

MELODY: Music Empowering LOcal Diversity

Music and Texts Co-creation Model

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Introduction

The MELODY project aims to empower adults with migrant backgrounds by engaging them in the co-creation of artwork using digital tools. The project foresees various stages in which the participants, coming together in presence or online, will use the power of their stories each of them carries in order to create works of art, bringing them together to make intercultural music, uniting their experiences in tangible results.

The participants will work together through a digital co-creation platform to create lyric texts deriving from their own stories and experiences, as well as produce music consisting of intercultural representative elements. These stories will have previously been elaborated through artistic and storytelling workshops in each partner's territory (Rome, Foligno, Granada), to encourage participants in finding what ties them together. At the end of the project, these music pieces will be presented in Granada, Spain, where they will also be printed in 3D with the "Musica de las Esferas" methodology.

As a first step to this process, the partnership will create a new methodology for the co-creation of texts and music. This methodology will be used by the participants inside the digital co-creation platform, leading to the production of at least three lyrical texts and corresponding music.

Background – Cross Training of Trainers

The partnership met on the 3rd to 5th October 2024 in Foligno, Italy, for the Cross Training of Trainers. The purpose of the training was to exchange skills and good practices in order to gain new knowledge and competences from each other related to multidisciplinary artistic co-creation.

Within the lines of the training, the CRHACK LAB invited professor Tassos Kolydas from the National Kapodistrian University of Athens, who presented to the partners an intervention on digital tools for collaborative music-making in education, with a special focus on digital score applications. This session provided valuable ideas and food-for-thought for the partners, generating a complex discussion on how to implement this knowledge in the co-creation model. Mr. Kolydas' doctoral student, Stavroula Matrozou, was also invited to present to speak about music education and technology for social inclusion, bringing the good practice example of El Sistema Greece, which provided a

deeper understanding of the social aspect of the project, which will involve adults of migratory background.

The partner Orchestra Improvvisata presented their methodology, “Ritmo con Segni” (rhythm with signs), which uses hand movements to conduct the music players. The participants of the training were taught how this method of making music works and were invited to try it themselves. The activity opened a discussion on how the methodology can be implemented into the co-creation model and posed questions on possible problems, such as the difficulty of creating music live in an online platform.

Then, the partner IES Bueno Crespo presented the methodology “Musica de las Esferas” (music of the spheres). The method uses a simple mathematical logic to convert rhymes into circles, which can then be 3D printed into sphere complexes. It was well received and the partners discussed how they can include it into the virtual platform as well.

Definition of the co-creation model

This part serves as an operational guide for the application of the MELODY methodology to the approach phase of cultural projects aimed at facilitating the definitive integration of individuals with a migration background into the social milieu in which they reside.

This document elucidates the underlying requirements that gave rise to the MELODY methodology. It presents a comprehensive synopsis, outlines the individual operational steps, and concludes by highlighting the unique experimental aspects conducted within the pilot project of the same name.

The need for the MELODY methodology

The integration of migrants into the EU is an important multi-faceted challenge along various dimensions of society, such as education, employment, housing, and social inclusion.

A report by the National Integration Evaluation Mechanism (NIEM) assessed the integration of refugees in 14 EU member states and found notable disparities in integration policies. It showed that many countries lack the necessary frameworks to support long-term integration, especially in areas such as education, employment and housing.¹

The Migration Policy Institute identifies two primary factors in the need for a more effective EU integration strategy: the recognition of past integration failures and concern over the rising support for far-right movements. It notes that European countries hold diverse perspectives on integration goals and the strategies to achieve them, which contributes to the difficulty of developing a unified approach in the EU.²

The OECD emphasizes integration at the local level and the critical role of local authorities in facilitating the process as well. Their report calls for adapted policies to target specific local needs and situations, drawing data from a survey conducted in 72 cities across Europe, UK and Turkey.³

¹https://migrant-integration.ec.europa.eu/library-document/niem-report-refugee-integration-evaluation-14-eu-states_en

²<https://www.migrationpolicy.org/article/challenges-integration-eu>

³https://www.oecd.org/content/dam/oecd/en/publications/reports/2018/04/working-together-for-local-integration-of-migrants-and-refugees_g1g8b73d/9789264085350-en.pdf

The MELODY methodology was developed with the specific objective of providing a comprehensive tool to address the challenges outlined previously.

The ultimate beneficiaries of the MELODY methodology are the members of communities with substantial populations of individuals with migration backgrounds. The methodology is designed to facilitate cultural projects that progress from the phase of community acceptance of these individuals, which is expected to have achieved some level of success, to the phase of active participation through original contributions derived from diverse cultural origins.

With these premises, it is important to note that the final beneficiaries are not limited to individuals with migration backgrounds but encompass all members of the community, as the methodology aims to enrich the shared cultural heritage through the confrontation of diverse perspectives. When referring to “integration” within the MELODY methodology, we consistently emphasize a bidirectional process.

The MELODY methodology does not directly apply to the final beneficiaries but aims to assist organizations that promote integration through cultural projects. A common challenge faced by all is the difficulty of fully engaging and aligning to the same goals an audience of participants, who, by definition, only partially share the cultural and social background.

The MELODY Methodology: A Synopsis

The MELODY methodology is proposed as a valuable tool for associations seeking to undertake a cultural integration project. The nature of the project will vary depending on the specific characteristics of the associations involved. It can encompass various forms of art, such as music, photography, cinema, painting, and ceramics. However, this aspect is not a concern for the MELODY methodology. Its primary objective is to facilitate the preparation of the initiative from the moment of potential participant involvement until the point where the project’s narrative has been fully co-created and shared by all its stakeholders. This collaborative process fosters teamwork among the participants, enabling the commencement of the actual project. At this juncture, the MELODY methodology can effectively conclude its role.

The methodology includes the following phases:

1. Selection of participants

2. Team building with the *Ritmo con Segni* technique
3. Co-design of the narrative plot points with the *Musica de las Esferas* technique
4. Co-creation of the final narrative through the social VR platform, *Hubs*

It is reasonable to think that the methodology will be applied mainly to local projects, but it is also designed to work for interregional or international projects. In the latter case, *Hubs* also acts as a real-time interaction platform for collaboration between different teams.

Applying the MELODY Methodology Step by Step

This section contains the operational guide for the application of the MELODY methodology.

4.1 Selection of participants

The first step into this methodology is the selection of the people that are going to be participating in the methodology process. The factors we mention here are indicative but not exhaustive, although they compose the ideal candidate for this effort.

The first and most important criterion is, of course, the person's migratory background. The participants are people who have moved from their home country to one of the partner countries. They are already inserted in the local society to some extent, but have a desire to become an active part of it and to be integrated in their local community, even culturally.

It is important that the group of participants aims to be diverse, by including adults of different country of origin, race, age, religion, etc. An almost equal representation of men and women is encouraged.

Optionally, locals without a migrant background may be invited to participate, in order to learn how to contribute to integrating the people of migratory background around them.

The first phase of application of the methodology ends with the enlistment of a group of people with an interest in the cultural project proposed by the association, but who

probably do not know each other and are not used to working together. In addition, the level of real understanding of the project's objectives has yet to be verified.

4.2 Team building with the Ritmo con Segni technique

The ability to listen is the fundamental prerequisite for engaged participation in a project and collaborative efforts with a diverse group of individuals, likely unfamiliar and with varying cultural backgrounds.

The cultivation of listening skills serves as the cornerstone of music production by *impromptu orchestras* employing the *Rhythm with Signs* methodology.

The creator, Santiago Vazquez is a musician, multi-instrumentalist, composer, director, producer, rhythmic researcher, and generator of cultural projects. He studied drums, percussion, piano, guitar, mbira, composition, harmony and counterpoint privately in Argentina, Spain, USA and other countries. He received a scholarship from the California Institute of the Arts for studies in Composition and World Music, where he studied composition, harmony and counterpoint, orchestration, orchestral conducting, Indian tabla, Javanese and Balinese gamelan, Korean drums, etc.

'Rhythm with Signs' is a language, a game and a pedagogical system. This language of signs made with the hands, arms and whole body serves to coordinate musical improvisations, emphasising above all the rhythmic part. It is also a game with rhythm, because it is a team game, it takes place in a group. There is a director, there are musicians who improvise and feed off each other, bringing their own ideas, rhythms, melodies (when there are melodic instruments). The conductor helps to moderate this group improvisation, to coordinate it through sign language. That's what Vazquez defined.

The language of 'Rhythm with Signs' comprises around 150 signs through which the conductor communicates with the musicians and vice versa, guiding them in their improvisation.

In 2006 Santiago Vazquez founded "La Bomba de Tiempo" in Buenos Aires, Argentina. This was the first group in the world to use the Rhythm with Signs. Vazquez wants to prove that he can conduct musicians in realtime to create an improvised concert. In 2025, more than 40 countries have a group using his method.

On a musical level, when we improvises, we brings into play the immense joy of doing what we want. When all those who actively participate in improvisation manage to put their

ideas together, the beauty and power of that sound production (whatever it is) will be for them (in that moment, in the here and now) the most beautiful music in the world.

Like all games, the game of musical improvisation has rules; these, in the case of 'Rhythm with Signs', are not so much about what will be played, but rather how it will be played. In the metaphor of sound dialogue, at the moment of improvisation we will know how we will speak to each other, but not what we will say to each other. We may or may not know each other, we may or may not speak the same language, we may or may not be great musicians, and in any case we are certain that we will be able to speak to each other through music, composing it in real time, guided by a conductor.

When we improvise, presence is required of us, but also listening, attention, readiness, awareness of the contribution we are bringing to the music, to the group, care for the musical relationship we are cultivating with others. Immersed in the context, we analyse the situation, rework it and contribute to changing it, in a dialogic spiral in which the change touches both the person himself and the world around him.

The methodology

The setting

The space has to be arranged in a semicircle of chairs with the percussion instruments arranged in sections (Surdos, congas, djembe, tambourine, bells and maracas) arranged according to their tuning from low to high notes.

The instruments

At the beginning it is suggested to use only percussion instruments to understand how the Signs worked and focus on the group through dynamics of team building. The percussion instruments have a relation of 1:1, it means that one movement produces one sound, so it is really easy for everybody to play. The selection of the instruments (Surdos, congas, djembe, tambourine, bells and maracas) guaranteed a timbric distribution balanced and easy to find in any country of Europe. When a few signs are learned is possible to incorporate other instruments (also melodic - harmonic)

The conductor

The person who coordinates the improvisation, at the beginning will be the facilitator of the process to guarantee the correct application of the Signs. The conductor stands in front of the semicircle, with a perfect and clear view of all the integrants of the ensemble. Is important to consider the illumination on the spot, to guarantee that the participants can see the conductor's hands.

The sessions

All the sessions have a similar structure:

- Arrival of the team.
- Setting the space.
- Arrival of the participants.
- Ice breaking game.
- Introduction of the concept through a game.
- Application of the concept with the instruments, in an isolated way.
- Application of the concept with the instruments, in a music contest.
- Free play using different concepts.
- Circle of feedback to close.
- Departure of the participants.
- Leaving the space in the best conditions.
- Departure of the team.

The results

From the first sessions it is possible that the group is capable of recognizing and playing with the first eighth Signs. With these elements it is possible to compose music in real time. This experience is a powerful way to engage the participants.

The signs

We use the "Manual de Ritmo y Percusión con Señas" of Santiago Vazquez, editorial Atlantida. From this manual we use the Signs indicated as "Initial". In the next schedule are identified:

Sign	Level	Application
Select	initial	immediately
Split into sections	initial	immediately
Whole group	initial	immediately
Background	initial	immediately
Cue	initial	immediately
Cut off	initial	immediately
Continue	initial	immediately
Staccato	initial	immediately

How the signs are made

- **Select:** The index finger is used to point to each musician who will then respond to the next sign.

- Split into sections: The outside boundaries of the section are indicated through eye contact with the last person at each end of the section; by extending arms and hands forward, all the musicians included in that section are assembled.
- Whole group: The hand points with the index finger and draws a board semicircle above the conductor's head with the extended arm.
- Background: A hand moves in circles, smoothing out an imaginary floor.
- Cue: It is performed with one or two hands. The backward movement starts on the beat preceding the cue. The hand, open and relaxed, then moves in the direction of the selected musicians at the moment when the cue has to take place.
- Cut off: The conductor extends the hand in front of the body and draws a P in the air. Then moves the hand as if cutting a stern. The movement can end with a closed fist if desired.
- Continue: The open hand with fingers together point down and then the wrist is turned so that the fingers point forward, as though indicating "straight ahead". One or both hands can be used.
- Staccato: The thumb and index finger of one or both hands form the shape of an "O". The sign is shown first and then a cue is marked without altering the position of the fingers. The movement always returns to the same horizontal plane where it started.

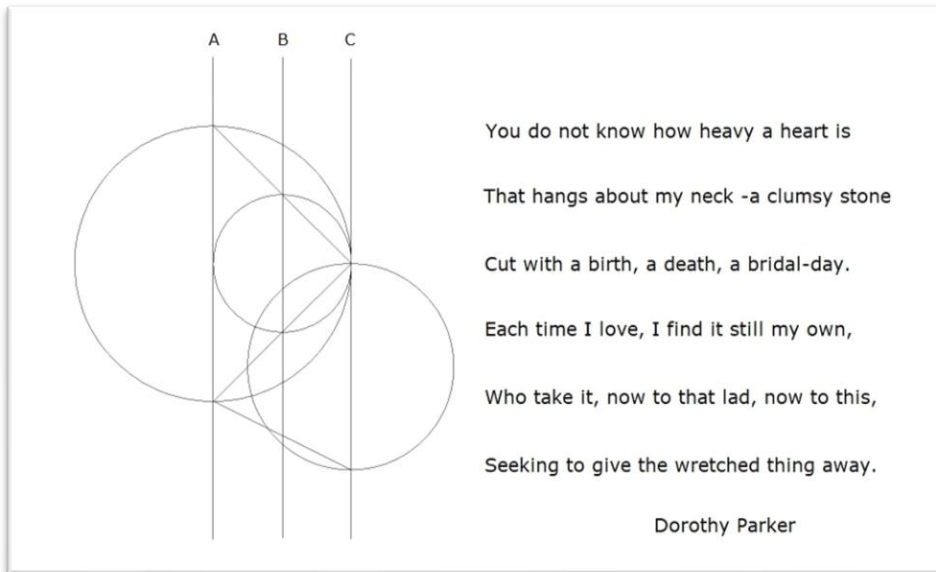
Upon the conclusion of the second phase of the methodology's application, the group of participants has metamorphosed into a cohesive team that collaborates with mutual enjoyment and possesses the aptitude for effective reciprocal listening. At this juncture, they are prepared to delve deeper into the comprehension of the project's objectives, which they have been actively involved in.

4.3 Co-design of the narrative plot points with the *Musica de las Esferas* technique

The participants are involved in a process of internalizing the objectives of the project and identifying the essential elements of its narrative. They are invited to imagine that the project has ended successfully and to reflect backwards on the essential steps that have ensured success. Above all, they are invited to identify on which contributions deriving from their own culture could be essential results and to represent them as verses of a song. This last step is a central element of the *Musica de la Esferas* method.

The project starts from the *rhyme rendering model* developed by Antonio Alcaide Soler in 2020, inspired by the models of Chemistry or Physics, although its basis is geometric. Whatever is quantifiable can be represented in a graph and the rhyme, the schemes we learnt in language class to characterize the rhyme of stanzas, is not an exception.

Based on a double input Cartesian axis, the rhyme of each verse is represented in the y-axis and the type of rhyme (A, B, C...) is drawn in the x-axis. We trace segments that



Drawing of a sextet from a poem by Dorothy Parker

connect the rhyme of one verse with the rhyme of the following one and join the rhyming verses with circumferences. Thus, every poem with rhyme (from any language) can be represented in space obtaining a geometrical figure

that faithfully reflects the rhyme of

the poem (of course, like in the explanatory models of natural sciences, the rhyme is not intended to be like that, but the model is consistent and compatible with its structure).

The possibilities are almost infinite because songs have also rhyme so we can represent them using the same method. You can watch how it works in [this short video](#).

Starting from an idea developed for its application in Literature we have explored the possibilities of systematization that Mathematics provides and the rendering in space and making of models from the Technology, involving teachers from these fields and producing a multifaceted approach breaking the watertight compartments of the subjects. We can draw following what we call "the Twenty Century style", manually, using pencils, rulers, a grid in A3 format, colors and compasses.

The *second step* is to obtain a digital drawing using the programme Geogebra (one of the possibilities) like it is shown [in this video](#).

The *third step* is to convert the 2D drawings to 3D models using 3D design programmes like Tinkercad o SolidWorks. We have developed several final shapes to solve the design

problems we have been facing: complete spheres models, semispheres ones, tiles (flat designs), ring shapes and so on. In this stage we also have to solve the problems derived from the 3D technology of printing that are usually frequent. The models always built respecting the scale: basic scale, double scale, x 4, x 8...

The project also has a musical dimension: if we rotate the axes of the grid we obtain a staff where the points of the rhyme become notes we can play like a score. You can [listen to an example here](#).

Now we are developing the next step: augmented reality and virtual reality. Our target is to create virtual environments where we can place the 3D models so people can interact with them (integrating a visual and auditory experience). This way we do not need physical exhibitions that are difficult to share.

In the case of the MELODY Project, the Music of Spheres can provide help to convert prose texts to poetry ones taking advantage of our own background. In parallel, we can translate those poems to 2D drawings and 3D models, allowing the participants to get involved in a creative, artistic and innovative process that leads them to improve their self-esteem and learning in a new way together with other participants. Besides we can collaborate with our partners developing virtual products that can be hosted at online platforms. Finally, both Orchestra Improvisata and the Music of Spheres can try to find a way to add our musical dimension to theirs in order to produce a new and different musical approach but connected with our goals.

For further details on the Musica de las Esferas methodology, [consult this document](#).

At the end of the third phase of the application of the MELODY methodology, the participants created a series of verses that represent the essential ideas of the cultural project, in which they were invited. In addition, they generated a series of spheres that represent those verses. Each of them will be held as a souvenir a 3D print of the spheres, but the digital format of the same is available for further use.

4.4 Co-creation of the final narrative through the Hubs platform

At this juncture, the participants, collaborating as a team, have comprehended the fundamental concepts of the cultural project they will undertake and have ascertained their individual contributions. As the final step toward comprehensive understanding of the project, the ability to articulate it to others remains a crucial aspect. This is where *Hubs*, a social virtual reality platform, enters the picture.

Hubs is a digital platform that enables users to interact using avatars within a three-dimensional, real-time virtual space. It provides an intuitive environment for creating galleries or exhibitions, facilitating collaborative efforts among team members. The team is tasked with establishing a basic virtual exhibition that showcases the project, commencing with the verses they composed and the spheres, which serve as an emblem of their contributions.

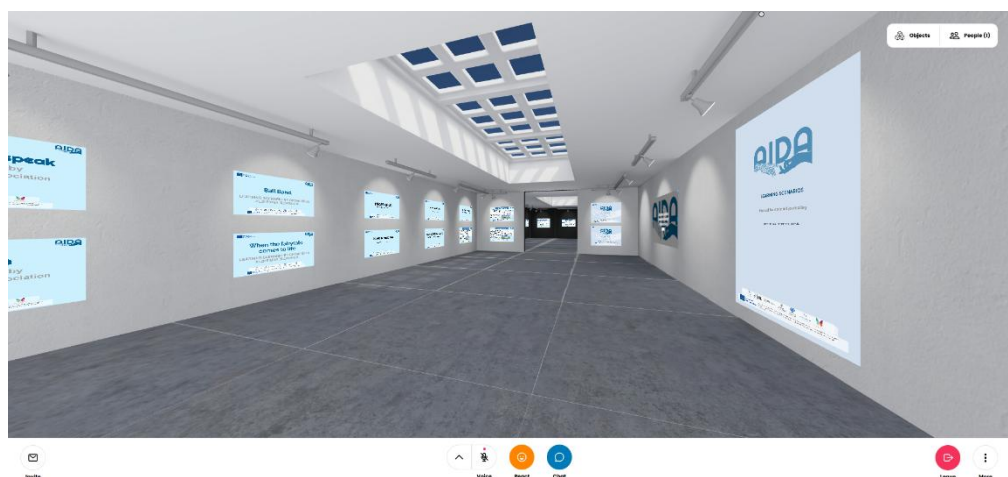
Hubs is, at its essence, a 3D virtual space. Users enter through a link provided, then select their name and avatar. Some avatars even allow the use of the webcam. Once inside the virtual reality environment, they can move around, upload contents (GIFs, PDFs images, videos, 3D objects), share screen contents and use the spatial voice chat or text chat to communicate. Contents can be pinned on walls or anywhere in the scenery, rooms can be created from provided templates or using Spoke, a 3D editor integrated within Hubs.

Hubs is a great place for people to meet virtually in real-time, adding the extra feature of a 3D space that tools such as video conferencing platforms do not offer. It can be used on both computer and mobile, and also features a VR headset mode.

The example of AIDA

The AIDA space in the Hubs Platform represents a new virtual social experience that can be accessed via a desktop or mobile web browser and also through any Mixed Reality visor. The result of the AIDA space on HUBS is a visitable account of AIDA activities that everyone can experience through the platform and a virtual reality environment. This space also serves as a virtual platform to create a network of professionals for the exchange and

creation of new content. The case studies, which are the result of the experiences undertaken locally, have been published on AIDA's HUBS platform.



Upon completion of this phase of the MELODY methodology, participants have attained deep comprehension of the project's objectives and their personal contributions. Furthermore, a virtual platform has been established for the presentation of the project, facilitating its promotion and dissemination to the public.

4.5 The case of remote collaborative projects

The MELODY project is developed by a European partnership to ensure that the methodology has the necessary flexibility to adapt to diverse cultural contexts. Given the nature of the theme addressed by the project, however, in most cases it is expected that the methodology will be used by local associations for cultural integration projects at the local level. Regardless of this, the methodology itself can easily work for projects involving different areas and nations. The variations with respect to what is described in the previous sections are contained, with a partial exception for the initial team building phase.

Team building utilizing the *Rhythm with Signs* methodology presents a unique challenge when group meetings cannot be held in the same physical location. While it is conceivable to envision "impromptu orchestra" sessions conducted via videoconferencing, the quality of the experience would likely be diminished, resulting in a lack of engagement and disappointment for the participants. Instead, it is more advantageous for groups to work independently, allowing for the gradual amalgamation of their efforts at a local level. The practice of active listening and collaborative group work fostered during this process will facilitate seamless integration between the various groups when they subsequently collaborate on projects.

In the phase of co-generation of the lyrics it will be necessary to organize moments of online plenary discussion. In this case, the use of a good videoconferencing system, supplemented by the presence of expert facilitators of online discussions, is sufficient to ensure an environment suitable for the purpose. It is also possible to use *Hubs*, to operate in a single technological environment, but if the goal is only to talk, a video conferencing system is more effective and flexible.

Finally, for the co-creation of the final gallery in Hubs, there is no inherent change if all participants connect from the same location or from different countries.

4.6 Conclusion

The MELODY methodology facilitates convinced and motivated participation in integration projects based on shared cultural activities. The goal is achieved through three fundamental steps:

1. Participants get to know each other and act as a team thanks to improvised orchestra sessions based on the *Rhythm with Signs* technique.
2. The participants understand the essential concepts of the project and what their contribution may be, creating verses that represent them thanks to the "Musica de las Esferas" method.
3. Participants gain a complete understanding of the project, becoming able to explain it to others through the creation of a virtual gallery within the Hubs platform.

Piloting the MELODY methodology

Now that we have laid out the theory behind our methodology, below we present our action plan for piloting the MELODY methodology with the project partners and our associated organizations.

Guidelines

It is important to set some guidelines in order ensure that the co-creation model is inclusive, participatory, and culturally enriching, while effectively using digital tools to facilitate collaboration and creativity among participants.

1. Inclusive Participation

The cornerstone of successful co-creation is providing an inclusive environment that invites and encourages participation from all target groups. In the case of MELODY, this includes

adults from migrant background, each of which may have a different level of proficiency in relevant topics, such as music knowledge and technological skills. Ensuring inclusivity involves creating a methodology that is applicable for all, where prior knowledge in music, or digital technologies is not a prerequisite for involvement. It is essential to establish a mentoring system where facilitators and more experienced participants can provide guidance, creating a safe space for artistic experimentation.

Moreover, it is important to ensure that all participants can be involved in the activities regardless of their proficiency in the working language. Linguistic weaknesses must be supported throughout the implementation of the co-creation model. Resources must be available in multiple languages and the use of native languages for expression is encouraged - results will later be modified to fit the linguistic requirements of the project.

2. Multidisciplinary Artistic Approach

The MELODY project integrates various forms of artistic expression—writing, music, and 3D visual art—within a digital co-creation framework. This multidisciplinary approach will aid to engage participants with different skill sets and artistic preferences, ensuring that each participant can contribute in their unique way. This mixture of levels and backgrounds will create musical works that are multidimensional and one-of-a-kind, while telling a story that is familiar to all.

3. Active Involvement

While guided by the facilitators, the participants are the protagonists of the co-creation process. Their part in the creation of texts and music is fundamental, whereas the partnership's role is limited to supporting, encouraging, refining and finalizing what the participants will create. Participants will put their own personal and cultural experiences and stories into the works, creating something that is truly their own.

4. Cultural Sensitivity and Diversity

Given that MELODY is designed to engage participants from diverse cultural backgrounds, cultural sensitivity must be embedded in all aspects of the co-creation

process. Artistic creation should not only be an opportunity for personal expression but also for intercultural dialogue and learning.

Facilitators must recognize and respect cultural differences, avoiding stereotypes and shaping an environment where all cultural expressions are valued. They must frame co-creation as a dialogue between different cultures, where participants are invited to share and explore each other's artistic traditions and heritage. The final themes of the music pieces will highlight shared human experiences while allowing space for the expression of unique cultural identities.

Action Plan

Below is the structure of the action plan as proposed and validated by the partnership, to be executed during the project. The following structure can serve as a basis for other organizations looking to get involved in similar efforts and replicate our methodology within their own realities.

1. Activity of intercepting associations

We will begin by identifying local associations active in the cultural, artistic and social fields that might be interested in collaborating (in our areas of interest: Foligno, Rome and Granada).

Each partner will identify five associations, ensuring alignment with MELODY's mission and goals. Once identified, they will be informed about MELODY's objectives and invited to participate in roundtable discussions and activity planning. Associations will have the opportunity to express their interests and needs, and the project will incorporate these inputs into subsequent activities to ensure meaningful collaboration.

2. Activities with beneficiaries

With the support of the associations, activities will be organized to engage adults with migrant backgrounds. These activities aim to make beneficiaries aware of the opportunities offered, promote active participation, and gather their opinions and ideas.

Art and storytelling workshops will be organized that will engage beneficiaries by encouraging them to tell their personal stories. The workshops will develop their creative skills, encourage personal expression and promote cross-cultural interaction among participants. The stories collected will be used as inspiration for artistic creation within the project.

- Total Duration: 15 sessions (2 hours each, totaling 30 hours per partner).
- Participants: 30 beneficiaries + 5 representatives from partner organizations per partner.

Workshop Schedule

Workshop no.	Topic	Responsible
1	Introduction to the MELODY project and final cultural project definition	All partners locally
2	Rhythm with Signs (facilitated by Orchestra Improvisata online)	Orchestra Improvisata
3	Storytelling for lyrics creation	All partners locally
4	Storytelling for lyrics creation	All partners locally
5	Storytelling for lyrics creation	All partners locally
6	Turning lyrics to rhymes	IES Bueno Crespo
7	Creation of the Hubs environment	CRHACK LAB
8	File production for Music of the Spheres artwork creation	All partners locally
9-15	Cultural project development	Local associations

3. Co-creation

At least 10 participants and 5 representatives from partner organizations will collaborate using the Hubs platform to share and present their rhyming lyric texts, as well as the cultural projects they have developed.

4. Translation of works into 3D objects

IES Bueno Crespo will bring the texts to life by 3D printing them using the Music of the Spheres methodology. These will be the first tangible outputs that reflect the project's creative process.

5. Meeting in Granada

A closing event will be held in Granada, bringing together participants for a co-creation session, final performance, and presentation of the cultural projects developed in each partner country. This event will celebrate the collective achievements and provide a platform for cross-cultural exchange and recognition.

Conclusion

The MELODY methodology proposes an innovative, inclusive approach to developing cultural integration by using artistic co-creation. MELODY encourages participants to share their stories, create music, and develop meaningful cultural projects by combining multidisciplinary artistic methods with digital collaboration tools. Through its different phases—team-building with the Rhythm with Signs technique, narrative development with *Musica de las Esferas*, and virtual collaboration on Hubs—participants are involved in an experience that aims to bridge cultural gaps and support mutual understanding.

The piloting phase will further refine the methodology, ensuring its adaptability and impact in different communities. This way, the MELODY methodology supports not only the integration of people with migrant backgrounds, but also enriches the broader social fabric, creating an opportunity where shared experiences and diverse perspectives come together.