



Combating Inequalities through Innovative Social Practices  
of and for Young People in Cities across Europe

**WP7 Case study: Innovative Practice  
Recording Studio “Amaro Records”**

Date: June 2015

**City: Brno**

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## Cover page

<b>INNOVATIVE PRACTICE/PROJECT TITLE</b>	
<b>Recording Studio “Amaro Records”</b>	
<b>City</b>	Brno
<b>Pilot type</b>	SIP transferred from Barcelona – adaptation of the Educational Demos project
<b>Type of target group</b>	<ol style="list-style-type: none"> <li>1. motivated for integration into mainstream society but in need of support;</li> <li>2. motivated and ready for a job without further support;</li> <li>3. aiming for ‘alternative’ ways to get ahead, with sufficient competences and/or social support;</li> </ol>
<b>Type of practice</b>	<ol style="list-style-type: none"> <li>1. Learning and counselling; social capital; matching/bridging;</li> <li>2. Offering opportunities;</li> <li>3. Stimulating and enabling entrepreneurship; co-creation; “communing”;</li> </ol>
<b>Aims/objectives in brief</b>	<ul style="list-style-type: none"> <li>• Opportunities for young Roma (e.g. to record music, get publicity etc.)</li> <li>• Raise human capital (skills) of young Roma musicians</li> <li>• Raise social capital (contacts) of young Roma musicians</li> <li>• Enable young Roma musicians</li> </ul>
<b>What needs, what inequalities</b>	<ul style="list-style-type: none"> <li>• Low work opportunities in the localities Cejl and Husovice</li> <li>• Roma people are often perceived negatively by the ethnic Czech majority</li> <li>• Young people often have dreams that are not fulfilled</li> </ul>
<b>What (activities in brief)</b>	<ul style="list-style-type: none"> <li>• Planning and organising the creation of the studio with young Roma participation (meeting, voluntary activities)</li> <li>• Building of the recording studio</li> <li>• Regular music training and consultations</li> <li>• Music recording lessons</li> <li>• Support in making contacts</li> <li>• Creating a musicians' network</li> <li>• Organisation of a public musical performance</li> <li>• Active participation in organisation of public musical performance</li> <li>• Promotion of artistic activities</li> </ul>
<b>Who (actors)</b>	<ul style="list-style-type: none"> <li>➤ Young Roma participants</li> <li>➤ IQ Roma service (NGO)</li> <li>➤ Masaryk University</li> <li>➤ Brno-Centre City district</li> </ul>

<b>How (involvement of the actors, their roles)</b>	<p><u>Young Roma participants</u>: design, participation and steering the project</p> <p><u>IQ Roma service</u> (NGO): design and operational management of the project</p> <p><u>Masaryk University</u>: evaluation, provision of technical equipment for recording</p> <p><u>Municipality Brno</u>: provided space for recording studio</p>
<b>Scope: number of the participants of practice(s)</b>	Changing over time, core group of participants includes around 15 people
<b>Duration (when the project/practice started)</b>	Started in December 2014
<b>RESOURCES</b>	
<b>Financial</b>	<p>Equipment: 4,542.20 EUR</p> <p>Rent of premises: 0.036 EUR</p> <p>Reconstruction works: estimated to 36,363 EUR for opening of the studio</p> <p>Operational costs (water, electricity etc.): estimated to 200 EUR a month when the studio is open</p> <p>Personnel costs: 0 CZK (paid from other sources), estimated to 1,090 EUR a month after the studio is open</p>
<b>Personnel</b>	<p>Staff – number of people involved, in FTE per month</p> <ul style="list-style-type: none"> <li>• Head of the project – 0.1 FTE</li> <li>• Project Coordinator (activities manager and evaluation liaison contact person) – 0.1 FTE</li> <li>• two Communication Agents and Activities Coordinators – both 0.25 FTE,</li> <li>• Operation Manager – 0.3 FTE</li> <li>• Fundraiser – 0.3 FTE</li> <li>• Music Consultant – 0.4 FTE.</li> </ul>
<b>Other</b>	<p><u>Know-how and experience in music making and production</u> – important to involve an experienced musician to help young musicians arrange and record their productions</p> <p><u>Localisation of the suitable premises</u> – City district provided space at the border of the excluded neighbourhood and the city centre that are well accessible.</p>

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## Introduction

Recording studio Amaro Records implemented in Cejl neighbourhood is a socially innovative practice (SIP) transferred from Barcelona (original project called Educational Demos). The main idea of the project is to provide an opportunity for young people from excluded neighbourhoods to express through music, to provide space for learning and improvement in music making and other skills and to empower and engage young people in danger of social exclusion. This pilot project has been selected as suitable for Brno conditions for several reasons, namely compatibility with Roma lifestyle and the importance of music making for the community, and also as a connection to other long-term activities, mainly music making and rehearsing as a leisure activity, in the implementing NGO IQ Roma Servis. The project wants to engage young people who are motivated and have the necessary abilities but in general face discrimination (in education, or labour market entry) or who lack opportunities for further engagement (in music – commercial studios financially inaccessible).

The project is aiming to rebuild the space of a gambling bar into music recording studio. For many people this also has symbolic meaning of changing something perceived negatively to something positive and enriching, e.g. the politician at the city district said:

*“...I am really glad that this successfully happened, because we had fought against hazards for years and so for us it is a great moment to see that former gambling hall which brought many detrimental effects to people in the locality can now serve different purpose, that is really great”.*

It brought together a range of actors; Masaryk University joined forces with IQ Roma Servis who mobilised young people, future participants of the project and engaged with the City District. The CITISPYCE project is understood by the studio project team members as the important driver for the implementation of this pilot project.

### 1. Evaluation methodology

From the evaluation perspective the project is at its very beginning (at the starting phase). For such a context, a formative kind of evaluation is more appropriate than a summative one. In the evaluation we mainly wanted to find out if the project was implemented as intended, if there were any implementation barriers or drivers and what outcomes we can find in this early phase of the project.

The evaluation of this pilot activity is based on research organised in several phases:

- Data collected within WP6 Pilot implementation

All materials collected for WP6 (7 interviews and 1 focus group) have been used to support evidence in this pilot project report. The focus group was organised with four team members from the implementing organisation IQRS, who have various roles in the project. We conducted another interview with the head of the project. Two interviews were conducted with the young Roma project participants. Three other interviews were conducted with team members at a later stage of the project (see table of interview and focus group participants in the appendix).

- New data collected within WP7

The data from interview with municipality worker was used for WP7. New interviews with team members were organised during WP7 to address the progress in the project and better catch the project outcomes.

All interviews used were semi-structured interviews. There was no one common interview scenario for all respondents, but rather tailor-made interview scenarios for each participant (group of participants) according to his/her role in the project, the demands of the evaluation proposal and the stage of the project we conducted interviews in.

The data monitoring on key indicators was set at the beginning for the project (see Table 2 below). The indicators were negotiated by workers of Masaryk University and IQRS at the beginning of the project. Some of the indicators are quantitative, other are more qualitative but still require data collection (evidence). Most of the quantitative data was collected during the whole duration of the project. We also used any documentation for the project and any written information about the project (e.g. internet articles) we were able to find.

## **2. Project/Practice Design**

### ***2.1 Social Issue(s) addressed***

Although both neighbourhoods (Cejl, Husovice) are not spatially isolated or excluded, young people prove the understanding of mental borders/map of “the neighbourhood”. They intuitively perceive themselves as distant to the other parts or even excluded (in other words “no go” area, Brno Bronx etc.) and characterise with vigour the negative features of the area which harm them, the most important being the largely spread drug abuse and all its consequences (WP4).

Disadvantages in access to education, jobs and housing and discrimination by the majority, including institutional discrimination, seem to be the most important cause of inequalities. The causes overlap within the deprivation cycle (multiple causes) in their life-courses (WP4).

Because of strong perceptions of unequal treatment in all fields of life and a lack of trust to majority institutions (municipality, state) the youth Roma are not very prone to civic participation or engagement. They do not believe it would be worth it, trapped in ‘disempowerment’ feelings (low self-efficacy feelings/heteronomy of life feelings) (WP4).

While Roma people are often perceived negatively by the majority in the Czech Republic, they are still appraised for their musical skills. For example, many people attend concerts of famous Roma musicians. Some young Roma are good musicians and they can look for opportunities to earn some money by playing music. The pilot project is therefore trying to address the following needs:

- young Roma do not have any other suitable place where they can record music, recording equipment is too expensive for individuals or musical bands to buy (R8)
- many young Roma do not have high future life aspirations
- many young Roma negatively perceive how they are stereotypically perceived by the non-Roma majority (at discursive level – MUD, RED)

## *2.2. Project goals and plans*

Member of the target group of the project are:

### **Who?**

Young Roma musicians, singers and composers from Cejl and Husovice neighbourhood. The participants' base is mainly given by the project aims (music). Team member R3 would also like to open the project (studio) for other groups interested in recording or for community activities not connected only to music in the future<sup>1</sup>.

### **How many?**

Expected 30 programme participants and 3-20 participants who will record their music in the studio (capacity of the project).

### **Any restrictions?**

Most of team members state that the project is open for everyone who learns about the project and is willing to participate (R1, R2-F1, R3, R5). Young participants who are not Roma are also welcome (cultural and demographic diversity is supported).

There are several partially overlapping groups of people involved in the project: team members from IQRS, IQRS clients, other people from the community, volunteers and experts. Their role is partially given by their interest in the project.

The project is targeting young people according to the typology of social practices and needs which are:

- Motivated to integrate into mainstream society, but in need of support
- Aiming for 'alternative' ways to get ahead, with sufficient competences and/or social support
- Motivated and ready for a job without further support

The project wants to provide opportunities to those who are motivated and have the necessary abilities as well as allowing for learning and training in music making for those who still need to improve their abilities. At the same time, it offers an alternative way to get ahead to those who are struggling to find employment with no success and may perceive music making as a valuable alternative to spending time, and to possibly earn money.

There are following four official goals of the project:

- **Opportunities for young Roma (e.g. to record music, get publicity etc.):** Opportunities are understood here as possibilities which would otherwise probably not be available for the young Roma. They open new "functionings" to young Roma by creating new structural conditions and by supporting development of their skills e.g. the possibility to record music would probably be low for the young Roma without the project<sup>2</sup>. There are two types of opportunities. Some opportunities are logically bound to project goals (e.g. the opportunity to record music). The other opportunities are much more dependent on not only on the outcomes of the project but also on other

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<sup>1</sup> The studio space including the café can be used for various workshops etc.

<sup>2</sup> Similar logic is used when IQRS provide various leisure time or tutoring activities for young Roma children.

conditions (e.g. meeting in the studio can lead to an employment offer). While the employment of young Roma is not a main goal of the project, the participation in the project can lead to employment for some young Roma (as musicians, but also in other professions).

- **Raised human capital (skills) of young Roma musicians:** young Roma can improve their musical (and other) skills in the studio (e.g. due to support of an experienced musician).
- **Raised social capital (contacts) of young Roma musicians:** young Roma can meet other people; find new contacts, cooperation etc. Social networks often provide young Roma more opportunities than formal networks of support (WP4)
- **Empowered young Roma musicians:** young Roma can participate in the creation of the recording studio with ideas and activities. They can actively use the studio.

The most important aim of the project is to provide opportunities for young Roma musicians as well as for any other people interested. The project team members defined a programme theory which is included in a separate document and served as a base for evaluation (part of this document is presented in this report).

Expected success factors of the studio:

- community space of recording studio rented for a symbolic price
- very good musical skills of young Roma, their interest in music and dancing
- support of experienced musician
- providing opportunities to create music demos, play at the concert or make themselves otherwise more visible by playing music
- providing opportunities for new cooperation among Roma musicians

The project theory supposed that most of these success factors were not functioning before the project or they were functioning to a lesser extent. Realisation of the project is based on two basic principles: reciprocity and sustainability. Sustainability is expected due to the cooperation with the municipality (who provide studio space for a symbolic price). The studio expenses should be paid by the fees of the studio users. Young Roma who participated in preparation of the studio can use the corresponding hours to record for free.

Realistic set-out of the project goals:

- The goals are concrete and meaningful according to the social issues addressed.
- The goals are achievable (it is a questionable though if they are achievable in timeline of the CITISPYCE project)
- The goals are measurable in the sense that it is possible to provide some evidence for achieving these goals. Not all of the goals are measurable in an exact and convincing way by using tools of quantitative measurement. (We believe that measuring them in such a way would threaten the validity of the research – in such cases we prefer qualitative methods of social research).

The project activities can mainly be seen in areas of cultural activities, personal development (training – see goal 2) and partially employment (see goal 1). Main project activities are summarised in Table 1 below in connection to all four project goals. Only the main activities are listed in the table. The project can be supported by any other activities (e.g. radio broadcast, internet publicity...). Specific activities (like the creation of a building plan, fundraising or buying of the musical equipment) are also not always listed in the table. There are three relatively separate project parts:

- (a) preparation of the recording studio
- (b) preparation for recording
- (c) general activities (which are relevant for all project goals).

In the case of this project, some activities constitute preconditions for other activities which are dependent on them. Some project activities are done only once (e.g. get various permissions) while other activities are in progress for whole duration of the project.

**Table 1 Summary of the project plan (programme theory)**

Goals	Activities	Milestones
Created/offered opportunities	<ul style="list-style-type: none"> <li>➤ Planning and organising the creation of the studio with young Roma participation (meeting, voluntary activities)</li> <li>➤ Creation of the functioning rules for the studio</li> <li>➤ Building of the recording studio</li> <li>➤ Organisation of public musical performance</li> <li>➤ Regular music training and consultations</li> <li>➤ Creation of musicians' network</li> </ul>	<ul style="list-style-type: none"> <li>➤ Setting-up of working team</li> <li>➤ Gaining space for recording studio</li> <li>➤ Recording studio available for musicians</li> <li>➤ Creation of the functioning rules for the studio</li> <li>➤ Music consultations</li> <li>➤ Creation of Facebook profile of the Recording Studio</li> <li>➤ Opening of the studio</li> <li>➤ Building and other technical changes (and approvals)</li> <li>➤ Opportunities to play music during IQRS activities</li> <li>➤ Study visit in Barcelona</li> <li>➤ Creation of musicians' network</li> <li>➤ Special music and other community activities (concerts, jam sessions etc.)</li> </ul>
Raised human capital (skills) of young Roma musicians	<ul style="list-style-type: none"> <li>➤ Support of experienced musician</li> <li>➤ Organisation of public musical performance</li> <li>➤ Regular music training and consultations</li> <li>➤ Music recording lessons</li> </ul>	<ul style="list-style-type: none"> <li>➤ Setting-up of working team</li> <li>➤ Special music and other community activities (concerts, jam sessions etc.)</li> <li>➤ Music consultations</li> <li>➤ Creation of musicians' network</li> <li>➤ Music recording lessons</li> </ul>
Raised social capital (contacts) of young Roma musicians	<ul style="list-style-type: none"> <li>➤ Providing space for meetings of young Roma musicians</li> <li>➤ Support of making contacts</li> </ul>	<ul style="list-style-type: none"> <li>➤ Setting-up of working team</li> <li>➤ Gaining space for recording studio</li> <li>➤ Recording studio available for musicians</li> <li>➤ Creation of musicians' network</li> <li>➤ Special music and other community activities (concerts, jam sessions etc.)</li> <li>➤ Study visit in Barcelona</li> <li>➤ Creation of Facebook profile of the Recording Studio</li> </ul>
Empowered young Roma musicians	<ul style="list-style-type: none"> <li>➤ Active participation in planning and organising the creation of the studio with young Roma participation (meeting, voluntary activities)</li> <li>➤ Active participation on organisation of public musical performance.</li> <li>➤ Publicity of artistic activities</li> </ul>	<ul style="list-style-type: none"> <li>➤ Setting of working team</li> <li>➤ Opening of the studio</li> <li>➤ Creation of musicians' network</li> <li>➤ Autonomous functioning of the recording studio</li> <li>➤ Opportunities to play music during IQRS activities</li> <li>➤ Special music and other community activities (concerts, jam sessions etc.)</li> </ul>

Source: programme theory of the project

Although the project is not directly aiming at raising the employment of young Roma, it has the potential to bring along some work opportunities, either in music making and recording

(developing artistic career path), or in other related activities (running the studio, fundraising, related activities like opening the café on the premises etc.).

### ***2.3 Competences and resources required***

Young Roma participants are expected to have some past music playing experience, musical skills, singing or composing skills etc. They should be somehow motivated to play music, record music and perform music.

The experienced Roma musician is expected to have the following skills: advanced musical skills, music recording skills, and coordination skills.

The most important non-human resource in the project of the recording studio is the recording studio space. The recording studio space has to fulfil several important conditions:

- The studio should be large enough for recording.
- The studio should be soundproofed to avoid disturbing people living in the neighbourhood of the studio.
- The studio should fulfil all conditions demanded by authorities (e.g. construction office) according to Czech law.
- The studio should be sufficiently secured against theft, burglary etc.
- The studio should be outside of the IQRS main building.

### ***2.4 Degree of organization***

The project was transferred from Barcelona. The transfer was implemented dominantly as top-down with IQRS team and University members being the main actors for decisions in the first part of the project. It is focused on micro- and meso-perspectives. The basic structure of the project is formal but in several aspects it includes participative elements. Firstly, the participation in decisions is expected from the young Roma (e.g. look of the studio, conditions of access, and rules for functioning, financing of the studio). Secondly, the creation of informal nets of personal contacts among musicians is important for the project. Thirdly, self-administration of the recording studio is expected.

### ***2.5 The logic of intervention***

As mentioned above, the project is targeting young people, according to the typology of social practices and needs, who are motivated to integrate into mainstream society, but in need of support, aiming for 'alternative' ways to get ahead, with sufficient competences and/or social support or motivated and ready without further support. The project wants to provide opportunities to those who are motivated and have the necessary abilities as well as allow for learning and training in music making for those who still need to improve their abilities. At the same time, it wants to offer alternative way to get ahead to those who are struggling to find employment with no success and may perceive music making as a valuable alternative to spend time and to possibly earn money.

However, people involved in the project are very different and are in different life situations, have different ambitions etc. Of the three project participants, we had some opportunity to speak to, two were students (economically dependent on their parents) and one was working. It is probable that the project provides these people with opportunities which would not

otherwise be available to them. Still for them these opportunities are not crucial ones (see project results). R5 identifies interest for the studio among the most active young Roma. These people also have other opportunities such as studying at high school, or even university, and they are discouraged from music careers by their parents. The third young Roma is working in the building industry. He has a good job and music is more a hobby for him. So the results of the project can be influenced by scope and characteristics of project participants in the future. Somehow it is questionable if the most disadvantaged young Roma are going to be included in the project as participation in the project requires at least minimal music making ability and motivation.

The project as such wants to build on the reputation of Roma musicians and the popularity of Roma music among the Czech majority. At the same time, the way of steering the project as a community activity wants to support pride of young Roma in themselves, and enable them to run their own project. Therefore, it should work against MUD (moral underclass discourse).

## ***2.6 Transfer adaptations***

The project was transferred from Barcelona. One team member from IQRS and two young Roma visited the original project “Educational Demos” in Barcelona. The study visit was successful and a good connection between youngsters from Barcelona and Brno has been established. In some aspects the project is different from the one in Barcelona:

- The studio in Brno is not planned to be a part of the contemporary NGO space (building) but to function in a different space (quasi separately). There are three main reasons for this decision: a) division of the recording studio from social services provided by the NGO to prevent labelling the studio as social service, b) the need to have suitable space for recording and thus expected quality of recording, c) the need to create a new more community based space.
- The main goal of the Brno recording studio is to provide opportunities to young Roma whereas the change of public attitudes towards Roma is only a secondary goal.
- The recording studio is open to anyone who wants to participate.

## **3. Organisational context of implementation**

Team members (the staff of the project) are employees of IQRS. There are several people in the project team: (1) Head of the project – 0.1 FTE, (2) Project Coordinator (Activities Manager and Evaluation Liaison Contact person) – 0.1 FTE, (3, 4) two Communication Agents and Activities Coordinators – both 0.25 FTE, (4) Operation Manager – 0.3 FTE, (5) Fundraiser – 0.3 FTE, (6) Music Consultant – 0.4 FTE.

Some project activities (namely purchase of the musical equipment) are also done by the MU members. Other activities are mainly done by several volunteers and project participants. According to R5 the advantage is that IQRS is not a small organisation and it is possible to mobilise a lot of people for the project if the project is somehow connected to other IQRS activities.

The supposed capacity of the project is somehow unlimited, or limited to only the interest of young Roma and the capacity of the studio. Some of the activities are much more limited in

scope (e.g. support of the experienced musician is limited by his time and the capacity in the training room).

There are no official standards of the service. Some standards (conditions) of the service were defined during the negotiation between Masaryk University and IQRS. (They were part of the agreement between the university and the NGO). Some standards were set for evaluation (see above). Some standards (rules) were created by IQRS for participation of young Roma in the project. e.g. for each hour that a person invests in running the project he/she can do one hour of recording after the studio is going to be opened (R2-F1).

The human resources are sufficient. The project lacks money and time for opening of the studio for the purpose of CITISPYCE. The pilot budget for construction of the studio has grown 6 to 7 times compared to the initial plan (of receiving 100,000 CZK, i.e. 3,636 EUR, from the CITISPYCE project) due to necessary works to be done in the hired premises.

There are now several people working on the studio project, but they are mainly not paid from the project budget. Instead, these are people who normally work in IQRS on other activities. The only exception is the role of the fundraiser, but according to one of the respondents this new role would have been created anyway (it is necessary for other projects too). The number of involved people is going to be reduced once the studio is open. One or two liaison people should be enough for the project in the future (except for occasions of special community activities) (R2-F1, R3).

From a financial perspective, the existence of the project was window of institutional opportunity for IQRS to get some money for the start of the studio (R5). This includes some money for operational costs, musical equipment and recording studio space for the symbolic value of 1 CZK a year. The advantage of the project compared to other project is that it is not seen as too complex (R5)<sup>3</sup>.

On the other hand, the project expenses were not realistically estimated at the start of the project. The project is going to be more expensive than expected (R5, R4-I6). It is impossible to open the studio for the money provided in the project (100,000 CZK, i.e. 3,636 EUR) (R2-F1). The expenses for technical adjustments in the building for the studio are many times higher than expected due to noise and other health and safety regulations. Additional money is necessary e.g. for air conditioning and soundproofing. R5 said:

*“We have found we would need 250,000 CZK more. But is not because it would be necessary, but there have to be two doors and each costs 33,000 CZK. And then all that soundproofing...and officers won't allow you to open the studio without it.”*

A month later the operation manager estimated building costs as more than 700,000 CZK (i.e. 25,455 EUR) (R2-I7). In July the costs were estimated as high as 1,000,000 CZK (i.e. 36,364 EUR). The “problem” is that the recording studio is being created in a house with apartments in upper floors and neighbouring buildings (R2-I7). During the reconstruction it was found that additional costs would be necessary due to the need of unexpected reconstruction of the floor in the studio, which had been found to be in a rather desolate condition (R4-I6). Other unexpected costs are connected to requirements given by the Czech Hygienic Authority (R2-I7). IQRS plans to raise money for building adjustments (R5).

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<sup>3</sup> The transferability (due to complexity and time criteria) was one the factors for the choice of this project (R5).

The money provided for recording equipment are (according to R4-F1) sufficient for the lower end of intermediate level quality. He believes that it is going to be replaced for better equipment in the future. Future monthly operating expenses for the studio were estimated at R2-F1 5,000-6,000 CZK (i.e. 182 – 218 EUR). The café situated in the front part of the studio space should also bring some income in the future.

Another important aspect of the project is time planning. Building changes and the negotiations with the offices are time consuming and lead to delays. Some activities have to be done in an easier way to avoid more delays (R4-I6), other parts of the project are going to be more costly and time consuming than had been expected (R2-I7). According to R5 the project is vulnerable from the time perspective. The time horizon for the project is too short to do something good, lacking the necessary time to “root” the project.

## 4. Project implementation and outputs

### 4.1 Targeting of the programme

The project is open to all young Roma from the neighbourhood. Team members R1 and R2-F1 and young Roma R7 said that most of the current project participants are musicians and singers because for them the studio is the most attractive. They can be young (for whom the recording studio can be the starting place) as well as for the older (who want to record their music) (R4-F1). An overview of the participants is provided in table 2. There were about 7-8 regular (reliable) young Roma participants in the project.

**Table 2 Overview of involved people in the project**

Indicator	Number
Team members	15 (young Roma)
All people participating in preparation of the studio	40
Number of hours of music consultations	105
Number of people (music bands) recording	9 (3 bands, 2 solo players/singers)
Number of songs or CD recorded or prepared for recording	16 songs (6 songs recorded, 5 prepared for recording, 5 in development)
Community activities	4 (see below)

The number of participants was in the following way commented on in the documents and interviews:

- Respondent R7 in press article estimated that there were about 40 young starting musicians using training rooms in IQRS who could use the recording studio and after the opening of the studio the number could be even higher.
- Respondent R3 estimated 25 participating people from all groups mentioned above.
- Respondent R2-F1 estimated 30 participating people from all groups mentioned above.
- Respondent R5 estimated 23 participating people from all groups mentioned above.

- R5 stated that there are 7 young participants in the project (it was similarly reported in one IQRS press reports)
- R8 estimated 15-20 participants in preparation of the music

Team member R1 commented on the project participation:

*“I think that this gradual development is better way comparing to my previous imaginations. That we work with concrete people. That we work with community through small steps with concrete people. And that we start gradually with small group which is growing but is stronger than the situation if we had 30 people there now, but no one next week”.*

The group is slowly growing in time (R10), friends of friends are joining the project, one person joined after the International Roma Day. New members come with new ideas, e.g. duets with famous musicians to be prepared for the opening of the studio.

Communication among programme participants (in progress): creation of a closed profile group in Facebook which serves as a platform for communication among programme participants and for sharing materials. The studio has created its logo and visuals, which was a subject of group decision, and created a FB fun page (<https://www.facebook.com/amarorecordsbrno>) and web page ([www.amarorecords.cz](http://www.amarorecords.cz)).

Team members mentioned several publicity tools or communication channels.

- Facebook news and activity invitations (R1, R5)
- Press releases of IQRS (R2-F1, R5)
- There are at least several articles of other subjects on the internet and in printed newspapers<sup>4</sup>, local radio and TV broadcast about the studio
- Phone calls to selected interesting outside people and experts for specific tasks (R1, R2-F1)
- Spontaneous (word of mouth) propagation (R5)
- Openness of the project should serve as a communication tool (R3), several people came after seeing the information about the project
- The studio is promoted through other IQRS activities, jam sessions and the special community activities (such as International Roma Day or open of the season of IQRS playground) (R3)

The communication was relatively successful because several people came and voluntarily helped with project activities or specific tasks. Young Roma came to the project mostly due to information published on Facebook and personal contacts e.g. they were contacted by one of the communication agents (R1, R6) or they just found it by word of mouth (R7). Social networks provide opportunities because people bring other people (their friends) with them to the project.

## **4.2 Addressing needs**

According to IQRS team members the project:

- Develops music skills of young Roma (the need to be better musicians)
- Provide opportunities to contact other musicians (the need to not be alone)

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<sup>4</sup> We have found about ten articles on the internet, one in Romano Hangos – Romany newspapers.

- Provide opportunities to record music (the need to prove skills and use the “result” of the music)
- Provide opportunity to make oneself visible during public performances (the need of publicity)

R8 stated that the music work with young Roma was much more precise and professional than before the project.

### ***4.3 Empowerment, engagement and choice***

Meeting with programme participants: participants can express their ideas about the project (name, logo, the look of studio interior etc.). According to the team members young Roma have their say and participate in the activities<sup>5</sup>. R4-F1 says: “*The more they want; more we try to give them space. It’s all open how much they can participate*”. Two young Roma we conducted interviews with (R6, R7) really wanted to participate in the building of the studio<sup>6</sup>. Respondent R4-F1 thinks that some studio parameters are given by legislation and cannot be changed. R5 sees some limits to young Roma participation and thinks that IQRS should also have some voice in the activities. R7 does not think he/she can influence the activities in the project. The regular weekly meetings that used to take place for the last 2 months were cancelled, the groups now meets as needed.

Young Roma are less involved in specialised technical and time consuming activities connected to the preparation of the studio (incl. getting formal approvals and permissions for the opening). Young Roma, however, are involved in some building activities. R4-I6 said: “*We don’t want as much to have the floor done two days sooner but we prioritize the involvement of the youngsters in the process*”. The look of the studio should be created in a way that is attractive for both Roma and the majority (R5).

### ***4.4 Stakeholders involved***

The project is based on the cooperation of stakeholders including the programme team, participants, other IQRS employees, external subjects (institutions as well as people) and project evaluators. There are several subjects (people and institutions) who voluntarily partook in the project or are necessary partners due to legal obligations. The cooperation in the project is assessed as good without any major problems. The voluntary help of many people is appreciated (R5). Professional Roma musicians were also interested in the project.

The key stakeholders encompass:

- Young participants involved in the project in order to design, prepare, run and steer the studio
- IQRS staff from various projects involved (some of them as volunteers)
- The Municipality provided the premises for the studio
- Museum of Romani Culture provided a lecture about Roma music and musicians
- People and companies who helped with technical solutions of the studio (studio project, acoustic study, air conditioning)
- Masaryk University bought the music equipment

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<sup>5</sup> E.g. young Roma voted for the new logo on the Facebook studio group.

<sup>6</sup> They are not equally interested in everything. One of them is e. g. not interested in the look of the studio.

- People living in the neighbourhood of the future studio. People from the studio neighbourhood are glad that there is going to be something different than a gambling bar.
- Team members plan to involve some famous people to promote the project more widely.

One of the programme team members states that he finds the public to be supportive of the project (R2-F1). He/she did not notice any negative reactions. Various people are signing up to help in the project, many of them helping the project with specialised work for free. This is crucial help for the project, saving a lot of money. Other people came to help the preparation of the studio space (R4-F1). Project team members actively look for other specific help. Team member would invite more public participation in the project.

#### ***4.5 Competences and resources involved***

According to IQRS team members the individual competences of participants were strengthened:

- Responsibility for preparation of the music, *“We work...the cooperation developed in building some regime. And the people follow the rules and grow by it. And I hope they take this to their personal lives, to school...and they know that it is worth able to have a goal”* (R8),
- Choice of music repertoire: *“...we build the repertoire there, have vocal band, three music bands, solo singers...so build the repertoire, clear it, texts, singing, music and everything and it is starting to be in really good shape”* (R8).
- Engagement during public performance: *“...and the youngsters came here, they played and I think it was a success. There were quite a lot of people despite bad weather...and one of the participants put video from his performance on facebook a he was really proud of it. And I think that this is really fine that he was proud”* (R4).

IQRS team members also stated that the competences of team members were strengthened during the project

- organising of various public activities,
- communication with musicians and other people involved

Raising individual competences results in better organisational abilities to organise public events.

In addition to all the resources presented in previous chapters (see section 2.3) we would like to highlight the voluntary work in the project. This voluntary work included:

- Technical project study (50,000 CZK, i.e. 1,818 EUR) for free
- Acoustic study (50,000 CZK, i.e. 1,818 EUR) for free
- Volunteering work (about 80 hours)

#### ***4.6 Process evaluation criteria***

The main process evaluation criteria is progress on the project (summarised in Table 3). Activities in the project correspond to the project plan (programme theory). The pilot project goes according to the plan but is somehow delayed due to administrative obstacles and problems with reconstruction. During the writing of this report for WP7, the music recording

started in a provisory space of IQRS. Barriers and drivers are described in detail below in section 4.8.

**Table 3 Progress in the project Amaro Records**

<b>Milestones</b>	<b>Progress in the project</b>
Setting-up of working team (1, 2, 3, 4)	➤ The team was set-up for the project
Study visit in Barcelona (1, 3)	➤ One team member and two young Roma visited Barcelona
Gaining space for a recording studio (1, 3)	➤ Gaining of the space for recording studio. IQRS gained space for the recording studio from the municipality in February 2015. It is in one of the main streets in Brno, at the border between the Cejl neighbourhood and the city centre. The space used to be a gambling bar. The Municipality provided the space for symbolic price of 1 CZK per year.
Building and other technical changes - and approvals (1)	<ul style="list-style-type: none"> <li>➤ Main project (plan) of the studio</li> <li>➤ First changes and tidying of the recording studio</li> <li>➤ <b>Approvals for opening the studio.</b> For final construction inspection necessary approvals from Czech Hygienic Authority, Fireproof Office were obtained and approval from the Property Department of Brno City Municipality should be issued in the first week of July. Further, the Construction Authority has 30 days to approve the complete reconstruction project.</li> <li>➤ Musical equipment has been bought and handed over to the IQRS</li> <li>➤ <b>Building changes (to be done):</b> new floors and a wall dividing the recording studio, preparation of air conditioning and soundproofing, new electricity cabling. Most of the work will be started after final approval from the Construction Authority (see above). The work that has already been done in the premises were mostly carried out by the project participants, IQRS staff and some volunteers (construction specialists)</li> </ul>
Opening of the studio (1, 4)	➤ <b>(to be done)</b>
Recording studio available for musicians (1, 3)	➤ The equipment has been delivered to IQRS and recording may start in provisional premises.
Music consultations (1, 2)	➤ These are hours spent by young Roma in the training studio (twice a week). During “music consultations” young Roma can consult what they want to improve their music and compose, adapt and arrange songs.
Music recording lessons (2)	➤ Recording lessons are about to start as the equipment has recently been made available to participants
Creation of the functioning rules for the studio (1)	➤ The rules were created for the already functioning parts of the project.. Remaining rules are going to be set up after the studio is open in the new space.
Autonomous functioning of the recording studio (4)	➤ <b>(to be done)</b>
Creation of musicians' network (1, 2, 3, 4)	➤ Contact list of musicians (in progress): there are several people on the contact list.
Creation of Facebook profile of the Recording Studio (1, 3)	➤ There is an open Facebook profile of Amaro Records, closed discussion group on the Facebook, a new web page
Opportunities to play music during IQRS activities (1, 4)	➤ Performance on International Roma Day at “Náměstí Svobody” (main square in the city centre)
Special music and other community activities: concerts, jam sessions etc. (1, 2, 3, 4)	<ul style="list-style-type: none"> <li>➤ Open jam session organised jointly with Museum of Romani Culture</li> <li>➤ “Brněnský vývar” (Brno stock): fundraising event. Amaro Records won the price 11,500 CZK (i.e. 418 EUR)</li> <li>➤ Open jam session in the street in the city centre (part of “A week in the city”)</li> <li>➤ Community event “Mulačák” (end of school year)</li> <li>➤ Other community activities are planned in following months (e.g. Jubox exposition)</li> </ul>

**Fundraising:** Due to the fact that the budget provided from the Citispyce project is way from being sufficient (current estimations are about 6 to 7 times higher than the planned budget), IQRS hired a fundraiser who has already submitted 5 projects to various calls (including private companies such as Vodafone) to help finance setting up and running the studio. He also proposed participants of Amaro Records to compete in Brno stock – a regular event where new projects are given 10 minutes to present their ideas and activities. The audience of the event votes for the winner who gains the money from entrance tickets. This way Amaro Records got 11,500 CZK (i.e. 418 EUR). The event also helped to promote the project as

more than 80 people took part. Another about 800 CZK (i.e. 30 EUR) was fundraised during “A week in the city” event.

#### ***4.7 Innovativeness***

We noticed several key benefits programme participants see in the project (what is innovative is relative to the perspective of participants).

- The recording studio is different from other IQRS activities. It provides space for community work which is able to solve things that cannot be solved by social work. The studio is based on participation (self-administration) of people from the community. Despite the fact that the project has started to be implemented as a top-down initiative, the idea in the long term is to let the project evolve and **develop as bottom-up allowing space and supporting agency of the involved participants**. In an ideal situation, IQRS plans to have 1 or 2 staff members involved in the project and have it steered by the musicians themselves.
- The recording studio is something new for young Roma, **closing a gap in the existing services**, widening the pool of people included and providing a base for other community activities
- **A way to involve and activate young people** in doing music (opportunity to arrange their songs, record them, make their work accessible on the internet) and to express through music their life experience, life position (e.g. towards minority – majority relations, position of Roma in society)
- The recording studio can connect various people together and **lessen stereotypes and prejudices**. The recording studio can connect various cultural and age groups and is going to open for people from the Czech majority so they can see something positive about the young Roma (recordings to be promoted online).

#### ***4.8 Success factors and conditions, critical implementation barriers***

Following critical implementation, barriers were identified in the project:

- New (unexpected) demands and conditions for the studio. One part of these conditions is connected to **demands of various Czech authorities to allow the recording studio in the space provided by the municipality** (e.g. soundproof system requires more demanding building changes). Other changed conditions came from closer inspection of the building where unexpected conditions were found (e.g. the floor of the studio was in much worse condition than expected).
- Collision of the project timetable with the time terms of **various involved Czech authorities**. Czech offices usually use the maximum period allowed (one month) before they answer. This led to **accumulation of delays** because there were several approvals necessary for opening the studio.
- **Financial limitations** of the Citispyce budget which only allows for partial financing of the total estimated costs

- **Financial rules** related to the threshold between investments and usual equipment and consumables causing every piece of musical equipment to come to a total of 40,000 CZK (i.e. 1,450 EUR).

These conditions all led to serious delays in the project. It is questionable if the time perspective of the project was realistically estimated in the beginning<sup>7</sup>.

The project has been (partially) successful in implementing the following intended success factors.

- **Brno context:** the project is suitable for the Brno context and young Roma culture. Many young Roma are from musical families - their parents are or were musicians – Brno is seen as the richest in terms of the number of musical families in the whole country. The place where the studio is going to be situated is lucrative on one of the main Brno streets giving onto the city centre.
- **Motivation:** The theme of the recording studio was originally chosen because of the strong Roma attachment to music. However, now some team members state that they perceive Roma motivation as a key obstacle to many IQRS activities. The important aspect is maintaining Roma motivation for a longer time. For Roma to be motivated, it is crucial to see the results of the project (R4-F1), their interest is in recording (R3). Any time delays can contribute to a lowering of their motivation (R4-F1). R5 believes that the interest is going to be much bigger once the studio is concretely created.
- **Support of an experienced musician:** Intended success factor - support from an experienced musician - is functioning well. The involved musician is also a very good composer and helps to create groups (music bands) of young Roma.
- **Support from the City district:** The city district is open to new actions in the neighbourhood, and welcomed the idea of IQRS to open the studio. The premises of the gambling bar were rented to IQRS for a symbolic price of 1 CZK a year in a shortened decision-making process (R9).

## 5. Project results/outcomes

Intended results – ambitions of young Roma: In this phase of the project it is possible to mainly discuss only the intended results of the project. Respondent R1 thinks that there is real interest of some young Roma in a professional or semi-professional musical career. This is difficult to achieve in the current context without the studio. Interviews with young Roma participants R6 and R7 proved that they have ambitions to do music. R6 said:

*“It was always my life goal to be a singer. I always have seen famous women singers in the TV and I thought I would like to be on the podium, thousands of*

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<sup>7</sup> Still the project is more ambitious and higher quality is expected in some aspects. What seems to be a disadvantage from the perspective of limited time horizon of the project, and from evaluation perspective, can be an advantage from outcome and sustainability perspectives in the future.

*people around and you sing and they enjoy everything you do....but in my family is education (school) first and singing only after the school, so I don't know. But I hope to do my living by singing".*

R7 said:

*"I want to make one's way in the world and play jazz and similar things. Sometimes Roma music but not always....Because I want white [ethnic Czechs] to see that I am able to play not only the Roma music but I am also able to play songs of other famous musicians".*

The parents would prefer non-musical career for their children<sup>8</sup>. According to R4-I6 the self-esteem of young Roma is supported by public performance. R8 said:

*"...because I myself see that these diffident youngsters, somehow excluded from the society gain self-esteem with work in this project....They can get "space" to get into society which can support or return their self-esteem. And they can understand or partake dialog with the other side e.g. with Czech youngster".*

Providing opportunities: The studio should provide opportunities. Some understand this as an opportunity for young Roma to improve himself/herself. The important opportunity is to record music at low cost (this was stated by both young Roma). The studio can provide opportunities through new contacts with very different people (R3) or you can invite your friends (R6). In the future the studio can serve as a place where music managers can go to seek musical talent (R1). The recording studio can help to improve the image of concrete singers and musicians (R2-F1). R6 describes his/her expectations in the following way:

*"If someone has contacts to someone, it is good, because you get to know with other people and they are going to record something too or even you can record something together. It is great that you can influence it by inviting your friends or if you know some musical talents and there are going to be more responsible people who want to record something and it is going to be stronger".*

Tangible results: For some people (R1) the result of the studio is in understandable and tangible results (e.g. music records). The meaning of music records is understood differently. For respondents R4-F1, R6, R7 this is mainly seen as a mean of presentation, of proving competencies to other people and to provoke interest in their music. R6 said that he/she would like to put his/her records on the internet so others can see and hear it. R7 also sees the music records as a means of making money (because you can sell them). R7 also believes that recording of the music helps to improve the music.

*"...for me it is a great benefit. And I think that for the other too. Because they are good singers who want to show themselves, so why not? They don't have that opportunity now, because the studio cost money, you know? And the benefit is that if I attend the meetings, there is a reward, that I/they can record some songs a will improve their singing".*

Employment: The project is more connected to education than to providing direct employment opportunities. Team member (R2-F1) explains this by the wide range of other employment leading activities in IQRS (e.g. centre for employment, education support programme). In the past years, most of new IQRS effort was in the field of employment and

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<sup>8</sup> This easily explainable (see typology part of the text).

education and the recording studio was seen as an opportunity to do something a bit different (R4-F1). In one case, participation in the project spontaneously led to a work opportunity in the building industry for one of project participants (R1). Further, one participant got employed by IQRS itself as a webmaster and works on Amaro Records web pages, FB profiles etc. R5 sees the project as a support activity for talented young people – the most active young Roma are also the most interested ones. R5 explained that that the project can also lead to some direct employment in the future – providing one work training place in the café, selling some related items (e.g. t-shirts with the logo of the studio) and maybe also a small job for someone who would mix the music.

Education: There was one lecture about Roma music for project participants which should serve to motivate young Roma to the project by showing positive examples (R2-F1, R6). Some education is expected due to lessons in the training studio in the field of music playing and music recording (R1). R6 expects to learn something during the building of the studio. In the future the project can provide one or two “training places” (jobs) which would provide both employment and training at once (R5). The project as such develops new skills in young Roma (R5, R8).

Building relations with social workers: Team members perceive the indirect effect of the programme in building relationships with community members (R1, R2-F1, and R3). This is seen as important because when people in the community know social workers they are less hesitant to contact them in other cases, such as looking for work.

Public response: Some team members point out that the public response to the project is mainly positive (R1, R2-F1, R4-F1, R8). The project was discussed on the internet<sup>9</sup>. The politician from the city district commented on the decision to provide space for the studio:

*“The [reactions] are various. We mainly saw them on the social networks. Some people comment that we giving municipality property for free without consideration and why to support Roma and not someone else. On the other side there are supporting admiring comments that we were able to start such a project...I think that it is about fifty-fifty. You know that you cannot please everyone”.*

The involvement of several people who donated their technical skills to the studio for free was an important result of the project. “...We have got several technical workers for free, e.g. the project was free, the electrician is going to do thing for free and the sound engineer is also someone’s friend...” (R5). The result of the project can be an improved image of concrete musicians and singers as well as of the community in the eyes of the majority (R2-F1). After Brno stock, one hate message occurred on the internet (Roma again got the support) but the organisers of the event underlined that it has been a public vote of people who took part at the event (and mostly it was not Roma but young intellectuals, hipsters, people living alternative lifestyles) (R4-I6).

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<sup>9</sup> For some people the theme of recording studio is controversial. We have found several negative comments on the internet which should be mentioned here. The negative reactions include following comments: “Project is good social business for people involved. Roma are thieves. Roma are advantaged comparing to other groups – I want as much support as Roma. I don’t want to pay any money for Roma projects. Everyone should help himself. Project cannot bring any measurable results. It is distorting the market.” But there were as many supportive comments. Mostly people welcomed that there is an activity helping to change the neighbourhood and that the gaming hall is closed.

Progress in the project: These are some changes in the project in comparison to the previous plans, especially in terms (R4-F1). It is impossible to implement this kind of project in a short time (given a timescale of several months) because there are legal rules and terms (procedures) that have to be observed<sup>10</sup>.

Sustainability: The financial sustainability of the project can be assured by the member fees. According to R5, members should understand that there are some expenses connected to the bills and the maintenance of the studio. IQRS plans to provide ongoing support from an experienced musician.

## 6. Final reflections

### 6.1 *The role of the pilot/project/practice*

- There are two main mechanisms as to how the project is supposed to change the pattern of inequalities.
- At individual (micro) level: the project is focused on individual development, gaining new skills, increasing the ability of young Roma to participate, rising their ability to structure their lives, learning to follow the rules and building their self-esteem. From this perspective the studio does not have to be port for employment for everyone, but it can support other future chances. This is in accordance with the strategy of pulling people out of bad conditions and directing them to suitable goals and services.
- At community (meso) level: the project focuses on lowering barriers for community participation (community centre instead of formal social service, while it still can serve as a gate to social services). Simultaneously the studio is seen as a bridging place for people of various origins and cultures, effectively lowering barriers and mistrust among people living together in one city.

### 6.2 *Innovation*

We noticed several key benefits programme participants see in the project (what is innovative is relative to the perspective of participants).

- The recording studio is different from other IQRS activities. It provides space for community work which is able to solve things that cannot be solved by social work. The studio is based on participation (self-administration) of people from the community to let them influence how the project evolves and develops as bottom-up allowing space and supporting agency of the involved participants.
- The recording studio is something new for young Roma, **closing a gap in the existing services**, widening the pool of people included, and a base for other community activities
- **A way to involve and activate young people** in doing music (opportunity to arrange their songs, record them, make their work accessible on the internet) and to express

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<sup>10</sup> E. g.: building office and other authorities have 30 days to decide for every case.

their life experience through music, life position (e.g. towards minority – majority relations, position of Roma in society)

- Recording studio can connect various people together and **lessen stereotypes and prejudices and help bridge the minority and majority.**

### ***6.3 Success factors***

Several success factors have been identified, both external and internal. Significant help has been provided from Brno Centre City District that leased the premises for a symbolic amount, which means an important saving of the project financial means (that are scarce). The role of external experts volunteering for the project to help with very costly and highly skilled work on reconstruction studies and projects (soundproofing, project of reconstruction etc.) turned out to be an important element allowing IQRS to save money and proceed with the necessary paperwork around the transformation of the gambling bar into a recording studio.

At the same time, the project is building on the favourable context in Brno regarding Roma musical families. Brno is seen as the richest in terms of the number of musical families in the whole country. The place where the studio is going to be situated is lucrative as it is on one of the main Brno streets leading to the city centre.

The project, though being a top-down initiative, is very open and democratic in terms of its management. The idea is to involve the project participants in all of the phases of the project (designing, preparation, reconstruction works on site, arranging music pieces, recording, fundraising, promotion and marketing, planning the entrepreneurship activities – café etc.) and allow them to influence its development. The aim is to support the agency of the participants to such an extent that they will be able to steer the project themselves. This approach builds on the motivation of participants, which turns out to be strong despite the delays that the project has had due to administrative obstacles.

Next to providing opportunities and enabling activities, the project also aims at teaching/developing skills in young Roma. As regards the musical part, the role of an experienced musician – mentor in the project is very important to the youngsters.

### ***6.4 Policy recommendations, transferability***

An important lesson learnt from the preparation of the project is that the implementation of such a project requires suitable technical solutions. The creation of the studio is influenced by, or even in conflict with, many technical rules (building regulations, university rules) leading to implementation problems and (more expense, in some aspects lower quality materials and the project more delayed than expected).

It is notable that the project of a community based recording studio in Brno is in many aspects much more ambitious than the original project realised in Barcelona. The money invested e.g. in the studio space are logical due to the expected long-time functioning of the studio. Project providers believe that the money and effort invested into the studio it is going to pay off in the following years. But in the close future the provider of the project is heavily dependent on getting (fundraising) much more money for the project.

The core activities of the project have been transferred from Barcelona only with minor changes compared to the original practice. There are several important factors and conditions for a good set-up and functioning of the project: active involvement of the target group and support to their developing agency, financial means to at least cover the costs on equipment, cooperation with other local actors and their possible engagement in the project to support the promotion and sustainability of the project (support from the city district, from the University), active communication and marketing, fundraising, planning other related entrepreneurial activities to support sustainability and independence of the project.

## Appendix I

### Overview of respondents

<b>R1 (F1)</b>	Communication agent, coordinator of activities
<b>R2 (F1, I7)</b>	Operation Manager
<b>R3 (F1)</b>	Project Coordinator
<b>R4 (F1, I6)</b>	Communication agent, coordinator of activities
<b>R5 (I1)</b>	Main representative of the implementing organisation
<b>R6 (I2)</b>	Young person involved in the project
<b>R7 (I3)</b>	Young person involved in the project
<b>R8 (I4)</b>	Experienced musician
<b>R9 (I5)</b>	Politician at the City district

Note: F1 = focus group, I1-I7 = interviews 1-7.

## Appendix II

### Reconstruction of the premises I - project participants volunteering



Reconstruction of the premises I - project participants volunteering



Reconstruction of the premises I - project participants volunteering



IQ Roma servis o.s.

Reconstruction of the premises II - project participants volunteering



Fundraising event Brno Stock – Amaro Records won the prize



Fundraising Jam Session – in front of the Faculty of Social Studies MU



Fundraising Jam Session – in front of the Faculty of Social Studies MU

