come with specific indications on an approach aiming to develop partnerships between the public sector and third-sector stakeholders in delivering outreach activities. This Guide also includes a **compendium of the Toolkit**, the **main aspects detected** through the project (namely, multiple scenarios in which it is possible to integrate the project's outputs, the relevance of non-formal and informal learning paths, and the role of music in the social integration of marginalities), and **lessons learned** throughout the project. This Impact Guide is specifically designed to spread the project's results to **policymakers, institutions, and public authorities**. It is going to be shared with a wide set of stakeholders engaged at the local, European, or even international level, as particular attention is paid to those countries not belonging to the partnership. They will be provided with lessons learned and advice tailored for the development of target group soft skills to address the NEETs phenomenon, which they will be invited to discuss and insert into their own political agenda.



 HYPERLINK.

MONOMYTHS



esmutc



SEAL  
CYPRUS





Co-funded by  
the European Union

# COMPENDIUM OF THE TOOLKIT

## THE TOOLKIT DEVELOPED DURING THE PROJECT

The Toolkit developed during the project described the **problems faced by youngsters**, especially those who do not experience success in work or academic contexts. These problems were presented together with suggestions on how music and art can help to deal and cope with the most common difficult and frustrating situations youngsters aged 18–30 face in their everyday lives. These strategies are intended to be resources for individuals to apply them autonomously, as well as in formal and informal settings under the leadership of a professional. The Toolkit intended to contribute to the overall COMUSYC project aim, which is to improve achievement in relevant and high-level **basic and transversal competencies** from a lifelong perspective.

 **The scenarios** 

The four categories in which our scenarios of activation have been grouped are:

- 1. Intrapersonal and interpersonal communication difficulties:** these include difficulties in expressing oneself verbally, which can manifest in family contexts, or with friends and peers.
- 2. Self-confidence issues:** these include problems related with self-esteem and self-concept, which manifest in work and/or academic contexts.
- 3. Cognitive and emotional difficulties:** these include issues such as anxiety, fear, anger management, lack of attention, lack of critical thinking abilities...
- 4. Trauma and abuse issues and their consequences:** these include issues such as loss of some loved one, facing past traumas.

**How to read the toolkit** 

Each page of this toolkit contains one scenario.

 The lightbulb symbol indicates a way in which music and art can help teenagers cope with the problem identified in the scenario.

All the pictures in this toolkit have been created using MidJourney, an AI software that creates images from written prompts. We experimented with different styles, trying to resemble those used in comic strips.

Co-funded by the European Union





The material inside the Toolkit was the result of specific workshops, called **“Actiworkshops”**, that took place in the partners five different countries to strengthen the intercultural and transnational dialogue between young people, using creativity and art as tools for mediating bridges, with the overall aim of decreasing social marginalisation of youngsters, which unfortunately continues to represent a widely diffused phenomenon in contemporary Europe. A section of the Toolkit also focuses on the **Peer Mentoring Methodology** that was used by the partners during the Actiworkshops. The strategies contained in the Toolkit are based on the perceptions of the participants collected through post-workshop evaluations in which they were able to express how music and the arts had helped them. It is important to emphasise that, despite cultural differences and geographical locations, many of the problems that youth currently face, are the same. Therefore, the Toolkit can be of use to many youngsters who are in a socially vulnerable position in a wide variety of cultural contexts.

## Methodology

### What is Peer Mentoring?

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

### Peer Mentoring Methodology

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

Building  
Enhancing  
Sustaining  
Transitioning



## SCENARIOS OF ACTIVATION AND ACTIVITIES

The difficult and frustrating daily situations that youngsters face in their everyday lives were identified and expressed through what were called “scenarios of activation”. In the end, **24 scenarios** were identified, divided into **four categories** according to the nature of the problem. For each category, several **activities** were developed, which took place in the art-based workshops. They were all developed from an artistic perspective, using art (music, dance, visual arts, drama, poetry, etc.) as the main tool. These activities were tailored towards very specific aims, with the stimulation of creativity as a basis, providing competencies such as communication skills, a sense of initiative, cultural awareness and expression, and social and civic competencies. The workshops took place in informal settings at the headquarters of each of the project partners.

Activity Discussions **Toolkit** eManual

Search Sign in Sign up

### COMUSYC TOOLKIT

Connections through comics and music for the social integration of the disadvantaged Youth

- Cognitive and Emotional Difficulties** (7 Lessons)  
These include issues such as anxiety, fear, anger issues, lack of attention,...
- Intrapersonal and Interpersonal...** (3 Lessons)  
Difficulties in expressing oneself verbally, which can manifest in family...
- Self-Confidence** (8 Lessons)  
Problems related with self-esteem and self-concept, which manifest in work...
- Trauma and Abuse Issues and Its...** (5 Lessons)  
This toolkit includes the problems faced by youngsters, especially those who d...





Co-funded by  
the European Union

The categories:

**Intrapersonal and interpersonal communication difficulties.**

These include difficulties in **expressing oneself verbally**, which can occur in family contexts or with friends and peers. The **scenarios** belonging to this category are:

- Family problems;
- Difficulties coping with friendship and social life;
- Difficulties putting feelings into words and verbalising emotions.

The corresponding **activities** were:

- Hakuna Matata;
- Drum circle;
- Focus on the rhythm;
- Artistic opinion making;
- Breathing and muscle relaxation in singing;
- Create music with signs;
- Make your own mandala.





Co-funded by  
the European Union

**Self-confidence issues.** These include problems related to **self-esteem** and **self-concept**, which manifest in work and/or academic contexts. The **scenarios** belonging to this category are:

- School problems (academic pressure, inadequate education);
- Body image issues;
- Insecurity, fear of failure, low self-esteem, “I am worthless”;
- Difficulty in developing one’s own personality (uncertainty, “who am I?”), societal pressure;
- Unemployment and financial instability;
- Lack of initiative/boredom and monotony;
- Pressure of 24-hour social networking.







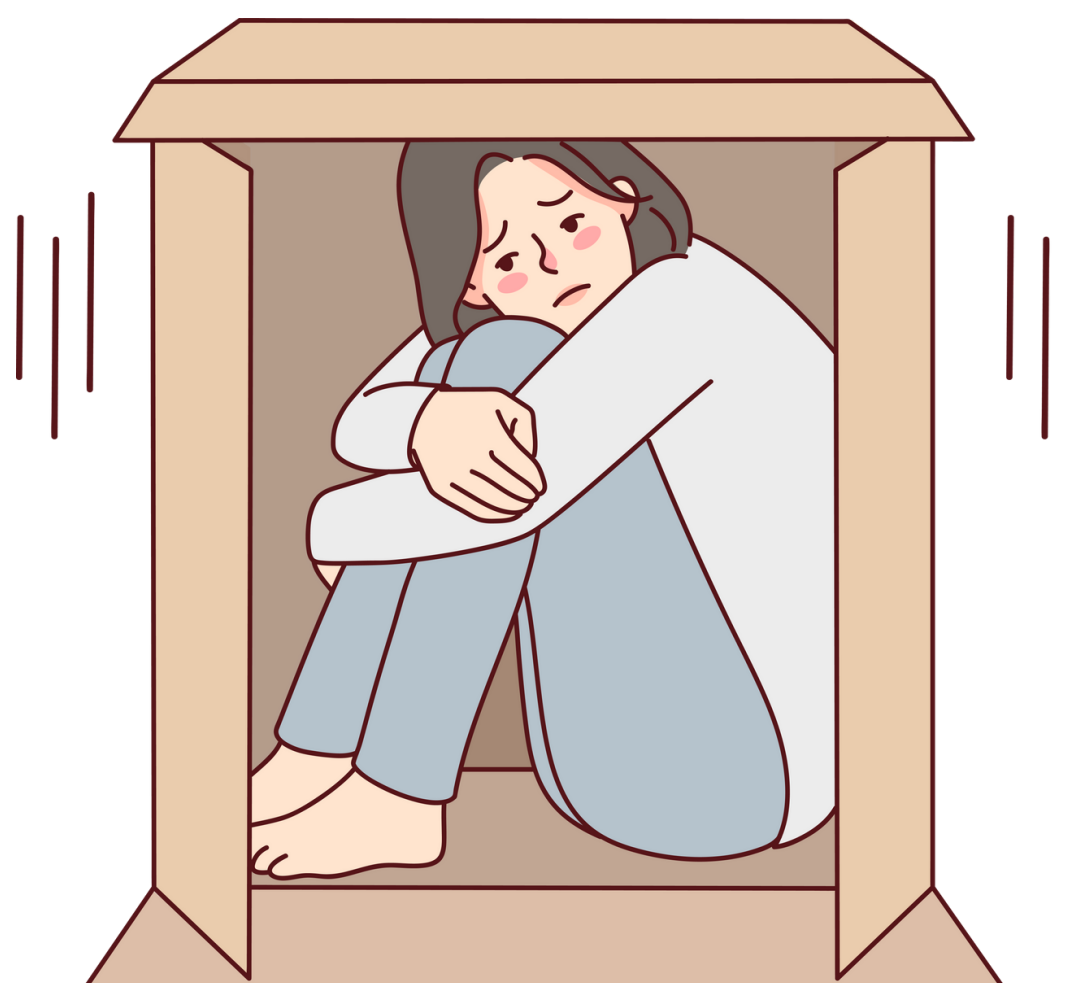
Co-funded by  
the European Union

The corresponding **activities** were:

- Balls mirror game;
- Descriptive drumming;
- Life as a river;
- Group singing improvisation to express emotions;
- All together now! – group singing (participate in group singing/choir);
- Express yourself;
- Instrumental music and storytelling;
- Transforming your sounds;
- Paint your emotions;
- Create a mask.

**Cognitive and emotional difficulties.** These include issues such as **anxiety**, fear, **anger management**, lack of attention, **lack of critical thinking abilities**, etc. The **scenarios** belonging to this category are:

- Isolation and loneliness;
- Burn-out, stress, restlessness, overwhelm;
- Anxiety and fear of public speaking;
- Depression;
- Shortage of attention span, attention deficit, distraction, alienation;
- Lack of critical thinking skills, having difficulties in designing valid arguments;
- Anger issues and aggressive behaviour.





Co-funded by  
the European Union

The corresponding **activities** were:

- Creative rhythm development;
- 10-minute song;
- Meeting your creative spirit-music & imaginary;
- Yes, and...;
- Make your own lyrics;
- Switch it up symphony;
- Instrumental performance and/or improvisation;
- Cooperative song writing;
- Let the music guide you;
- Mirror drawing.





Co-funded by  
the European Union

**Trauma and abuse issues and their consequences.** These include issues such as the **loss of a loved one** and **facing past traumas**. The scenarios belonging to this category are:

- Substance abuse (drugs and alcohol, consumed by young people alone or with friends);
- Bullying and abuse;
- Grief, dealing with loss (death of a loved one or break-up);
- Dealing with past trauma;
- Insomnia;
- Physical pain.

The corresponding **activities** were:

- Draw your mind;
- Emotions and the body-dance improvisation;
- Musical brainstorming;
- Breathing techniques;
- Make your own comic;
- Feel the impro;
- Listen it away;
- Lyrical analysis;
- Expressing and listening through art;
- 10 tips for painting to music;
- Visualise realise;
- Draw your depression.







Co-funded by  
the European Union

## MAIN ASPECTS DETECTED

### SCENARIOS IN WHICH IS POSSIBLE TO INTEGRATE THE PROJECT'S OUTPUTS

COMUSYC outputs offer a versatile Toolkit and an engaging E-Manual that can significantly benefit various professionals, including coaches, trainers, volunteers, pedagogues, and other experts working with youngsters. The applications of these resources extend across different sectors, with notable impacts in the **education realm**, particularly at the local and regional levels.

In the context of **local communities**, these outputs become invaluable tools for fostering community development and economic strategies. For instance, a local youth coach could utilize the Toolkit to design innovative learning paths that incorporate a transnational dimension, thus enriching the educational experience for young people. This, in turn, contributes to the overall growth of the community by instilling values of human rights, gender equality, respect, and solidarity. The Toolkit's adaptability ensures that it can be seamlessly integrated into various learning environments, including **formal, non-formal, and informal settings**.



 HYPERLINK.

MONOMYTHS



esmtuc



SEAL  
CYPRUS



Co-funded by  
the European Union

Consider a scenario where a volunteer working with a diverse group of young individuals employs the E-Manual to facilitate sessions on communication and problem-solving skills. The E-Manual serves as a comprehensive guide, allowing the volunteer to address specific needs and challenges faced by youth from different backgrounds. This not only benefits the young participants but also enhances the volunteer's own skills, enabling them to adopt new approaches in preventing marginalization and stigma.

Coaches and trainers can find immense value in the COMUSYC outputs as they deepen their **understanding of social issues** and gain **practical tools** to address them. Imagine a pedagogue incorporating the Toolkit into their training sessions, guiding fellow professionals on effective methodologies for youth learning paths. This collaborative approach not only enhances the skills of the professionals involved but also creates a supportive network for knowledge exchange.



 HYPERLINK.

MONOMYTHS



esmutc



SEAL  
CYPRUS



Co-funded by  
the European Union

The integration of COMUSYC outputs into various educational sectors is facilitated by the **extensive networks** and **relationships** of partner organizations. These organizations play a pivotal role in disseminating good practices and methodologies, ensuring that the Toolkit and E-Manual reach a wide audience. Moreover, the engagement of professionals in the project can capture the interest of key stakeholders, potentially leading to their employment by other associations and influencing the development of new policies.

Consider a music trainer using the Toolkit to design learning paths specifically tailored for NEETs. The innovative approach of using music as a vector of integration could attract attention from policymakers and other professionals, sparking interest in replicating the successful model in different contexts. This ripple effect could ultimately contribute to a broader societal impact, as the methods and strategies advocated by COMUSYC become integral components of youth development initiatives at various levels.



 HYPERLINK.

MONOMYTHS



esmutc







Co-funded by  
the European Union

## RELEVANCE OF NON-FORMAL AND INFORMAL LEARNING PATHS

Promoting the social inclusion of young people, in particular NEETs, requires a constant reflection on which approaches could support them in acquiring and/or valorising transversal competencies derived from informal learning pathways, bringing into light a set of strategies to valorise their creative spirit and help them out of the vicious circle of marginalisation. Although this is generally recognised, little emphasis is given to the role played by **informal** and **non-formal learning paths** that integrate different approaches (like music and art) into traditional learning, stressing their pedagogical function. If properly implemented, these learning pathways can create ties and connections between young people with complex socio-economic backgrounds. By allowing young people, and especially NEETs, to develop transversal key competencies, these learning paths help to overcome those barriers that lead to marginalisation.





Co-funded by  
the European Union

COMUSYC contributed to this cause by intervening to support marginalised youth through a non-formal and informal learning programme led by EU organisations with extensive experience in the development of approaches, tools, and strategies to foster youth inclusion and tackle marginalisation. It successfully supported disadvantaged and unemployed young people in developing transversal skills, maximising their potential in terms of **fostering social, cultural, and economic inclusion through creative activities**. The application of art (music and video comics) and culture to the everyday lives of excluded people helps them to develop personally and professionally. **Transnational collaboration** was the key for COMUSYC partners to create European rather than national solutions by developing **cross-sectorial skills** through cultural non-formal and informal learning drawn from a wide variety of very different innovations and learning cultures across Europe. COMUSYC showed how non-formal and informal learning paths are relevant to addressing social exclusion and related issues.



 HYPERLINK.

MONOMYTHS



esmutc





Co-funded by  
the European Union

Therefore, COMUSYC represents an example of successful designing and testing of new non-formal and informal culture-based training and peer learning activities, delivered via tutor and peer support in several non-formal and informal pathways. It also created an innovative series of **“unconventional” spaces** to engage alienated and marginalised young people; these will support tutors in youth organisations and peer-mentors who use cultural learning in a non-formal or informal context. The hope is that by showing how non-formal and informal pathways can benefit the social integration of marginalities, COMUSYC will serve as a booster for other organisations working in the same field to integrate conventional training pathways with cross-sectorial skills derived from informal and non-formal experiences.



 HYPERLINK.

MONOMYTHS



esmutc



SEAL  
CYPRUS





Co-funded by  
the European Union

## THE ROLE OF MUSIC IN THE SOCIAL INTEGRATION OF MARGINALITIES

Music can play a powerful role in promoting social integration among marginalised groups while developing individual capabilities and the necessary skills to enter the music field on the job market and to enforce the autonomy of individuals. The ductility of music allows basically anyone to enjoy its beneficial effects, even if in a different way than traditional techniques.

Through COMUSYC activities, it could be seen how music helped young people, especially NEETs, integrate, by encouraging them to acquire a **sense of belonging** and **self-awareness**. Particularly, they were able to reconnect with themselves, their body, and their mind through self-introspection and self-analysis activities. They could gain a better understanding of themselves based on their past and key life moments through music. These activities allowed them to build self-confidence and improve their self-esteem, self-worth, and self-acceptance.



 HYPERLINK.

MONOMYTHS



Фондация на Бизнеса за Образованието



esmtuc





Co-funded by  
the European Union

Additionally, young people and NEETs were able to reach **emotional maturity**, as music was instrumental in helping them face their emotions, manage and control them, and communicate them both verbally and non-verbally. They were able to convey their feelings through music in a creative way, to identify them, and to relate them to situations in their daily lives. These activities were able to generate positive mood changes in youngsters, promote relaxation, and reduce overthinking. Apart from this, COMUSYC activities involving music helped marginalised young people develop more **practical skills** such as the ability to stay concentrated on a task for a considerable period, practise critical thinking, and express oneself in a creative way. Particularly relevant are the **interpersonal skills** developed by working in a group setting, as participants learned how to cooperate with peers, express themselves while discussing with others, socialise and feel comfortable in social situations, listen to other people's stories and views, and communicate with others in a non-verbal way. These forms of collective participation are relevant in combating self-insolation and antisocial activities.



 HYPERLINK.

MONOMYTHS



Фондация на Бизнеса за Образованието



esmutc



SEAL  
CYPRUS





Co-funded by  
the European Union

## LESSONS LEARNED

Throughout the COMUSYC project, it becomes evident that music and art serve as remarkably **flexible mediums**, offering a diverse range of applications across various functional areas and addressing a wide array of societal issues. The Actiworkshops, a product of this project, exemplify how art, particularly music, can function as a **constructive outlet**, providing individuals with a means to entertain themselves in wholesome ways. However, the impact of music and art extends far beyond mere entertainment, as these creative mediums play a pivotal role in empowering marginalized individuals, offering them new opportunities for personal development and self-exploration.

Art, and specifically music, proves to be a **catalyst for positive change**, fostering a sense of belonging and well-being among marginalized youth. One of the remarkable contributions is the nurturing of creativity and expression, allowing young people to discover and cultivate their artistic talents. Imagine a scenario where a teenager, previously struggling to find their voice, discovers a passion for songwriting during a music workshop. This newfound outlet not only serves as a creative expression but also becomes a powerful tool for self-discovery and personal growth.



 HYPERLINK.

MONOMYTHS



esmutc



SEAL  
CYPRUS





Co-funded by  
the European Union

Moreover, music and art advocate for a **participatory and pragmatic learning style**. Picture a classroom setting where students engage in a collaborative art project, using their creativity to solve real-world problems. This approach not only enhances their learning experience but also instils valuable problem-solving skills that can be applied beyond the artistic realm, contributing to a more well-rounded education.

**Experiential learning** and **memory retention** are additional benefits derived from the integration of music and art. Consider a workshop where participants actively engage in creating art or making music. The hands-on experience creates lasting memories, ensuring a deeper understanding and retention of the subject matter. This type of immersive learning fosters a holistic approach to education, aligning with the diverse needs and learning styles of marginalized youth.





Co-funded by  
the European Union

Beyond the individual level, music and art contribute to building **self-esteem**, **identity**, and **balanced development**. A young person actively involved in artistic pursuits gains a sense of accomplishment, boosting their self-esteem and aiding in the formation of a positive self-identity. The holistic development promoted by these creative mediums goes beyond academic achievements, encompassing emotional, social, and personal growth.

Furthermore, music and the arts act as vehicles for exploring **cultural and social discourses**. Imagine a community coming together to create a mural that reflects its diverse cultural heritage. This collaborative art project becomes a platform for dialogue, fostering understanding and appreciation of different backgrounds. In this way, music and art become powerful tools for building bridges between communities and promoting social cohesion.



 HYPERLINK.

MONOMYTHS



esmutc



SEAL  
CYPRUS



Co-funded by  
the European Union

In terms of mental stimulation and problem-solving skills, engaging with music and art requires **cognitive processes** that enhance brain function. Whether it's composing a piece of music or creating a visual artwork, individuals are challenged to think critically and creatively. This cognitive stimulation not only contributes to the development of problem-solving skills but also enhances overall mental well-being.

Lastly, music and art play a significant role in promoting **harmony** and **social integration**. Consider a music performance that brings together individuals from diverse backgrounds, fostering a sense of unity through a shared artistic experience. This not only promotes social cohesion but also creates opportunities for collaboration and mutual understanding.

In conclusion, the multifaceted benefits of music and art, as highlighted by the COMUSYC project, underscore their pivotal role in **enhancing the lives of marginalised youth, fostering personal development, and contributing to a more harmonious and integrated society.**



 HYPERLINK.

MONOMYTHS



esmutc







Co-funded by  
the European Union

# COMMUNICATION STRATEGIES

## STRATEGIES ADOPTED TO GUARANTEE DIALOGUE WITH PUBLIC INSTITUTIONS, AUTHORITIES, AND POLICYMAKERS

The COMUSYC project has involved in its activities **relevant stakeholders** from the education sector, such as local, national, and European policymakers, who had the opportunity to discuss the social integration of young people. Now that the project is over, COMUSYC partner organisations intend to establish **partnerships** with these stakeholders to build a stronger dialogue with public institutions, authorities, and policymakers. This effort will be supported by the involvement of **associated partners**, many of which are organisations that represent local authorities (for example, Stimaland) and European networks (like EVTA) that will enable and facilitate the dialogue with the most important stakeholders.



 HYPERLINK.

MONOMYTHS



Фондация на Бизнеса за Образованието



esmutc



SEAL  
CYPRUS



Co-funded by  
the European Union

Specifically, these **stakeholders with whom a dialogue should be established** are:

- **Local, regional, national, and EU public authorities** in charge of education and social protection systems, like the Ministries of Education and Youth.
- **Local, regional, national, and EU educational and social protection decision makers** who will be interested in taking over COMUSYC outputs as support for their public policies and strategies;
- Other similar **relevant actors** who will be interested in promoting the potential and effectiveness of integrating COMUSYC outputs into informal and non-formal learning paths.





Co-funded by  
the European Union

The **instruments** that will be used to ensure this dialogue will be:

- **Meetings;**
- **Information events** focused on the social integration of young people;
- **Activities and events** in collaboration with other organisations, local or international, to share the results of the project beyond the partnership;
- Face-to-face as well as digital **communication instruments**.



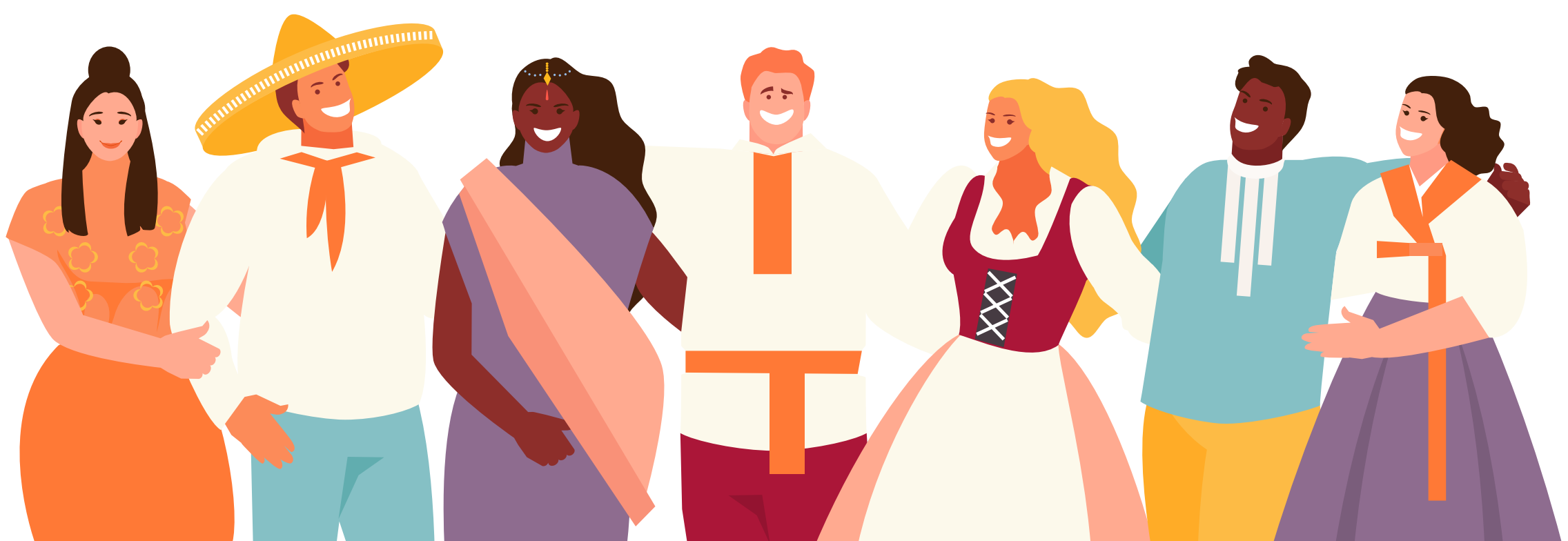




Co-funded by  
the European Union

## APPLICATION TO NATIONAL CONTEXTS AND BEYOND PARTNERS' COUNTRIES

The European dimension of the COMUSYC project will be measured based on the countries covered by the partners' networks. The existing networks, born during previous projects, will continue to grow with new members from the target groups and through networking actions with similar consortiums, projects, and networks. Each partner and associated partner are committed to ensuring **multi-regional dissemination** to maximise their national geographic impact. Apart from the countries of the participating organisations, a communication strategy to reach the relevant stakeholders in countries beyond the partnership needs to be developed. The objective is to promote the projects' objectives and outcomes to the **widest audience possible**. For this reason, each partner commits to spreading the dissemination material to stakeholders and decision-makers in **at least one more EU country**. The overall integration of feedback and results at the national level will be achieved through dedicated national-level coordination and communication actions. For example, these include the partner and associated partner websites, but also newsletters, mailings, and common or shared materials.



 HYPERLINK.

MONOMYTHS



esmutc





Co-funded by  
the European Union

# INCREASING THE IMPACT OF THE PROJECT

## HOW TO INCREASE THE IMPACT OF THE PROJECT'S RESULTS

The **dissemination activities** are essential for extending the project's impact, sharing solutions and project intellectual outputs, raising awareness, engaging stakeholders to develop educational policies, and for future new partnerships in this sector. The dissemination towards partners' networks and relevant stakeholders will have an impact on promoting a debate on the project's topic and, hopefully, in spreading a constructive code of conduct. It is the aim of the project to produce a **set of standards, training materials**, and **resources** that will continue to be used by the partners upon the completion of the programme.



 HYPERLINK.

MONOMYTHS



esmutc

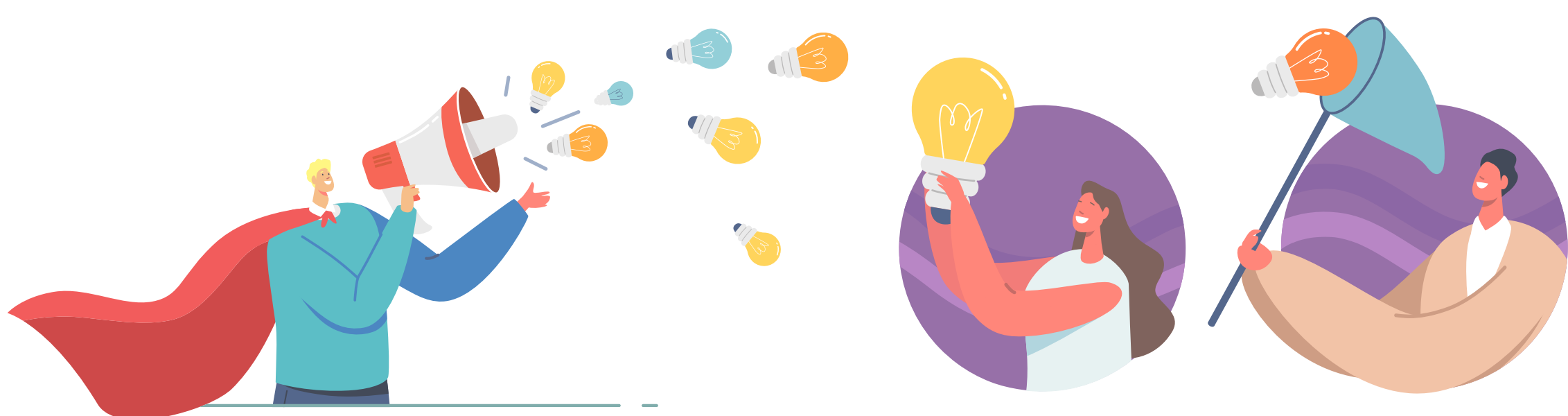


SEAL  
CYPRUS



Co-funded by  
the European Union

Not only youth organisations will be using newly acquired skills, methods, and tools from the COMUSYC Toolkit to enhance their delivery, but these will be backed up and reinforced with **practical resources** and **methodologies** that will make the work of the project sustainable in their organisational contexts and available for wider dissemination and use. All the products of the project will be available as an **OER** on partners' own websites after the project ends and will be widely disseminated through partners' networks as part of their dissemination programme. They will be available as **downloadable materials** that users can access through partners' websites and a dedicated website for the project for at least **three years**. Key stakeholders will be driven to the website through news released through the X feed, Facebook, and similar social media platforms.



 HYPERLINK.

MONOMYTHS



Фондация на Бизнеса за Образованието



esmutc



SEAL  
CYPRUS





These products include **videos**, that is, interviews of the activities' participants, which will provide a motivational boost for other young people and for other organisations working in the same field to show them the importance of integrating conventional training pathways with cross-sectorial skills derived from informal and non-formal experiences. These video diaries will be collected into a **Digital Library** hosted on the project's website. This platform will represent a fundamental instrument for supporting the networking activity between the partners that will provide a central contribution to the development and promotion of the project's outputs. Additional material is constituted by the COMUSYC methodology, Toolkit, and E-Manual.



## COMUSYC PROJECT

@COMUSYCPROJECT@COMUSYCPROJECT@COMUSYCPROJECT · 2 subscribers2 subscribers2 subscribers · 33video

Find out more about this channel >

Enrolled ▾

Home Video Playlist Community 🔍

### Uploaded videos ▶ Play all



Draw Your Mind FINAL On Template

2 views · 1 day ago



Debriefing Activity FINAL On Template

No viewing · 1 day ago



Facing Insomnia FINAL On Template

No viewing · 1 day ago



Hakuna Matata FINAL On Template

No viewing · 1 day ago



Balls Mirror Game FINAL On Template

No viewing · 1 day ago

### Playlist created





The partner organisations commit to **maintain, sustain, and multiply the use of these materials through:**

- Their **integration into their daily activities**. Particularly, ESMUC will integrate the COMUSYC methodology and tools into its master course in Music Therapy.
- **Dissemination through their networks**. Particularly, EVTA will play a role in this field by spreading the COMUSYC methodology and tools throughout its transnational network.
- **Translation of the project outputs in all partner languages** to ensure the dissemination of key project materials (English, French, Spanish, Romanian, and Greek).
- **Building strong partnerships** with relevant organisations who are interested in using the content, such as schools, training organisations, associations, teachers, and trainers across the EU. This allows for the creation and enlargement of a network of interested stakeholders, the establishment of new potential partnerships for the development of future project follow-ups, and the structuring of cooperation that is meant to stay beyond the project end.
- **A feasibility review** and a plan setting out specific audiences, measures, and activities to maximise the use of the COMUSYC methodology, Toolkit, and E-Manual in as many contexts as possible.





Co-funded by  
the European Union

The end users of the project's outputs include **teachers, coaches, pedagogues, school assistants, trainers, young people, family members**, etc. They will benefit from free access to the project's Intellectual Outputs, thus being able to improve their competencies and knowledge about the social integration of young people through music courses aimed at the development of creativity and soft skills. The integration of the competencies provided tutors with the most innovative coaching techniques applied to marginalised individuals, which allowed them to deliver a more comprehensive set of tools for creating dialogue and a point of contact between tutors and users, with the objective of exponentially increasing their capability to provide tailor-made forms of support and, at the same time, to be enriched by the constant contact with the users. In the end, the aim of the project was to support professionals working with marginalised youth in the provision of non-formal education using an innovative methodology and a set of tools that can guide practitioners to support young people (with a special mention to NEETs) in the development of their transversal skills and their social and economic integration. Therefore, these professionals will be empowered to integrate good practices and new methodologies in the design and implementation of youth learning paths using music as a vector of integration, especially for the benefit of NEETs. Therefore, the project's outputs are supposed to be used **beyond the project's lifetime**, which will be possible thanks to their open and user-friendly nature.



 HYPERLINK.

MONOMYTHS



esmutc



SEAL  
CYPRUS





Co-funded by  
the European Union

## TIPS AND RECOMMENDATIONS FOR LEVERAGING THE PROJECT'S OUTCOMES FOR GREATER INFLUENCE

The **role of policymakers** at every level, but especially at the European level, is the key to ensuring the continuity of the project's outcomes and expanding their influence through their integration into different policies and strategies. Therefore, this Guide provides some **recommendations** for policymakers on the relevant aspects to consider and explore more in depth in their future work. In particular:

- **Adopt COMUSYC outputs as support for public policies and strategies.** COMUSYC has shown how culture can represent an engine for sustainable social and economic development. Policymakers should consider the **powerful role** that **music** can play in promoting the social integration of marginalities while developing individual capabilities and the necessary skills to enter the music field of the job market and to reinforce the autonomy of individuals. Music allows young people to develop key physical, social, cognitive, creative, and emotional skills that complement and interact with one another. Policymakers should also consider the importance of **direct participation** and the added value of exchange among peers to raise the self-consciousness of individuals and promote their capability to interact positively and respond to external inputs.



 HYPERLINK.

MONOMYTHS



esmutc



SEAL  
CYPRUS



Co-funded by  
the European Union

- **Promote the potential and effectiveness of integrating COMUSYC outputs into informal and non-formal learning paths.** Policymakers should take into consideration the importance of investing in the development of soft skills through **informal** and **non-formal pathways**. In fact, it has been seen how the ductility of music allows basically anyone to enjoy its beneficial effects, even when different techniques than the traditional ones are employed.
- **Optimise the value of the project and strengthen its impact,** especially on local communities.
- **Raise awareness about the project, distribute results, raise interest, and leverage the potential involvement of youth organisations and other stakeholders not directly involved in the project.** **Institutional buy-in** for the project should be supported, and support should be provided to national networks that can ensure the sustainability of the project. This could have an impact in the sense of promoting a debate on the project's topic and, hopefully, in spreading a constructive code of conduct.
- **Valorise the results of the project and identify other stakeholders that could make use of them.** **Long-term resources** should be allocated for support networks of stakeholders to integrate the developed and tested COMUSYC methodology and tools into their activities and services.





Co-funded by  
the European Union

## CONCLUSION

The present Impact Guide is a precious document to ensure the **continuity of the COMUSYC** project's outputs and results. It described the project by showing what has been done to achieve the current results, from the development of the Toolkit to the implementation of the activities. It highlighted the main aspects that characterise these results, together with the lessons learned throughout the carrying out of the project. Then, it provided useful guidelines for what concerns the future of the project and its results, such as the strategies to follow to ensure a continued dialogue with the relevant public institutions, authorities, and policymakers, as well as information on how to possibly increase the impact of the project. In the end, drawing from all this content, **recommendations for policymakers**, especially at the European level, were formulated with the hope that they would be followed to integrate COMUSYC results into **future policies and decisions**. This would mean that COMUSYC will not stop with the end of the project and that the living situation of many marginalised young people and NEETs will improve in the following years.



 HYPERLINK.

MONOMYTHS



esmutc







# COMUSYC

[www.comusyc.eu](http://www.comusyc.eu)



Co-funded by  
the European Union