Combating Inequalities through Innovative Social Practices

of and for Young People in Cities across Europe

WP7 Case Study:

‘Educational Demos’

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Cover page

PROJECT TITLE: Educational Demos	
City	Barcelona
Pilot type	Based on own fieldwork (selected in the Menu of Innovative Practices)
Type of target group	We find it complicated to categorise all the young people who participate in this project in one of the given categories. They come from different backgrounds and may have different aspirations. Whilst some of them may be motivated for integration into mainstream society, but in need of support, others may be aiming for alternative ways to get ahead, but do not necessarily have 'sufficient competences', and at the same time could adopt an attitude to live day by day, opportunistically.
Type of practice	This project cross-cuts different types of practices: offering opportunities, rising awareness of rights and fostering the spirit of community, empowerment through the development of competences and social networks, and bridging social and symbolic distances between the host society and migrant communities (which most young participants belong to) through the work on issues of racism and discrimination.
Aims/objectives in brief	1) To raise awareness of human rights and promote active citizenship among youngsters. 2) To train young people on new technologies (programmes on audio edition, search of information, use of social networks) and on rap composition, including the elaboration of lyrics through rhymes, and learning of expressivity when singing. 3) To promote rap as an educational tool for young people, as well as a channel of social transformation. 4) To identify individual and social needs faced by young people and address them through this educational project, further activities of the organisation and/or redirect them to the most appropriate actors (e.g. social services, centre of information and assistance for youth).
What needs, what inequalities	Young people of the deprived neighbourhood of Raval facing difficulties in their daily lives (e.g. at school, at home, in the street), due to their family, ethnic or socioeconomic background.
What (activities in brief)	This project embraces several activities: learning and work with human rights, workshop of rhymes (which includes training on reading and writing, rhythms and music competences, use of literacy resources), elaboration of video clips, dissemination through social networks and web platforms, performance in different kinds of events (e.g. at schools, in demonstrations, festivities), participation in community activities, horizontal

	mechanisms of decision-making.
Who (actors)	TEB is the organisation that undertakes this project. The people that run it are a youth worker, a technician and volunteers that collaborate intermittently. The youngsters who participate, especially those who have been in the project for a longer time, are also key actors when developing the activities to train those who are less experienced and also in keeping the project alive.
How (involvement of the actors, their roles)	The youth worker is responsible for ensuring that the project follows the educational approach (e.g. in the content of the lyrics, the way they behave inside the organisation and outside when performing in concerts, in the relationship between them). The technician deals with the training and support in technical issues related to the recording, edition of audio and videos, elaboration of videoclips, etc. The volunteers offer workshops specialised in skills and knowledge that can be useful to the composition of rap productions (e.g. expressivity, search of information, how to project the voice when singing, etc.).
Scope: number of the participants of practice(s)	16 participants between 12 and 20 years old, divided in two groups of 8 (oldest and youngest).
Duration (when the project/practice started)	More than 10 years, but it has evolved much since the beginning. The project did not acquire a consolidated status and shape until 3 years ago.
RESOURCES	
Financial	It is a project funded thanks to the support that the public administration gives to the organisation. In particular, it receives funds from the City Council of Barcelona, the district of Ciutat Vella, the Department of Welfare and Family of the regional government and the province administration (Diputació de Barcelona). Yet, it is very complicated to calculate the total investment in this project, as it has been built for a long time. For instance, to create the studio the same youngsters and staff of the organisation volunteered to paint and insulate it. The equipment has been bought in different periods of time and the maintenance (e.g. electricity, consumables, etc.) is included in the general budget of the whole organisation (same premises). The most direct cost related to the project is the staff: the salary of the youth worker and the sound engineer.

Personnel	The human resources devoted to this project are mainly a youth worker and a sound engineer. There are then volunteers who work with the project on an intermittent basis.
Other	Know-how, premises in specific location, etc.

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Introduction

The project 'Educational Demos' has existed for more than ten years and has undergone a process of transformation towards a greater formalisation and institutional recognition. Today it embraces two groups of youngsters who are engaged in the defence of human rights and are acquiring professional, social and educational skills that may use in the near future in their jobs and personal lives. It empowers them and provides them with self-confidence, and this is understood as a key point of departure to grow as adults and human beings, and have more capabilities and perspectives of what to do in the transitions from school to further education or from school to work, escaping from social inequalities.

Hip hop is thus framed as a channel to foster this knowledge; it is an educational tool as it could be theatre or circus, for instance. TEB is therefore very careful in not stressing too much the objective of creating good 'rappers', but rather better human beings, critical with the world that surrounds them. The public recognition with two prices, the reports in the media, the exchange with similar international projects and their performance at local schools and events shows the interest that this project awakes in society, and its success in working with vulnerable young people against social exclusion.

1. Evaluation methodology

The evaluation methodology combines different methods: in-depth interviews with a youth worker of the organisation who is very knowledgeable of the project and has witnessed its evolution since the beginning until the present; participant observation; indirect and direct accounts of the youngsters through audiovisual material and the visit of Czech youngsters from Amaro Records (i.e. pilot activity in Brno) in Barcelona; and text analysis of the songs. Such analysis has identified core themes which relate to the experience of young people in deprived neighbourhoods, how they have been affected by the crisis and display their strength at claiming justice. Several quotations with fragments of songs are introduced in the text to provide evidence of the evaluation.

More specifically, the evaluation is based on a wide range of sources of information; two interviews with a youth worker of the organisation (for WP4 and WP7), observation of the workshop of rhymes (1 day), a programme organised during the exchange of youngsters for the pilot activity of Amaro Records in Brno, TV programme focused on the life of one of the youngsters involved in the project of educational demos[1], audiovisual material including the four videoclips that they have produced and pictures from the web (Ravalnet), the description of the activity placed in the web of TEB (www.jovesteb.org and www.elteb.org), and the lyrics of the songs of la Llama, the group of older youngsters (see Annex)[2]:

[1] "Nous catalans del Raval" (*New Catalans of Raval*) within the TV programme called Latituds: http://blogs.ccma.cat/latituds

[2] The project of educational demos has produced more songs in previous years, but the lyrics are not linked to human rights, since the project had not evolved to this phase. This evaluation has been conducted within the current context of the project, which has suffered a greater formalisation and is oriented to raising awareness on issues of human rights, which was not before. Therefore, previous lyrics have not been taken into account in the analysis.

- “Luchando derechos” (Fighting for our rights)
- “Voces mudas” (Silent voices)
- “Sobrevivim” (Surviving)
- “Verdades ocultas” (Hidden truths)

There is not any formal monitoring of results implemented by the organisation. The evaluation has been conducted on the basis of the users and stakeholders’ opinions. The evaluation process has been undertaken during the month of April 2015, but information gathered during previous months (as it was a selected practice from the fieldwork) has also been important to take into account. No problems have been encountered in the evaluation process, except for finding repetitions in some of the guide’s questions.

2. Project Design

2.1 Social Issue(s) addressed

The project of educational demos was born out of another project of the organisation based on radio at the beginning of the 2000s. Some youngsters were motivated to start singing hip hop (it became a fashion among them at that time) and one of them proposed to do a workshop of rhymes. This had a positive welcome by other youngsters and with time it became another activity of TEB. Once the workshop of rhymes was a little bit more organised, the youngsters started recording their songs in demos which were edited in CDs. The lyrics had to fit within certain norms of respect under the supervision of a youth worker. This is why the project is called ‘Educational Demos’, since the educational aspect is essential to the organisation. After some time, a more stable group of four young people created the group of “Huellas Negras” (Black Tracks) and started performing in concerts and socio-cultural events in the city (e.g. Artescape, about hip hop music, break-dance and graffiti). This group was the first ‘brand’ of the project: whilst in-door it was called ‘Educational Demos’, out-door it was recognised as ‘Huellas Negras’. They did the first videoclip and created several songs.

After 5 or 6 years, the project did another step forward. It did not want to be just a group of friends who sang hip hop together, but a wider platform for youngsters to deliver a message to the society through hip hop. This is where human rights became a fundamental ingredient of the project and the group of La Llama was constituted. Today, it is not so much ‘I meet with my friends and I sing’, but ‘I want to sing for human rights and I do it with the people who want to join this cause, no matter if I don’t know them’.

This project is connected to the wider goals and philosophy of the organisation, such as offering a space of leisure, training on new technologies and empowering young people, and is also connected to the context of the neighbourhood. As displayed in previous reports, Raval is a deprived neighbourhood which faces social inequalities to a larger extent in comparison to the city average. During the fieldwork phase, the youth worker of TEB revealed that some of their users have pressures to work and contribute to the family income (with the consequences this may have, such as interruptions in education or low school performance). Others are emigrating to other EU countries (e.g. south-Asian groups to the UK), or going back to their home countries (mostly in Latin America). The lack of employment has not enabled the renewal of residence permits, which has brought about the fall into irregularity (undocumented) and denied access to basic needs.

TEB is a youth organisation which deals with young people and teenagers who suffer from such inequalities. The activities they organise are often just an excuse to identify their needs and concerns. TEB then tries to address those that are available to them and redirects the rest to the most appropriate channels or services. In particular, the issues that the project of educational demos tackles more raising self-esteem, raising-awareness of their rights and promoting civil participation as active citizens (partly through new technologies) and literacy skills. These youngsters have often experienced stories of stigmatisation at school, or even in other NGOs, due to their low school performance or bad behaviour. The fact that they have a space where they feel trustful, accepted, useful and capable helps them in their personal growth and supports them against stigmatisation in a positive way. Although the project may only tackle the symptoms of social inequalities in a direct way, it indirectly goes to the root of the problems and addresses the causes of social inequalities too.

2.2. Project goals and plans

The project is addressed to youngsters from 12 to 18 approx., but the youngsters willing to say something about society are normally 16+. When they are 18, they often prefer to do their own life, but in the case of educational demos, there are two youngsters around 20 years old who are still motivated to create hip hop productions. Apart from their age, there is no other requirement to join the association, just the willingness to participate. Those who go because they want to become famous singers are told that this is not their place. As a youth worker from TEB affirms;

> *"This is an educational project before a musical one. This must be made very clear to them. They don't come here to become artists or singers, this is an educational activity more from TEB. The person that does not understand this well is invited to leave the project".*

If they had to choose between two youngsters where one sings very well and the other has difficulties of social relationships, the latter would have preference because the project is aimed to provide trust, self-esteem and promote relationships with other youngsters in a more intimate climate. On the other hand, although the project is open to all youngsters, those living in Raval have preference over those of other neighbourhoods.

Then, the reality of the neighbourhood in socio-demographic terms is reflected in the profile of youngsters that participate in the activity. This is especially evident in regard with the migrant background (especially from Morocco or South-Asian countries), and the socio-economic status of families. In terms of gender, there is an overrepresentation of boys, since

girls (especially teenagers) often are not 'allowed' to use such spaces of leisure, according to the religious practices and cultural values of their Muslim communities.

In terms of categorising the target groups in the typology, it is complicated to fit them all into one box. Although many of them might have difficult economic situations in their household, the youngsters may have different ways to face them and different aspirations too. Whilst some of them may be motivated for integration into mainstream society but in need of support, others may be aiming for alternative ways to get ahead, but do not necessarily have 'sufficient competences' and at the same time could adopt an attitude to live day by day.

As stated in the cover page (table 1), the official goals of the project are the following:

- ✓ To raise awareness of human rights and promote active citizenship among youngsters.
- ✓ To train young people on new technologies (programmes on audio edition, search of information, use of social networks) and on rap composition, including the elaboration of lyrics through rhymes, and learning of expressivity when singing.
- ✓ To promote rap as an educational tool for young people, as well as a channel of social transformation.
- ✓ To identify individual and social needs faced by young people and address them through this educational project, further activities of the organisation and/or redirect them to the most appropriate actors (e.g. social services, centre of information and assistance for youth).

Another specific objective of the activity (despite not being set as official) is to contribute to the fight against the prejudices linked to the youth rappers (e.g. violent, miss educated, criminal, sexist) and promote rap as an educational tool.

The philosophy behind this project and the organisation is to offer a space where young people feel respected and learn to respect others. Respect is almost the only and overarching rule that is valid within the premises. There are some NGOs in Raval which adopt a paternalistic attitude and work pretty much as a school, with timetables, norms, compulsory activities, etc. However, TEB believes that those youngsters that have more problems with normative schemes do not adapt very well to such organisations. In this sense, it offers a different way to deal with them in a context of more freedom and trust.

The goals of the project may not tackle social inequalities in a direct way (e.g. providing assistance in searching jobs, or formal training), but it does address concerns of youngsters (e.g. episodes of racism, police abuse) and they find in hip hop an opportunity to talk about it and make a statement. Moreover, it provides a space where they can learn about new technologies (e.g. how to edit videos and produce videoclips, how to work with sound engineering). In this sense, as we will see in Section 5, some of the objectives are measurable and achievable.

This project embraces several activities: learning and work with human rights, workshop of rhymes (which includes practice of reading and writing, rhythms and music competences, use of literacy resources), elaboration of video clips, dissemination through social networks and web platforms, performance in different kinds of events (e.g. at schools, in demonstrations, festivities), participation in community activities, and engagement with horizontal mechanisms of decision-making.

These activities are also aimed at awakening the interest of youngsters in getting more specific (and formal) training as sound engineers, musicians, or video and web editors. Yet, one of the biggest barriers to fulfilling this is the lack of resources. These kinds of studies are normally undertaken by private schools and are pretty unaffordable for many youngsters from this neighbourhood. One of the solutions that TEB is trying to put forward is the promotion of professional contacts with an enterprise of the City Hall called Focus in charge of organising the infrastructure for events (lights, sound, etc.) so that they can do some apprenticeships. Likewise, TEB also has contacts with locations such as the Ateneu Popular de Nou Barris (one of the social innovations included in WP3 and WP4 reports), a sociocultural centre that has also the infrastructure to organise events of all kinds, where young people could learn and practice these competences.

The policy areas in which this project fits most (according to the chart of social innovations included in the WP5 Interim Evaluation Report) are 'education, training and new technologies', and 'sport, creative arts and leisure'.

The life of the project can be structured in three phases:

1. In an ordinary assembly of the organisation, a youngster proposes to organise a workshop of rhymes and a group of motivated people start gathering on a more or less regular basis to compound lyrics.
2. Constitution of the group 'Huellas Negras': group of friends who sing hip hop and perform in public events. The second phase lasted for 5 or 6 years.
3. Constitution of the group 'La Llama', where the focus is to sing in defence of human rights. The participants were not friends among them and now they have become so, but the most important thing is to deliver a message to society. This phase has been running for three years.

The evolution from one phase to another has been quite natural and in general terms has followed a process of formalisation and 'institutionalisation'. The need for getting resources for the project has obliged to structure the project and give it a more formal shape, with a message that goes back to society. Yet, this message is totally in accordance with the topics and concerns that young people have, as all the songs they produce are inspired by their own experiences.

In terms of timetable, they gather twice a week two hours and a half each day.

2.3 Competences and resources required

Young participants are only required to have a certain command of the language (Spanish), as they have to write lyrics and need to be able to communicate with each other. The rest is only about motivation and willingness.

As for stakeholders, the figure of a youth worker is very important to accompany the process, identify the weaknesses of everyone and work harder on them, orientate them in selecting a topic to write about, in looking for information before writing, etc. In certain periods of time, the organisation has worked with youth workers that had experience in hip hop and in editing videos, which has much eased the process. Yet, it is framed more as an asset than as a must. The other fundamental person in the project is a sound engineer who commands the bases on which to sing (normally of hip hop, but sometimes also reggae and other styles of music).

When there was the exchange of Czech and Catalan youngsters, the former proved to have a profile of musicians and sang on slower and more melodic rhythms.

In terms of human resources, there is a youth worker full-time employed that devotes about a quarter part of her time to this specific project and a sound engineer who is employed part-time, is half devoted to it. The other resources needed to perform this activity are an isolated recording studio with all the required technical machinery, microphones and computers to edit videoclips.

Recording studio

2.4 Degree of organization

The project addresses young people's concerns individually and collectively (within the group of La Llama), which is related to the micro-level. As the youth worker affirms, it is important to provide support to individual cases, since this echoes the group positively. Also, the fact that they are connected to networks with other organisations of the neighbourhood amplifies the scope of TEB's activities (meso-level). If for instance during the performance of an activity, a youngster explains that his/her family has a specific problem that can be dealt with by social services, he/she will be informed about it and TEB will be in touch with the family. Yet, the final goal of the project seems to be more macro-oriented, trying to promote opportunities for young people, whilst the micro- and meso-dimensions are not framed as the key objective, but as something they deal with as part of the project. The concerts played by La Llama, for instance, are a clear example of providing opportunities to youngsters to promote themselves as rappers and achieve experience around the tasks related to show performance (e.g. sound, lights, video).

Whilst it was born as a bottom-up practice within the scope of educational activities of an NGO, today it is an organised practice which involves human and monetary resources. In the course of the ten or fifteen years of its existence, it has not yet been until the last three years that the project has achieved a higher degree of organisation and institutionalisation.

2.5 The logic of intervention

If this practice had to be classified in any logic of intervention, it would probably fit within the RED and SID paradigms, as it is aimed at offering resources and opportunities in terms of training in new technologies, and at addressing competences such as social skills, cultural competences, knowledge about what happens in the world, and creating critical people through music and hip hop.

As it has been mentioned above, it is problematic to place the practice within the typology of social innovation raised by the pilot actions (WP6). Yet, in terms of the typology of dimensions of social innovation elaborated during WP3, the project relates to 'empowerment and trust', and 'bridging symbolic distances' by promoting the interaction of young people with the neighbourhood, reducing thus, social exclusion.

La Llama has been performing in the demonstrations to claim the closure of detention centres (CIEs), singing the song about this issue: Hidden truths. The pictures refer to the last demonstration which

took place last 20th of June, 2015. In the picture in the middle on the right, the youngsters are with the recently elected Mayor of Barcelona, Ada Colau, who is actively involved in social movements.

Bridging social distances in the neighbourhood

2.6 Transfer adaptations

In the Interim Workshop held in Krakow (WP5), this project was selected to be piloted in Brno. It is in this framework where the visit of youngsters of Amaro Records was organised to come to Barcelona and know the project first hand.

Visit of youngsters from Amaro Records to TEB (April 2015)

The key message that TEB would like to transmit to other organisations willing to pilot this project elsewhere is to bear in mind that the final aim is to educate young people so that they become critical citizens and gain self-confidence. They emphasise this because in the last time, especially the group of La Llama has become quite well-known in the neighbourhood and beyond, due to their performances and activity in the new media (Facebook, Youtube, etc.). Different mass media have also contacted the organisation to interview them and make reports, such as the Television of Catalonia that created a programme called “Nous Catalans del Raval” (New Catalans of Raval) or the Spanish TV that made a segment for “Para Todos La2” .

Collaboration in the TV programme “Para Todos La2”

In light of this success, many youngsters and kids want to join the project thinking that they will get famous. The organisation is thus very cautious in not transforming them into "pop stars". Whilst the project may awaken an interest for music in them, which is very welcome, they should be very aware that it needs much effort, training and education and that they will not become famous by participating in this project. As the youth worker affirms:

> "What this project gives is expressivity, culture, knowledge about what is happening in your environment. This is the most important thing it must be highlighted, it is a resource, a tool to build a critical society, to create critical young people and they make it through music, but they could be doing it through video, theatre, etc. […] We transmit a message through the lenses of young people because often, these are not taken into account when seeking solutions to social problems. It is a very good tool so that the youngsters say what they think and contribute to society, as they see the world".

In this sense, it would be important that the activity of educational demos is connected to other activities of the organisation to address the needs and concerns young people may have (e.g. advice in seeking a job, in getting training, social services), as well as to other institutions and organisations working for social inclusion.

3. Organisational context of implementation

TEB is a youth association (NGO) that works with new technologies and projects of social participation aimed at social transformation. The specific objectives of the association are, according to the web:

- to create a meeting point that collects different kinds of young people;
- to organise leisure and educational activities;
- to develop tools to facilitate access to the labour market and training courses making a special emphasis to the new technologies;
- to become a laboratory of citizen innovation, where participants can test the different uses of technology and find answers to their needs and motivations;
- to undertake educational work of social awareness and solidarity by engaging participants in the improvement of the neighbourhood from a positive and critical approach; to promote and practice sport activities; and
- to develop projects of cooperation.

The organisation is located in Raval and has existed since the 1992. It receives funding from the local and regional governments and it spreads the budget among the different projects. In terms of human resources, there are 20 people employed and several collaborators.

As regards the history, as it has been described above, the project has existed for more than 10 years and it has undergone big transformations, which could be classified in three phases. Today, the project has a more formal and organised shape, and a more specific aim towards the defence of human rights, as well as a bigger scope. Whilst it started just with the workshop of rhymes, today they also record demos, produce videoclips, interact with organisations related to the social issues they sing about and they engage with social media. Moreover they have participated in various exchanges of youth groups (e.g. with Germany and Brno) and professional opportunities seem to be arising.

It has a capacity for 16 people approximately, which are structured in two groups:

- "La Llama" (*The flame*), which is composed by the older and more experienced youngsters. This group has existed for approximately three years .
- "La Chispita" (*The little spark*), which is more recent and is composed of younger youngsters. The older ones also provide training to the younger ones, and serve as a reference to them.

La Chispita in the recording studio

The number of youngsters is quite variable, according to their needs (e.g. incompatibilities with studies) and today there are fewer youngsters. La Llama is constituted by three, whilst la Chispita has around five young people. In this sense, the groups are not very stable and the number of participants varies, depending on the personal situation of every youngster. A condition that TEB sets is that every term, students must show their school track records. If the marks are not good enough, the schoolwork is prioritised and youngsters may have to leave the project at least until the studies are on track again.

*"Every term the youngsters who are studying must deliver their marks. If they are fine, we go on and if not, we do tutoring, we speak to other youth organisations if they are involved in any other… For instance, it has been very difficult to achieve that XXX started studying a middle degree of occupational training. He goes twice a week here [TEB] and twice a week to Aula Jove where they deliver school reinforcement, English reinforcement, and they coordinate with the occupational training centre. We are very coordinated with AEI Raval [another youth organisation], because if [studies] do not go well, we stop the p*roject of demos and reinforce them. Studies and work, if there is any, are always first". (Youth worker)

There is not any provision of quality standards of the services provided.

The resources are assessed to be insufficient. Ideally, they would like to hire one person full time to be in charge of this project to better plan the activities, have more time to investigate into the issues they want to write on (e.g. having more contact with other organisations), or interact more with specialists (e.g. in hip hop bases, on videoclips).

TEB is well connected to institutions and networks of civil society organisations, which are useful to redirect those needs that they are not able to address. They are, for instance, connected to CIAJ which provides orientation of occupational training and higher education (among other themes), Taula Jove (where the youth organisations of the neighbourhood meet), PIJs (points of information for youth that go to schools), social services, EAPs (socio-psychological services provided by the school), Psychologists without Frontiers (NGO), and several projects aimed at facilitating labour integration.

Such connections to institutions and social networks display that the infrastructures fit into the broader policy package. The Youth Table is one of the platforms where youth organisations meet once a month and organise joint activities. Yet, it functions with volunteer work and at times when there are many difficulties to achieve resources (due to the financial cuts) as is the case currently, the organisations do not show off or participate as actively as before.

> "A. We join together to work with all the youth organisations as a network, but it is not constituted as a table or an association or anything. It is a dynamics of work where we meet once a month and it is more about work than about creating an association. [….] One of the problems is that every two or three years, everything is redefined […] the Youth table does not work now […]
> B. There have never been resources, it is fed by volunteer work, The youth workers are not willing to participate much.
> A. I had never listened to responses like 'this is out of my work schedule' before". (WP3 interview with youth workers of another project)

TEB is thus coordinated with other activities, services and organisations (e.g. leisure, work, education) which in a direct or indirect way motivate young people and represent the first step to continue with other activities like training, learning, job-search, etc. These are the ones exposed above. Cooperation and networking at the ground level is perceived to be important to maximise resources at the neighbourhood and city level and organise joint activities. For instance, one of the youngsters of the educational demos is involved in a job devoted to paint the shutters of shops. This is part of a programme initiated by two foundations in the old town (Fundació Comtal and Tot Raval) and is co-funded by the City Council with the aim of providing job alternatives to young people and revitalise the neighbourhood. However, TEB seems not to participate so much in the Youth table as before, according to youth workers of another project interviewed during WP3. The effects of the crisis and the financial cuts seem to have influenced the logics of cooperation.

> "A. TEB are quite wrapped up in themselves, we never see them. Where are you? Before you were in all meetings and you were very active as we are and now they are never there…
> B. They are also a bit tired too….

A. Yes, there is a general tiredness, having to fight for every grant when before it was almost like presenting it and getting it".
(WP3 interview with youth workers of another project)

4. Project implementation and outputs

4.1 Targeting of the program

The project is accessible to young people who want to participate; the ports of entry are by word of mouth and there is no selection process. The only requirements are a certain command of the language and preference is given to young people from Raval over other neighbourhoods. So far, there are no cases where participants have been refused access.

There is no publicity to attract new users. Yet, TEB is very active on social media and the Internet, as they are specialised in new technologies, so there is wide dissemination of the activities they do, especially in Facebook. They have also collaborated with the media in several occasions to explain and show their activities (TV, radio, the press, etc.). Links to webs:

- Facebook page of La Llama: https://www.facebook.com/lallamarap
- You Tube channel of Jovesteb: https://www.youtube.com/user/jovesteb
- Blog managed by the youngsters: http://jovesteb.org/blog/tag/maquetes/ and
- http://jovesteb.org/blog/tag/hiphop/
- Institutional web of TEB: www.eltelb.org . In this web, there is more information on the workshop of rhymes: http://elteb.org/portfolio/details/taller-de-rimes/

At the same time, the youth worker affirms that if they did specific publicity of this project, there would be much demand, starting with the youngsters of the same organisation. Yet, there is no further capacity than the two groups of 8 people approx. due to the insufficient resources of the educational team.

> "It is an attractive project and if we opened it, if we could and made dissemination, we would have a lot of demand because many people from the high schools might want to join. From TEB, many would like to participate too. I am saying that maybe we could work with this project during all the week, but of course, TEB has many other projects and the educational team is so, and we can only devote 2 days and 2 hours to the workshop of demos and the rest is organised in an autonomous way". (Youth worker)

4.2 Addressing needs

The needs that are better addressed are the lack of empowerment and self-confidence, taking into account that the profile of TEB's users are often youngsters that have had problems of 'inclusion' within the school system, and have very difficult situations in their households. As an example, the oldest youngster of the project has had to move twelve times in a year due to many problems with housing and the payment of rent.

The project is designed to be for a group of young people. Yet, if during the activities, an individual problem comes to the surface, this is treated individually.

> "I think it is important to provide an answer to them [individual needs], because this activity is a escape mechanism very important to them and if there is any problem which they need to express, but it is not shared with thr group, the good thing of having a studio is that you can work with it individually or collectively. If you help the youngster with his individual problem, he will be more able to give good things to the group". (Youth worker)

As regards the monitoring of success factors and results, there is not any formal programme. However, as the impact section reveals, there are several outputs that can serve as indicators of success.

4.3 Empowerment, engagement and choice

Young people participate very actively in the decision-making process. They decide the topics they want to write about and propose them to the assembly to see if it fits with the general interests of TEB. The organisation often works with overarching themes that are applied in all their educational activities, so that they can maximise resources and have a greater impact. So far, the topics that la Llama has decided are the following (related to the songs):

- Police harassment, racial profiling and discrimination (Fighting for rights)
- Labour precarity, unemployment, lack of opportunities, effects of the crisis (Surviving)
- Immigration detention centres – so called CIEs (Hidden Truths)
- Sexism and gender equality (Silent Voices)

Then, they decide on the contents of the lyrics, where to record the videoclips, what images to use, where to perform, etc. The process is led by them with the support and accompaniment of the educators (youth worker and collaborators). The fact that TEB works on horizontal ways of taking decisions (with assemblies) facilitates the gathering of young people's voices.

> "From the first minute, the proposals arise from youngsters. The youth worker just accompanies them". (Youth worker)

Young people feel quite engaged with the project. The power of making decisions is one of the success factors of the project, as they feel valued and the results of the project depend on them. This is only possible thanks to the trust that youth workers give on them, and this is something they may not be used to it in other environments (e.g. at school, at home). This contrast is what makes them feel valued.

> "TEB belongs to them and you feel it. You don't need to foster it through discourse". (Youth worker)

> "TEB is their home and when it comes to youngsters with an at-risk profile, it often happens that at home, although you cannot generalise, they do not have a welcoming space or a space where the others trust you, they don't trust you, not even to paint a wall. They think 'if I give you a paintbrush, you will leave the home messy, so I prefer it to do it myself'. Sometimes you say 'it would have been better to have it done by professional painters', but we think it is very important [that they do it]". (Youth worker)

Young people are principal agents in the project. The relationship they establish with youth workers is quite close and the more time they spend together, the closer they are. For TEB, the key message that is transmitted when relating to each other is respect: 'respect yourself and the others'.

> "The only norm that we apply with adults and youngsters is respect because we believe that this embraces everything, respect for workers, for the space, for the material…" (Youth worker)

La Llama in front of a graffiti referring to the police abuse in Raval

4.4 Stakeholders involved

The key stakeholders of the project are the youth worker and the sound engineer. The presence of collaborators who volunteer to perform workshops on specialised issues (e.g. selection of hip hop bases, provide information on a certain topic, how to sing hip hop, expressivity) is also very welcome. Except for the collaborators who participate on a more intermittent basis, there is straight cooperation between the youth worker and the sound technician.

4.5 Competences and resources involved

During the workshop of rhymes, youngsters are asked to write lyrics so they practice literacy skills and learning of the language. When recording the videoclips, they learn how to use videocameras and edit videos with the support of collaborators and the technician. On the side of stakeholders, they need to have some competences on sound engineering and on youth work.

The resources needed to implement the project are an isolated recording studio with all the required sound system PAs, microphones and computers to edit videoclips.

Youngsters editing audio files in the recording studio

Youngsters working with the edition of videoclips in the recording studio

4.6 Process evaluation criteria

Drivers for implementation:

- The project counts on the infrastructure of the organisation (e.g. recording studio that was originally built to make radio programmes)

- Enthusiasm and motivation of young people and stakeholders
- Recognition of good performance from institutions (e.g. VI Price of the Immigration Council of the City Council and "Premi Carulla"[3]) and support from the neighbourhood

Youngsters after the event of the prices Carulla

Barriers for implementation:

- Insufficient resources → TEB needs to adjust their objectives to their resources
- Young Muslims have received pressure from the Muslim community, which does not always accept that they sing hip hop and perform in scenarios. → TEB has opted for dialogue with young people and supports their own decisions.

> "We have had quite many problems with this project when going to the stage because within the Muslim community, going up to a stage and sing has been regarded as bad behaviour. We have had periods of time where the Imams of the neighbourhood have 'followed' young people and they have brain washed them that singing and going up to a stage is not regarded as good Muslim. In the end is talking to them [youngsters] and ask them 'do you think you are doing something bad?' I am not the one who is going to defend… 'Is your conscience clear? Then try to transmit it and if they don't understand it, you keep going on'". (Youth worker)

- Some opposition from some neighbours who think that hip hop cannot be treated as an educational tool, and are not keen on promoting it among youth. For instance, in the context of the festivities of the neighbourhood, the youth worker affirms that TEB has normally been the reference point for music. Yet, two years ago, they were replaced by another organisation that started implementing a very similar project with hip hop, but the educational aspect was apparently missing, at least from the content of the lyrics, talking about youngsters dealing with drugs. This created many tensions during the festivity and it was even reported by the media. In this context, TEB needs to struggle to explain that

[3] In this link, there are some pictures and description of the event of the Carulla's price: http://elteb.org/portfolio/details/album-de-fotos-el-teb-rep-el-premi-lluis-carulla-a-leducacio-en-lleure/

their project is an educational one and that the lyrics they sing are based on issues of human rights.

> "We were kicked out from the Rambla del Raval because rap was not that educational and we have always given explanations that it comes from a project of the organisation… You have to reclaim what's yours, but it has been tough". (Youth worker)

So far they have not had any political barriers due to the content of the songs. Yet, they are aware that some of the contents are very critical and may have some repercussions on them. As an example, the song related to the immigration detention centres (CIEs) initially said "we want the monarch locked up in the CIEs". After some internal deliberation in the assembly of the organisation, it was decided to better say "we want the monarchs locked up in the CIEs", as it was perceived to be less dangerous because it was not directly related to the Spanish monarch. Moreover, TEB is an active member of many platforms connected to social movements, but according to them, for the time being this has not presented a hindrance to obtaining funding.

4.7 Innovativeness

The key innovative elements are assessed to be the following:

- Treatment of current social and political affairs through music, an attractive channel for young people which has a great power of reaching out to people.
- Channel of expression for youngsters and therapeutic effects, taking into account their own views of the world, their opinions, values and experiences.
- Engagement with new technologies which are attractive to them.

As the youth worker affirms,

> "The most innovative factors are working with social topics through the music, and since music is attractive, it reaches everywhere, it is a very powerful weapon. Working social and personal topics through music can be a channel of expression for youngsters, who otherwise could not say their own, and it is a channel which has a great scope to reach people and then, it is therapeutic, music tames the beasts and it is really good for them […] and working with new technologies. They are making a song, but they don't realise that they are learning how to edit audio files, videos, how to write a script synopsis…" (Youth worker)

The project is located within the areas of 'education, training and new technologies', and 'sport, creative arts and leisure' (according to the chart of social innovations included in the WP5 Interim Evaluation Report), as it combines educational aspects with new technologies in a space of leisure.

As regards the logic of intervention, as it has been mentioned above, the project probably fits better within the RED and SID paradigms, as it is aimed at offering resources and opportunities in terms of training in new technologies, and at addressing competencies such as social skills, cultural competences, knowledge about what happens in the world, and creating critical people through music and hip hop.

As regards the level of innovative solutions, the project fits within an institutional solution promoted by an NGO, which (although to a lesser extent) in turn is linked to a network of actors who work towards the same goal of social inclusion (mixed solutions).

The key dimensions of social innovation relate to 'empowerment and trust' and 'recognition and visibility'. On the one hand, the project aims at empowering young people by giving them trust and on the other hand, it is about recognizing abilities they have, but that so far remained invisible until they used them in the production of hip hop songs. Yet, it also contributes to bridging social and symbolic distances between the host society and migrant communities (where most of young participants belong to) through the work on issues of racism and discrimination.

La Llama performing during Saint Jorge day, a regional festivity of Catalonia, in the Rambla del Raval

4.8 Success factors and conditions, critical implementation barriers

The main changes in the implementation of the project compared to the project design relate to the evolution of the project towards a greater formalisation and a greater commitment to current social and political issues, as well as to human rights, understood in a broad way.

There were not pre-set quality standards, so it cannot be evaluated in these terms.

The critical success factors highlighted by practitioners are the following:

- Overall philosophy (internal) → implemented through the performance of youth workers

- Motivation and commitment of personnel (internal) → implemented through the attitude and performance of youth workers
- Methods of operation based on trust and self-confidence (internal) → implemented through the performance of youth workers
- Attitude of youngsters and motivation to commit to the project (internal) → implemented through the attitude and performance of youngsters
- Interest of youngsters in the culture of hip hop (contextual)
- Counting on infrastructures: recording studio (internal)→ existing infrastructure

5. Project results/outcomes

The goals of the project have been accomplished. The youngsters have acquired knowledge on human rights and are more aware of social and political issues going on (greater capacity of criticism); they are more capable of commanding new technologies; they have gained social skills (capacity of social relationships, expressivity); they have dug into the culture of hip hop and rap; and specific individual needs have been addressed redirecting them to the most appropriate channels, when necessary.

Objective indicators:

- *Education outcomes:* literacy skills, expressivity, writing of rhymes, knowledge on how to research the topics they want to sing about, and strengthening of basic notions and values as human beings.

> "These are youngsters who at school have no interest for any subject or for reading and here they are reading the press, documentary… In terms of literacy skills and expressivity, they make great progress, it is like very evident, and then there is the issue of the initiative of willing to know, of searching for knowledge and information. Their interest is awaken here, but then this must be reflected at school […] At class maybe they work with a topic which they are not interested in, but they have the tools to find the information and this facilitates. At the cultural level, they locate themselves in society and within and current issues". (Youth worker)

Session with La Chispita and La Llama: the older youngsters train the younger ones

Practising with the lyrics and literacy skills

- *Job opportunities:* One of the youngsters has started to conduct workshops of rhymes at high schools and now is thinking of doing a training course to become a leisure trainer, which will enable him to access jobs with young people. Also the sound engineer was one of the first young persons of TEB and now has achieved this job. Another youngster has found a job (creative painting of shutters of shops) thanks to the network of associations in which TEB is a member.

Youngster working in the project related to the creative painting of shutters

- *Social contacts and social capital*: greater abilities to communicate and widen contacts thanks to the organisation of concerts and events with civil society associations specialised in a certain topic (e.g. issues of gender), contacts with other organisations doing similar projects in other cities (e.g. Gangway Beatz from Berlin, New York and Amaro Records in Brno).

  > "When XXX [name of youngster] came here, he could not talk, and now he just doesn't stop talking" (Sound Engineer)

- *Work practice:* when they perform in concerts, youngsters have the opportunity to practice their competences in sound and lights engineering.

- *Improvement of local social conditions/structures*

  > "Raval is a highly punished neighbourhood and social projects like this one contribute to foster social cohesion and life together. Right now what is supporting this kind of population (not only immigrants, but population with difficulties) are the Third Sector organisations. We would definitely have a problem, which we would quickly see in the streets. The difficulties which are facing the young people who arrived in our home countries or who were born here but are children of families with a migrant background are that this integration does not actually arrive and the young people feel excluded of this society. This is a danger we are facing now and this affects us all". (Anthropologist from the TV programme)

- *Fostering of active and critical citizens*: raising awareness of the current social and political affairs → participation in demonstrations and events organised by civil society platforms accompanied by youth workers (e.g. Act against racism and xenophobia during a neo-fascist concentration during the Columbus day)

> "The youth, regardless if they are at risk or not, many times find it disgusting to watch the news in TV, isn't it? Through this project you end up watching news without watching the television news. You end up becoming aware of things happening in your environment, of things happening to people, the kind of actions that are being undertaken, and this creates active citizens, and this is very important, it makes them mature". (Youth worker)

Collaboration in the 4th anniversary of the 15-M movement ("Los indignados")

The awareness that youngsters have achieved is also reflected in the lyrics of the songs they have written, for instance:

> "We talk about crisis in a hole without light, to get out of this hole we are still very far away. La Llama, always defending with a constant fight, we will survive!" (Lyrics "Surviving")
>
> "I see injustice and I fade, I fight for everyone, look at my efforts, look at my soul and the blood shedding. Rights! This is my voice which always exclaims." (Lyrics "Fighting for our rights")

Frame of "Fighting for our rights" videoclip

> "We make it clear, we wait for you in the platform. In the trip to equality, let's not miss this train. This is what there is and we show the truth, we fight altogether to find equality" ("Silent voices", about gender issues)

> "Prison, detention centres, raids and frontiers. This is how the European wealth is built. We are all one, we all fight, let's close, let's close the detention centres" ("Hidden truths", about detention centres for immigrants)

Subjective indicators:

- Self-confidence, motivation, personal development of participants, creativity, increased life satisfaction, empowerment
- Better social relationships and more social trust
- Psychological effects: channel to express their concerns and worries.

> "It makes me feel better, I feel an inner peace which is like a therapy, music therapy, the pen is my psychologist, I talk to him and he talks to me […] Any issue we select is going to deal with human rights because this is the essential. We are human beings and we are not treated as such, and I think this must be changed and we are here to put in our two cents. We, La Llama". (Young man with migrant background partly employed)

> "It is the tool they have to express what they have inside, to take out the shit which sometimes they cannot do in another way". (Youth worker)

As regards the side and unintended effects, the production of lyrics related to the defence of human rights has fostered the active participation of youngsters in society and has unintentionally transformed them into critical citizens that want to be politically engaged. This is evidenced by their active participation in demonstrations. As the youth worker affirms,

> "Without willing, we are creating activist youngsters. Until now we questioned ourselves, there is the demonstration for public education. Should we bring them or not? Now our job is to tell them not to go in certain demonstration, for example to one which had been organised by Nazis". (Youth worker)

Another unexpected effect has been the professionalization of the workshop of rhymes so that the youngsters who have participated for a long time can train the younger ones (as trainers at schools) and awaken their interest for hip hop and for political engagement.

Yet, TEB has limitations to address the needs of young people. This is why it redirects them to the most appropriate channels, according to the nature of the problem (e.g. economic problems to pay the rent, problems within the family which are competence of social services).

> "Since TEB is an educational association, for us all the projects are excuses to identify needs, isn't it? We can either identify it in the educational demos project or in the Òmnia room… Where we detect it, we redirect it or… But we are very aware that we are specialised in what we are specialised and we are not God, and when we detect something that we can solve ourselves, perfect and otherwise, we redirect it or we coordinate with others. There are things that belong to the Social Services, or the school, or the Aula Jove…" (Youth worker)

As regards the cost-benefit assessment, the organisation has not made any assessment based on cost-benefit terms. As previously stated, it proves very difficult for practitioners to measure the costs because the project has been built in several periods of time thanks to the contribution of volunteers and youngsters themselves. The most direct costs of the project relate to the salaries of the youth worker and the sound engineer, who devote approx. part-time of their jobs to this project.

6. Final reflections

6.1 The role of the pilot/project/practice

The provision of capabilities, social skills and empowerment are considered to be key elements to change patterns of inequalities. If young people do not believe in themselves and are not advised in regard with the potential capabilities they have, it is very difficult to make further steps, such as finding a job or continue education.

6.2 Innovation

As stated in section 4.7, the key innovative elements are assessed to be the following:

- Treatment of current social and political affairs through music, an attractive channel for young people which has a great power of getting to people.
- Channel of expression for youngsters and therapeutic effects, taking into account their own views of the world, their opinions, values and experiences.
- Engagement with new technologies attractive to them.

Youngsters engaging with new technologies during the edition of videoclips

6.3 Success factors

As stated in section 4.8, the success factors are the following:

- Overall philosophy (internal) → implemented through the performance of youth workers

- Motivation and commitment of personnel (internal) → implemented through the attitude and performance of youth workers
- Methods of operation based on trust and self-confidence (internal) → implemented through the performance of youth workers
- Attitude of youngsters and motivation to commit to the project (internal) → implemented through the attitude and performance of youngsters
- Interest of youngsters in the culture of hip hop (contextual/external)
- Counting on infrastructures: recording studio (internal)→ existing infrastructure

6.4 Policy recommendations, transferability

To transfer the project as a pilot elsewhere, there is the need for:

- A recording studio for producing the demos
- Video cameras to film the productions
- A sound engineer in charge of the technical work of recording, editing and production
- A youth worker in charge of bringing together the youngsters and providing them with support in choosing the topics to sing, elaborating the lyrics, etc.

In terms of funding, it varies a lot depending on the quality of the audio and video production (e.g. use of mobile phones, low-cost microphones and cameras, rehearsal studio of more quality), plus the contracts of one or two people depending on the skills of the person and scope of the project. It does not need political support.

As regards the key lessons learnt from this project, we could argue that it is a good example of social intervention with a bottom-up nature against a normative and patronising approach. It rather proposes a model of education, where the relationship of authority (youth workers versus young people) is based on mutual respect and makes use of references (the oldest serve as good models for the youngest). This has proved to be very effective in approaching youngsters at risk of social exclusion who often mistrust institutions or societal sites of socialisation (e.g. school, family) due to their feelings of exclusion or discrimination, among others.

The project takes place at the local level and is very much connected to the most immediate reality of the neighbourhood. It seems therefore difficult to scale it up to the national level; it would at least need a very decentralised internal structure in order to respond to the local needs.

Annexes

- Links of the four demos of La Llama:
  - Luchando derechos: https://www.youtube.com/watch?v=hC8-9ynNWuA
  - Voces mudas: https://www.youtube.com/watch?v=RDirlPRVoaE
  - Verdades cultas: https://www.youtube.com/watch?v=5x1tEtllreY
  - Sobrevivim: https://www.youtube.com/watch?v=8N3IBtiVmws