



GUIDE OF GOOD PRACTICES

Introduction

- 1. Hip-Hop/ Rap context: The roots and the link between Hip-Hop – Rap and Empowerment**
- 2. Hip-Hop – Rap and youth (initiatives, methodologies) based on desk research**
- 3. Defining – framing good praxis in Hip-Hop – Rap and youth (criteria and approaches /What are the elements constituting a good praxis based on desk research**
- 4. Examples of good practices in the participating countries (based on field research by the project partners**
- 5. Bibliography**



1. INTRODUCTION

Hip-Hop – finding your voice and using it – using your voice and finding it

As the project aims to engage young people (aged 15-18) with two forms of expression as artistic and media creativity, namely Rap and Internet Radio, it is important by way of introduction to provide the reader with some general information on these subjects.

Rap or Rapping (also known as MC'ing) is one of the four key components of Hip Hop culture, the other being Graffiti, turntablism/DJ'ing and Break Dancing (Uzeki, 2016). It has become a mainstay of Hip-Hop culture, as a form of vocal expression and creativity. Hip Hop generally and Rap in particular has a significant global presence:

*'The foundational elements of Hip-Hop Culture (DJ'ing, MC'ing, Breakdance, and Graffiti/Graf) are manifest in youth culture across the globe, including Japan, France, Germany, South Africa, Cuba, and the UK. Considering its humble beginnings in the South and West Bronx, the global development of Hip Hop is an amazing cultural feat.'*¹

Developing initially out of the USA, East Coast, New York in the mid-1970s, rooted in many Afro-American music forms, such as Rhythm and Blues, Jazz and Blues, and with ancient links to Africa through the traditions of Griots (traditional storytellers who would pass on the local stories verbally), Hip-Hop has a long and rich lineage. Some early rappers saw themselves as modern-day African Griots. Some Rappers also see Hip Hop as a kind of 'nation', a grouping of like-minded people throughout the globe championing freedom, civil rights, justice and equality. Indeed, as KRS ONE, a historical artist and figurehead, who recently lectured at Kingston College UK, says:

"In these times of war, mass unemployment and social unrest let US become the changes that we would like to see in the world. We are an international culture of new people on the earth. So let US be the civilization that we expect others to be. Together (as a Hip Hop Nation) we truly have a great opportunity to establish peace, love, unity and safely having fun with our Hip Hop activity in the world. And NOT with our "hip-hop" activities in the world, but with our collective unified "Hip-Hop" activity in the world we have an opportunity to establish a "True World Order"." (KRS ONE, 2006)

Afrocentric rap, conscious rap, socially conscious rap, political rap, Black nationalist rap, militant rap, revolution rap, which became more popular by the 1980s and 1990s in Hip Hop, still has a significant influence to this day. Examples of artists include Public Enemy, BDP/KRS ONE, X-Clan, Sister Souljah, Jungle Brothers, and Paris. Forms of radical consciousness rap existed before Hip-Hop emerged as a genre through artists considered as foundation inspirers of rap or 'godfathers' such as Blues/Jazz Poet Gil Scot-Heron (1949-2011), The Last Poets and The Watts Prophets. Many of these artists were linked to struggles against injustice, inequality, racism, and key elements of their work were about giving voice to the voiceless, in other words empowerment.

¹ Decoteau J. Irby 'Do The Knowledge a standards based hiphop learning guide' Produced by: Art Sanctuary www.artsanctuary.org (2000)



Gil Scott-Heron and collaborator Brian Jackson viewed what they did as a form of telling the news through everyday stories, such as the song '17th Street' or stories that were seldom heard, such as 'A Poem for Jose Compes Torres'. In many cases, this represented a form of oral, spoken word resistance. Hip-Hop from its inception then is a culture of resistance reflecting the struggles and pain of marginalized groupings in USA society (Banks 2010). Rap then becomes an educational tool through its oral component articulated by the MCs, who proceed to tell a series of history lessons offering different perspectives on their decaying urban surroundings, largely due to government policies of gentrification of inner city areas and the realities and dangers of gang violence.

A good example of this is the emergence of The Zulu Nation and the innovator Afrika Bambaataa, who articulated an ideology for the emerging hip-hop youth culture in the 1970s, using the music to illustrate hip-hop's expansive potential as a global movement. Bambaataa was originally a member of a gang called 'the Black Spades' in the Bronx, New York. He radicalized after a trip to Africa returning with a vision to change gang violence into cultural battles based in music, dance, and the arts. He founded the Zulu Nation as a new kind of consciousness-raising group with the objective of building self-consciousness, independence, self-sustainability, and using Hip Hop as a platform of expression. Bambaataa's significance in Hip Hop history is the globalization of the Zulu Nation all over the world. Chapters developed all over the USA, Mexico, South Asia, Europe, including the UK, Africa and many still exist. <https://www.thezuluunion.com/directory/chapters>

The development globalized and localized Hip Hop culture was essential to a feeling of 'diasporic intimacy' (Gilroy, 1996), which combined a notion of 'where it's at' – where I am based, where I live in the contemporary world – with the idea of 'where I am coming from' a sense of roots and lineage. Hip-Hop and music in general has always fascinated in ways for some time, particularly work by Stuart Hall on identity and culture which is worth quoting here:

WE REPRODUCE OUR OWN IDENTITIES IN THE FUTURE, RATHER THAN SIMPLY INHERIT THEM FROM THE PAST. OF COURSE WE MAKE THEM IN THE FUTURE, OUT OF THE PAST. SO IT'S NOT THAT I WANT PEOPLE TO FORGET THE PAST — NOT AT ALL, I WANT THEM TO REALLY REMEMBER IT...IF YOU THINK OF CULTURE ALWAYS AS A RETURN TO ROOTS — R-O-O-T-S — YOU'RE MISSING THE POINT. I THINK OF CULTURE AS ROUTES — R-O-U-T-E-S — THE VARIOUS ROUTES BY WHICH PEOPLE TRAVEL, CULTURE TRAVELS, CULTURE MOVES, CULTURE DEVELOPS, CULTURE CHANGES, CULTURES MIGRATE, ETC.²

² A conversation with Stuart Hall <https://quod.lib.umich.edu/j/jii/4750978.0007.107/--conversation-with-stuart-hall?rgn=main;view=fulltext>



2. HIP-HOP / RAP CONTEXT: THE ROOTS AND THE LINK BETWEEN HIP-HOP – RAP AND EMPOWERMENT

Hip-Hop in this sense became a movement throughout the world that empowered people to tell these stories about the past and the here and now. Sometimes these stories were about the realities of everyday life, as informative oral works and about challenges and struggles against different forms of oppression. The music in turn became a form of empowerment giving voice to largely voiceless youth around the world to tell their stories, in their own terms through their own languages and forms of expression.

Hip Hop – Voice of the Voiceless:

There are many examples of songs throughout the world in the history of Hip-Hop:

‘When The Revolution Comes’ – The Last Poets (1970)

Written and released in the wake of the killing of Martin Luther King and the rise of Black Power politics, the ghettos were in flames. It was inevitable that music - and in this case street poetry coupled with Afro-roots music - should reflect, and even drive, the spirit of those times.

https://youtu.be/8M5W_3T2Ye4

‘The Crown’ Gary Byrd (1983)

A modern day griot on the mic telling tales of Ancient Egypt with a sense of pride. The song was co-written with Stevie Wonder who also features in it.

<https://www.youtube.com/watch?v=epEQhxslprE>

‘Re-Ron’ Gil Scot-Heron & Brian Jackson (1986)

Although he is not strictly speaking a Hip-Hop artist, Gil Scot-Heron inspired a whole generation of rappers. This song is about the election of Ronald Reagan in the 1980s in the USA. It resulted in the artist being marginalized for his outspokenness.

<https://www.youtube.com/watch?v=Xc1flR0LgWY>

“Fight The Power” Public Enemy (1989)

A classic Hip-Hop song that defines itself categorically as an act of sonic and political resistance.

<https://www.youtube.com/watch?v=mmo3HFa2vjg> Featured in Spike Lee’s ‘Do The Right Thing’ in the riot scene <https://www.youtube.com/watch?v=TQ4y7GPeFBY>

“Do Wop – That Thing’ – Lauryn Hill (1998)

A song about the empowerment of Black women and the need for a more egalitarian society. The first song written, performed and produced by a female hip hop artist to reach number 1 in the billboard Chart

<https://www.youtube.com/watch?v=T6QKqFPRZSA>



Voices of The Voiceless - Lowkey - (Feat. Immortal Technique)

A song about peace and freedom throughout the world, which can only be achieved through the voiceless having a voice. <https://youtu.be/-NLH53klbDk>

“Dreams and Nightmares (Intro)” - Meek Mill (2012)

Philadelphia artist embodying an underdog spirit, a mixture of pain and struggle, frustration and desperation. More than anything, it is a snapshot of a hungry 25-year-old who waited too long for this moment to waste it for even a second. <https://youtu.be/S8gfgs1-NuE>

‘Cops Shot The Kid’ – Nas – Kanye West (2018)

A song about police brutality against black youth in USA, very timely linked with the Black Lives Matter Movement. <https://youtu.be/UArcNdxAKgM>

"Voice of voiceless"- Vedan | Malayalam Rap (2020)

Vedan is a Kerala-based, India, artist who challenges the discrimination of the caste system in ‘Voice of the Voiceless’. <https://www.youtube.com/watch?v=FVZqN-t4WEc>

There are many more examples in various languages throughout the world on the theme of empowerment and expression. What really binds all these songs together is the idea of expression and the notion that the voice is the key to unlocking that potential. The roots of Hip Hop as shown above can be traced through Jazz and Blues and many artists contributed to it. But there is one song by Jazz Poet Jayne Cortez called ‘Find your own voice and use it – use your own voice and find it’, which is key to understanding the issue of unlocking the liberating power of the expressive voice. This is something Hip-Hop has been doing from its inception, empowering rappers through their voices.

<https://www.youtube.com/watch?v=t3h036nPacM&t=137s> – artist explaining and performing the poem

<https://www.youtube.com/watch?v=xaPPEqxIEGI> - Detailed explanation of the poem line by line

The voice then has many characteristics in any type of performance. It is essentially about communication, sending messages to be heard and understood. That relates to a sense of empowerment and unlocking creative powers of expression. Normally, people who want to achieve this do it through education, studying how to communicate, how to use the voice, through public speaking, performance, singing, poetry and storytelling. All of that is relevant of course but the key thing with Hip-Hop is on the process of becoming a rapper, people finding that voice naturally and developing it through practice, performance and production processes like recording their own ideas. There are a number of things that are important in this process as a loose set of guidelines:

1. **Believe in yourself just enough to get started:** People who want to rap do it without hesitation but before they do that first performance, they have to believe in themselves.



It is not a case of can I do this, more a case of I want to do this. This initial step might come as an awakening, i.e. one day I wanted to rap or through years of practicing their skills in their bedroom on their own. Without the self-confidence though, there is no beginning.

2. **Rap is about practice:** There is no such thing as someone is born to rap or someone's rapping skills were inherited through their DNA. Practice makes perfect, if perfect can ever be achieved. Practice is also about getting in shape physically, vocally and emotionally.
3. **The content matters:** What kind of rap do I want to do and why? Different rap styles are like different mediums with their respective motivations and challenges. Staying underground is very different from wanting to sell millions of units. The content is also important to who you are, it must express and reflect you fully and completely.
4. **Listen to your inner voice, not your inner critic:** Everyone starts somewhere but that experience can be inhibiting. Letting go of the inner critic, your inhibitions are essential in rehearsal. Be inspired to use your voice in ways you have not done before. Make new words. Rappers do this all the time. In a study of 75 rappers published in 2014 and updated in 2019, Matt Daniels concludes that they created 35,000 new words over 3 to 5 studio albums and Eps (<https://pudding.cool/projects/vocabulary/index.html>) If all those rappers decided 'no I can't say that' just imagine how impoverished their works would be.
5. **Be patient and persistent:** Very few people are an overnight success. Bob Marley, for example, made music for 15 years in Jamaica before he finally started earning a real income for a musician touring the world. If one door does not open find another that does.
6. **Be genuine – be yourself – do not copy:** The worst rappers are those who copy. These folks cannot be called rappers, they are photocopiers. Be your own self and finding your voice is key to that. You will only be remembered for your work. Make it stand out. Make it original. Do not compare yourself to other people, it's ineffective. One of Hip-Hop's key ingredients is that determined self, that person with something to say in their own unique way. Do not try to sound like Eminem or Chuck D, be yourself.
7. **Respect The Audience:** It does not matter if you have one person in the room with you or one million watching you. The performance is the same. Respect that by being professional is what you do on the microphone live. The best performers are always the best professionals.
8. **You cannot do it all by yourself:** Find like-minded people to work with and bounce ideas off. Do not live in a bubble, find people to collaborate and network with. Do this through developing egalitarian and respectful relationships. You will meet many people as a performer. Some will be with you for life, some you will meet just once, and others might come in and out of the picture. Whatever the case, work well with people and avoid falling out, loud conflicts and ego battles.



9. **Experiment – don't get stuck in a loop:** Too many rappers fail in their pursuits because much of what they do in terms of their flow sounds the same or is mono thematic. Find different ways of saying things.
10. **Visualize** - Although rap is a spoken and heard medium, to really get that across visualize the words in your mind as you tell them. People can often sound boring and monotonic in their delivery. See the story as a min-film in your mind. The best rappers are the best storytellers.

Internet Radio

Internet Radio is the transmission of radio content through online technologies spreading throughout the world. While the technology of Internet Radio has been around since 1993, when Carl Malamud launched his "Internet Talk Radio", the first tech-based talk show, in terms of wider appeal the format has spread more over the last 10 years for a number of reasons. Increased internet speed, cheaper online cloud servers and an increase in the number of companies offering cheap streaming servers online have all added to the popularity of Internet Radio. Additionally, Internet Radio has an element of empowerment (like Hip-Hop) as a platform of expression and diversity. In observing changes in digital and online communications, the European Commission drew the following significant conclusion:

The internet is the latest communication technology to evolve, with over 2 billion people having access worldwide. This technology, like others before it, has the power to transform how we realise freedom of expression.³

As a platform the Internet and particular Internet Radio has enabled many citizens to avoid hierarchical structures normally associated with the media. This process of becoming more active and engaged as a form of creativity makes people generally happier, as demonstrated through research by Gauntlett (2011). Internet Radio then has increased participation in radio beyond many people's expectations. According to UNESCO, there are 44,000 radio stations in the world, which are land based⁴. However, given the pervasiveness of radio streaming and the technology people use for Internet Radio, it is impossible to calculate the number of internet only based radio stations worldwide, which could even be up to 500,000 or even millions if we are to accept iTunes and Spotify as forms of radio streaming.⁵ Considering this these new technologies present different kinds of challenges and prospects, particularly in relation to how many people nowadays are making radio online. We are witnessing a kind of digital revolution

³ European Commission 'Freedom of expression, media and digital communications'
https://ec.europa.eu/europeaid/sites/devco/files/study-freedom-expression-communication-key-issues-201212_en_3.pdf (2012)

⁴ Source <http://www.unesco.org/new/en/unesco/events/prizes-and-celebrations/celebrations/international-days/world-radio-day-2013/statistics-on-radio/>

⁵ This is difficult to calculate given how quickly Internet stations come and go. There is no accurate measurement however, but streaming is the number source for how people access radio and music worldwide.



in radio with a significant move away from mainstream controlled outlets to citizens initiatives, more niche oriented in terms of musical taste and a much more active audience who can choose more freely what to hear:

The advent of the internet has brought specific new challenges and opportunities. No longer does the power to communicate on a mass scale rest solely in the hands elites, with the costs of setting up and operating a newspaper, radio station, or television show acting as natural barriers to participation from the wider public. Anyone with access to the internet can create and share or edit their own or others' content.⁶

All of this also means a more hands-on interactive approach to the teaching of radio. Universities, for example, are teaching Internet Radio as a subject. An example of this kind of innovation is the Communications Department at The University of Nicosia in Cyprus. Like Hip Hop, Internet Radio has become a globalized reality, which has played a significant role in the broader notion of community media. There is a wealth of information on this in the form of good practice guides from different countries around the world with an emphasis on community media. Such knowledge is crucial to developing good practices for Internet Radio. Here is a summary of its key components:

1. 'Hands on' – involving learners getting out recording audio and vox pops, and making radio broadcasts.
2. Collaborative – involving learners working together to produce radio shows.
3. Engages the whole person – being aware of the emotional needs of learners, taking account of their social and cultural backgrounds and histories in relation to learning.
4. Tailors learning to individual needs – by building on what learners already know and are interested in.
5. Teaches the language of 'radio' – how to talk about the radio sector and the process of radio production, how to critique radio.
6. Includes reflection on learning – helps learners to think about what they have learnt during the process⁷.

The Timepiece Hip-Hop Timeline by Dr. James Peterson The Old School Era (a sundial timepiece)

⁶ European Commission 'Freedom of expression, media and digital communications'
https://ec.europa.eu/europeaid/sites/devco/files/study-freedom-expression-communication-key-issues-201212_en_3.pdf (2012)

⁷ Source <http://www.communityradiotoolkit.net/training-good-practice-guide/>



1967

Clive Campbell aka DJ Kool Herc (Hip Hop's first DJ) immigrates to the West Bronx in NYC from Jamaica.

1968

Rucker Park is a must stop for top college and pro basketball stars, eager to prove themselves. Julius Erving, Wilt Chamberlain, Kareem Abdul Jabbar, establish the legacy maintained by the likes of Allen Iverson, Stephon Marbury, Ron Artest, and Elton Brand. The Rucker Tournament, the Rucker Pro League and the Entertainer's Basketball Classic are legendary touchstones for Hip Hops' love affair with athletics.

1968-69

James Brown records and releases "Funky Drummer" (one of the most sampled drum tracks in Hip Hop History) and "Say It Loud (I'm Black and I'm Proud)." 1969 Greece born Demetrius from 193 Street in the Bronx makes himself famous by "tagging" Taki 183 throughout the five boroughs of NY.

1973

DJ Kool Herc DJs his first party.

1974

Afrika Bambaataa leaves the Black Spades (one of the largest and most violent gangs in New York) to form Hip Hop's first organization, the ZULU Nation.

1974

Busy Bee Starski, DJ Hollywood, and/or Afrika Bambaataa coin the term, Hip Hop.

1975

Grand Wizard Theodore discovers the scratch.

1976

The first pieces (i.e. graflike murals) appear on NYC subway trains.

1977

Bronx B. Boys, Jimmy D. and Jojo establish the legendary Rock Steady Crew. (Joined by Crazy Legs and Lenny Len in 1979).

1979

Sugarhill Gang's "Rapper Delight" spends 12 weeks on the Billboard Pop Chart, ushering in the era of the MC with all of its lyrical battles and authorial challenges.



1980

The Times Square Graffiti Show indicates the mainstream's brief love affair with Hip Hop's visual art.

1980

The High Times Crews arrested for Break Dancing. The first photos of Break Dancing enter mainstream circulation. 1980 The first rap radio show debuts on WHBI, Mr. Magic's Rap Attack.

Do the Knowledge: A Standards Based HipHop Learning Guide © Produced by: Art Sanctuary ♦

www.artsanctuary.org 1801 W. Diamond Street, Philadelphia, PA 19121 16

The Golden Age (a stopwatch timepiece)

1983

Run DMC's "Sucka MC's" signals the end of the Old School Era and the dawn of Hip Hop's first "pop" stars.

1984

"Roxanne Roxanne" released by UTFO spawning 100s of response "dis" records. KDAY becomes LA's and this country's first rapformatted radio station.

1984

Rick Rubin and Russell Simmons form Def Jam in a dorm room.

1986

Run DMC's "Walk this Way" enters heavy rotation on MTV.

1988

NWA's first album, Straight Outta Compton, introduces Gangsta Rap to the mainstream (ICE-T, Schoolly D, and BDP have defined the genre earlier for Hip Hop culture).

1988

Basquiat (the first Hip Hop visual artist to be recognized by "high culture" art circles) dies from a heroin overdose at the age of 27.

1989

Public Enemy scores Spike Lee's film, Do the Right Thing (the single is entitled Fight the Power) positioning political rap and the director at the center of urban culture.

1990

2 Live Crew is arrested for performing songs from As Nasty as They Wanna Be. First Amendment advocates testify on their behalf and they are released, but Explicit Lyrics Labeling is born.



1990

September The Fresh Prince of BelAir debuts on NBC, marking the first sitcom starring a Rapper.

1991

Soundscantechology becomes widespread and rap music usurps pop/rock as America's most eagerly consumed music.

1991

Rapper/actor Ice Cube, actors Cuba Gooding Jr., Lawrence Fishburne and Morris Chesnut star in the film Boyz N the Hood. Directed by John Singleton.

1991

Lyricist Lounge in NYC starts their open mic sessions.

1991

Sway, King Tech and DJ Joe Quixx broadcast the Wake Up Show in the Bay area on KMEL.

1992

FUBU Clothing is launched.

1992

Karl Kani begins production of his distinctively logoed, loosefitting, streetchic sportswear. Within two years, aided by ads that feature artists like Snoop Dogg and Tupac Shakur, the company will earn between \$30 million and \$40 million. The NOW Age (a platinum Timepiece)

1993

Hip-Hop's greatest producer releases his first masterpiece (The Chronic Do the Knowledge: A Standards Based Hip-Hop Dr. Dre also produced NWA's first two albums as well as various R&B artists prior to this release.

1993

VIBE magazine is launched with Doggy on the cover. Snoop subsequently appears on the September 30th Rolling Stone cover (with Dr. Dre), even though his highly anticipated Doggy style debut hasn't come out yet.

1994

Sean Puffy Combs establishes Bad Boy Records. The notorious B.I.G. releases Ready to Die (Bad Boy). 1994 February Wu Tang Clan releases their debut album Enter the Wu Tang (36 Chambers), (Loud/RCA).



1994

Snoop Dogg releases his debut album Doggy Style (Death Row/Interscope).

1995

The Roots album, Do You Want More, brings live instruments back into Hip-hop popularity.

1996

September 13 Tupac Shakur dies from gunshot wounds after being shot at while driving through Las Vegas with Death Row CEO Suge Knight

1997

March rapper Notorious B.I.G. dies of gunshot wounds while sitting in his car after attending a Vibe magazine industry party.

1998

Dre discovers Eminem and produces Em's debut album, on Interscope Records, The Slim Shady LP (1999).

2000 – present:

Popular Hip-Hop artists reduce lyrics to Dionysian exploits and experiences. Jay-Z and DMX supplant Biggie and Tupac as THE MCs of Hip-Hop Culture.

The well recorded battle between Nas and Jay-Z coupled with the popularity of Hollywood's version of Eminem's life story (8 Mile) reinvigorate the dominance of MCs in Hip Hop and popular culture.⁸

By the early 2000s popular music was more or less dominated by hip-hop. Rap achieved a degree of cultural penetration that would have seemed unthinkable just two decades previously, with artists like Eminem and 50 Cent enjoying a stranglehold on the airwaves and music TV (and, in Eminem's case, triggering a relitigation of the moral panics that had dogged previous generations of rappers). Some of the genre's leading figures transcended their roles as pure musicians and became firmly embedded in the culture at large; during these years Jay-Z became as much a brand and businessman as he was a rapper, for example, while Sean 'Diddy' Combs was listed in Forbes' 2002 rankings of 40 entrepreneurs under 40.

Outside of the charts, new underground hip-hop scenes were also flourishing. **Jay Dilla**, previously of Detroit trio **Slum Village**, had helped to define both alternative hip-hop and neo-soul with a series of productions beginning in the early '90s, and 2006's Donuts, a collection of lo-fi instrumentals released just days before his premature death, has now become a key touchstone for artists as diverse as Flying Lotus, Robert Glasper and Kendrick Lamar.

⁸ James Peterson, Dr. Assistant Professor of English at The Pennsylvania State University, Abington, "The Elements and Eras of Hip-Hop Culture" and the James Peterson "Timepiece Hip-Hop Timeline"



In 2002 New Yorker El-P, already a stalwart of the alternative scene through his work with **Company Flow**, released his solo debut *Fantastic Damage*, drawing inspiration from both the political militancy of artists like Chuck D and the smoked-out sci-fi with which the producer-MC was so enamoured. El-P's later album *I'll Sleep When You're Dead* enjoyed comparative commercial success, and his solo catalogue is now considered a cornerstone of the alternative hip-hop movement. Later, in 2013, El-P founded **Run The Jewels** with Atlanta's **Killer Mike**, and the pair are now amongst the most critically lauded hip-hop artists working today.

For many rap diehards, though, perhaps the most important voice of post-2000s hip-hop is not even American – he's British. Daniel Dumile was born in London, before moving as a child to Long Island and, following a series of bruising early encounters with an unreceptive music industry under the name Zev Love X in the group **KMD**, he relocated to Atlanta in the late '90s. There he assumed a new persona: the mask-wearing anti-hero **MF Doom**.

By 2004 he'd finally had a commercial breakthrough with *Madvillainy*, a collaboration with producer **Madlib**. The album's free-wheeling, hypnagogic lyrics seem to exist at the intersection of fable and brutal real experience, while employing extraordinarily complex patterns of rhyme and cadence that have made Doom the subject of fascination not 'just' as a rapper but also as a major literary figure. "I came with a different lyrical style, I tried to really make it distinctly different from the Zev Love X character, the way you would with characters in a book... A different strategy," said Doom in a 2015 RBMA lecture. "A lot of the experiences in **KMD**, doing videos and everything... we got a taste of that, and how it could backfire on you. You know, it kind of made me go back and regroup."

Regardless of hip-hop's own internal struggles, the music's global impact constantly continued to expand. No single artist may have better personified hip-hop in the 21st century than **M.I.A.** Born in London, by the name of Maya Arulpragasam, raised in her family's native **Sri Lanka**, and trained as a graphic designer, M.I.A. wrote politically radical lyrics that are set to musical tracks that drew from wildly diverse sources around the world. Not only was her album *Kala* named the best album of 2007 by **ROLLING STONE**, but M.I.A. was also listed as one of **TIME** magazine's "100 Most Influential People"—illustrating the reach and power of a music born decades earlier on litter-strewn playgrounds.

Hip Hop's legacy is now worldwide. In neighbourhoods, cities, towns and villages, throughout the world you can find rappers doing their own thing in a many languages. The history of Hip Hop worldwide is an open book, being written page by page as each year passes. It is one of the most globalized forms of music of all time. A good source for this is

<https://www.birtofhiphop.com/a-brief-history-of-hip-hop-worldwide/>



3. HIP-HOP – RAP AND YOUTH (INITIATIVES, METHODOLOGIES) BASED ON DESK RESEARCH)

RapPolitics / RAP:I:STAN – Rap music and poetry against discrimination and for integration from Copenhagen, Denmark

- <https://ec.europa.eu/migrant-integration/intpract/rapistan---rap-music-and-poetry-against-discrimination-and-for-integration>
- <http://www.rapolitics.org/>

RAP:I:STAN was conceived to help young refugees - mainly unaccompanied and aged between 15 and 25 - tell their stories and Danish pupils to learn about asylum. The project, implemented in 2016-2017, mainly revolved around 3-stage workshops in primary schools; mostly those with a large ethnic diversity. The workshops were built as follows:

Stage 1: Introduction to international agreements on asylum and to implications of the refugee status; by a RAP:I:STAN team (2 refugees and 2 rap coaches)

Stage 2: Insights on how Denmark is perceived by refugees and creative solutions to community issues; by the school's own teachers on the basis of material provided by the project team

Stage 3: Coaching on writing skills and music techniques, especially how to create rap-music and lyrics on personal life experiences and challenges that refugees face.

The idea was to make pupils reflect on their own reality while engaging in a cultural dialogue, with the hope to affect each other's perspective.

Other activities included further workshops in rap, poetry and storytelling held in Danish or in English, at the premises of institutions dedicated to asylum seekers such as Trampolinhuset and Netværkshuset, where rhythm, rhymes and storytelling were used as tools to improve Danish language skills of participants.

Rapfugees from Hamburg, Germany

- <https://www.rapfugees.org/>

“The Rapfugees are a 14-headed creative collective that lives, dances, raps, beatboxes and is scratching the hip-hop culture. People with stories but without ego-music. Founded in 2017 as a loose union in the context of the G20 protests, they became more, grew together and are now standing on small & big stages all over the country. Always in the middle, but always in between, oldschool but trap, Miami meets Teheran in Hamburg.

Live - whether on demos, in clubs, at festivals like Fusion or at the renowned Thalia Theater - the 14 artists put all their talents to work: A spectacular show awaits the audience: torn between action-packed breakdance moves and touching pantomime, improvisations with loopstation



and beatbox, old school scratches, lyrics and beats that sometimes get under your skin and sometimes go straight to your hips. The Wu-Tang Clan of globalization:

In rap we find refuge!”

Sound samples on their Soundcloud page: <https://soundcloud.com/rapfugees>

HIPHOP PROJECT NIPPES from Cologne, Germany -> Concrete project: Roots & Routes

- <http://www.rootsnroutes.eu/home>

The ROOTS & ROUTES network has developed various project formats since 2001, from short workshops to multiannual trajectories. ROOTS & ROUTES started off in 2001 with short, intensive workshop phases: 3 to 7 days of hands-on workshops in music, dance and media, including coaching by professional artists and masterclasses; mostly leading to public performances. Typically, these editions of ROOTS & ROUTES are connected to a festival bringing artistic masters into town and offering a performance slot for the participating young artists.

Since 2006, several additional formats have been developed:

- Summer Courses / Summer Schools

Longer workshops of 2 to 3 weeks, with a stronger focus on further education and professionalisation of young artists, in the three competency fields of artistry, entrepreneurship and coaching; including masterclasses and public performances

- Transdisciplinary Artistic Residencies

Artistic residencies of 10 to 20 days, mostly with internationally composed group of participants and transdisciplinary approaches, leading to public performances; besides single residencies, the ROOTS & ROUTES network has also done a series of residencies with a recurring core of young artists and additional young artists stepping in and out on the way

- Peer Coach Academies

The ROOTS & ROUTES Peer Coach Academy offers a full curriculum for aspiring junior coaches, with a workload of 168 hours (6 * 28 hours = 6 ECTS), containing a minimum of 60 contact hours (course phases) and minimum of 60 fieldwork hours (including preparation time); additional modules include practical Testing Zones, Further Training Seminars and reflection meetings / Comeback Days

- Step1s

Close to the original ROOTS & ROUTES concept, Step1 projects are short workshop phases of mostly 3 to 7 days, with several artistic disciplines mostly including music and dance; aspiring young artists are coached by ROOTS & ROUTES Peer Coaches (to whom the Step1



project can be a Testing Zone within their education of becoming a Junior Coach) and by professional artists, together they work towards a common public performance

Methodology:

In the ROOTS & ROUTES network, partner organisations with a diverse range of approaches to arts, culture, education and professionalisation collaborating for more than a decade have jointly developed a common methodology.

The ROOTS & ROUTES methodology is based on the following principles:

- Hands-on

ROOTS & ROUTES workshops and masterclasses are practical. Artists who attend ROOTS & ROUTES workshops usually start working on their projects from day one and end up performing on some stage or recording.

- Peer Coaching

Part of the ROOTS & ROUTES methodology is to get participants to coach each other: the ones with more experience share their knowledge and skills with newcomers, alongside professional coaches.

- Team Work

Key to successfully creating an artwork/performance together with other artists, even without knowing them, is team work. They rely on collaborative learning techniques such as exchange of experiences, collective brainstorming, improvising, try-outs, reflection and evaluation of the results and the process.

- Self-regulated Learning

Their participants have the opportunity to reflect on their own learning process by identifying their own learning needs and assessing their progress by means of especially developed rubrics.

- Intercultural Skills

In all ROOTS & ROUTES courses, workshops and residencies, attention is given to mutual understanding and respect for the other, regardless of their artistic, cultural, or religious background.

Hip-Hop Integration Program from Dallas, USA

- <https://www.hiphopintegration.com/>



- On the homepage a lot of material can be found related to education, workshop formats, history of hip-hop

The Hip-Hop Integration Program is based on the teaching strategy, Hip-Hop Integration, which serves as a pedagogical tool for culturally responsive teaching that utilizes the elements of Hip-Hop culture with three teaching methods: cooperative learning, arts integration, and the theory of multiple intelligences.

Indigenous Hip-Hop Projects from Australia

- A lot of resources on the homepage with a huge variety of different projects including detailed project plans
- Extensive evaluation report: https://www.beyondblue.org.au/docs/default-source/research-project-files/bw0171.pdf?sfvrsn=1f48b2e9_2



4. DEFINING – FRAMING GOOD PRAXIS IN HIP-HOP – RAP AND YOUTH (CRITERIA AND APPROACHES / WHAT ARE THE ELEMENTS CONSTITUTING A GOOD PRAXIS BASED ON DESK RESEARCH)

A best / good practice is a method or technique that has been generally accepted as superior to any alternatives because it produces results that are superior to those achieved by other means or because it has become a standard way of doing things.

Best practice is a form of program evaluation. It is the process of reviewing alternatives that have been effective in addressing similar issues in the past and could be applied to a current problem. Determining best practices to address a particular problem is a commonly used but little understood tool of analysis because the concept is vague and should therefore be examined with caution. While some research and evidence must go into determining a practice as the "best" one, it is more helpful to simply determine if a practice has worked exceptionally well and why. Instead of it being "the best", a practice might simply be a smart practice, a good practice, or a promising practice. This allows for a mix and match approach for making recommendations that might encompass elements or aspects of many good practices.

A way to find, select or determine a best/ good practice could be as follows:

Define the problem

Assemble the evidence

Construct the alternatives

Select the criteria

Project the outcomes

Confront the trade-offs

Decide

Tell your story

It is therefore helpful to compare practices with the same or similar aim. It is designed to share successful best practices to determine what is most suitable to us in order to reach the aim.

"Best" practices help us to define "how" to best implement a specific project

Objectives

- provide a core set of criteria to select "best" practices



- make selected practices systematically available
- clarify the transfer of "best" practices between countries

Steps to be taken

- literature review regarding "best" practices selection
- review of key projects in order to select "best" practices
- develop an evaluation methodology
- refine the criteria concerning possible weighing, scoring, thresholds, etc.
- provide a full method for criteria application

What is a "best" practice concerning the topic?

- A relevant project or intervention implemented in a real life setting which has been assessed in terms of adequacy, equity, effectiveness and efficiency related to process and its outcomes.
- Other criteria are important for a successful transferability of the practice:
 - a clear definition of the context
 - sustainability
 - intersectorality
 - participation of stakeholders

The criteria set is divided into 3 sub-sets:

- **inclusion criteria**
- **core criteria**
- **qualifier criteria**

Inclusion criteria

- Relevance: political/strategic context of the practice or intervention, which needs to be clearly explained and considered.



- Intervention characteristics: the existence of a situation analysis, established objectives, a consistent methodology, etc.
- Evidence and theory based: scientific excellence or other evidence used, analysed and disseminated in a conscious, explicit and thoughtful manner.
- Ethics: respectful with ethic values and guarantees the safeguarding of dignity

Core Criteria

- Effectiveness and efficiency: the degree to which the intervention/ practice was successful in producing a desired result in an optimal way. It measures the extent to which the objectives of quantity, quality and time have been met under real conditions at the lowest possible cost.
- Outcome and/or process evaluation
- Equity: the practice should take into account the needs of the target population, (men, women and children), when allocating the resources and identifying and reducing, among others, health inequalities.

Qualifying Criteria

- Transferability: the extent to which the implementation results are systematized and documented, making it possible to transfer it to other contexts/settings/countries or to scale it up to a broader target population/geographical context.
- Sustainability: assesses the practice's ability to be maintained in the long-term with the available resources, adapting to social, economic and environmental requirements of the context in which it is developed.
- Intersectoral Coordination: assesses the ability of the practice to foster collaboration among the different sectors involved in the domain of interest.
- Participation: assesses the inclusion of stakeholders throughout the whole life cycle of the process and the ability of the practice to foster collaboration among the different sectors involved.



5. EXAMPLES OF GOOD PRACTICES IN THE PARTICIPATING COUNTRIES (BASED ON FIELD RESEARCH BY THE PROJECT PARTNERS)

The following are the good practices selected by the project partners.

In **Belgium**, the selected good practice is *Reading in Pairs*, which comprises reading and theatrical performances, in the public library of Saint-Josse-ten-Noode, a small municipality in Brussels but with some 125 nationalities living there. There are about 12 sessions of these readings in the period September to June.

This GP was initiated by the library, which contacted various associations dealing with migrants to organize reading sessions, in pairs or collectively.

The initiative is addressed to adult newcomers looking for a first job or wishing to get better integrated into civil life.

As the GP is organised and implemented by the library and volunteers from various associations, with varied professional backgrounds, there are no costs involved.

Reading in pairs makes it possible to identify the needs on an individual basis and therefore provide a progressive reading process on the basis of each individual's knowledge of the language.

In addition to reading, which is the main activity, various events are being organized, such as a recent theatrical representation of everyday life sketches.

According to the Belgian partners, the strengths of this GP are:

- Learning of the language and culture is a main action line.
- The development of recreational activities fosters intercultural development, improves interknowledge and erases the fear of communitarianism.
- The library plays a civic role of integration at everyone's service.

The one weakness of this GP is that it is a local project, limited to the means available to the library, and its extension to the whole regional territory is lacking.

Reading in Pairs is considered to be a good practice for the following reasons:

- a. It aims at helping the candidates to become autonomous in their professional and private connections.
- b. The group represents the multiculturalism of adults in the European capital city.



- c. Selection of books limited to each session in order to have the reading followed by an open and constructive dialog in the pair.
- d. Candidates' retention and improved linguistic knowledge at everyone's own pace.
- e. Better integration within the Belgian and Brussels civil society.

Stakeholders/ Contact details/ References

Virgilio Filippo / Bibliothèque de Saint-Josse-ten-Noode, Rue de la Limite, 2, 1210 – Bruxelles
<https://bibliothequedesaintjosse.com/>



In **Cyprus**, the good practice selected by the project partner is ***Sistema Cyprus***, an informal symphonic and social music orchestra and choir programme established in 2018 by a young music teacher and a few other volunteers. The programme provides music education to children and youth aged 6 – 18, including with migrant and refugee background but also locals with less opportunities.

The programme was inspired by the [El Sistema of Venezuela](#), a music-education programme, founded in 1975 by Venezuelan educator, musician and activist José Antonio Abreu, that led to the creation of classical music orchestras made up of children and youth all throughout the country, with more than 400 music centres and 700,000 young musicians. Guided by the motto “Music for Change”, the El Sistema programme has spread all throughout the world and in all continents. In August 2020, *Sistema Cyprus* signed an inter-institutional agreement of cooperation with El Sistema of Venezuela. *Sistema Cyprus* is also a member of [Sistema Europe](#), which was founded in 2012 and consists of the Sistema Europe Network and the Sistema Europe Association.

Following in the footsteps of the El Sistema of Venezuela, *Sistema Cyprus* aspires to contribute to the social inclusion and integration of the young participating musicians by assisting and empowering them to achieving personal development and reaching their potential, equipped with better life opportunities and ensuring they are respected, recognised and included in society.

The activities carried out by *Sistema Cyprus* include group, not individual, lessons, orchestra and choir rehearsals and theory lessons, which are held in a cultural centre of Nicosia municipality and located in the heart of the old part of the city, where most of the participating children and youth live. The programme’s concerts are attended by ever-larger and diverse audiences. The programme also participates in seminars and other events, European and world concerts, such as the international music camp [Side by Side El Sistema](#) in Sweden.

According to the Cypriot partner, the strengths of this GP are:

- The increasing number of dedicated and committed volunteers remaining in the programme. The award of the Commonwealth Points of Light award in 2020 to the founder of *Sistema Cyprus* exemplifies the spirit of the volunteers’ dedication and commitment.
- The active participation of many parents of the participating children and young musicians, whereby they are empowered and develop their potential and sense of inclusion
- The strong relationship of trust and mutual respect built between participants, their parents and the volunteers of the programme.

Expanding and extending its scope of activities and thereby the horizons and opportunities for its young musicians, *Sistema Cyprus* is a partner and cooperates with renown music and other



centres abroad. The latest such partnership, which started in 2020, is with the Carnegie Hall Weill Music Institute, New York, with the [Lullaby Project](#), through which pregnant women and young parents work alongside professional musicians to compose personal lullabies for their babies. In its Cypriot version, the Lullaby Project embraces parents who are active in *Sistema Cyprus* and other parents who have recently arrived in Cyprus. The first Lullaby online concert, under the direction of Santiago Ossa Alzate, Artistic Director and Conductor of *Sistema Cyprus* since 2019, was held in June 2021.

Sistema Cyprus is considered to be a good practice for the following reasons:

- a. The group of children and youth in the programme represents the multiculturalism of their age group in Cyprus, with the participants themselves or their migrant, refugee, asylum seeking or local parents, coming from more than 15 countries.
- b. The participating children and youth are staying on in the programme, developing not only their music skills but also their self-confidence and assertiveness to successfully pursue their full potential.
- c. The ever-increasing audiences and volunteers are strong indicators of the recognition of the programme by society at large, which has warmly embraced and actively supports the programme.
- d. All the above ensure the sustainability of the programme.

Funding resources

Responding to a campaign for musical instruments at the start of the programme, Yiannis Christodoulou Foundation remains to date the string instrument funder of *Sistema Cyprus*. Other music companies, such as Partassides Music House and MP Violins, as well as many individuals and groups support this aspect of the programme's work.

Sistema Cyprus is also supported by individual and corporate donations, fundraising events, and Cyprus government and EU grants.

Stakeholders/ Contact details/ References

Nicoletta Polydorou, co-founder and Executive Director, volunteer

Currently, about 100 volunteers, including music and other professionals as well as parents of the participating young musicians

Address: Peace Room, 62 Ledra street, 1011 Nicosia, Cyprus

Email: info@sistemacyprus.com

<https://www.sistemacyprus.com/>

<https://www.youtube.com/watch?v=8agjNlqorOg>



University of Nicosia, European University and Frederik University: among other support, the three universities are open for applications for scholarships by Sistema Cyprus young musicians.

Professional musicians

Nicosia Municipality

Nicosia Multifunctional Centre

Foundation of Cultural Creation for Children and Youth



In the **Czech Republic**, the project partners selected the three good practices presented below.

1. *Allstar Refjúdží Band*
2. *Emigrantes*
3. RefuFest <https://refufest.com/en/>

Allstar Refjúdží Band

Musically, the *Allstar Refjúdží Band* combines Kurdish folk and pop, East European accordion style, Chinese opera and pop music, Swiss tunes from mountains and cabarets, brass, dixieland, rap and other music styles.

Since its founding in 2008, the band has performed at important festivals in the Czech Republic and also abroad (in Warsaw, Berlin, Rotterdam, Haag, Haarlem and Utrecht). The band also often plays in Slovakia. The *Allstar Refjúdží Band* is a resident project of the Prague based Archa Theatre.

The Allstar Refjúdží Band (ASRB) was founded by director Jana Svobodová and musician Michael Romanyshyn. They created a musical ensemble for a performance “Dance through the Fence” where professional musicians, actors, and people searching for a new home in the Czech Republic perform side by side. The ASRB was created as a logical continuation of the long-term cooperation of director Jana Svobodová and her group. The main mission of the group is to create space where seemingly incompatible groups in the society can meet one another. The group’s work includes theatre and music projects designed for the general public at home and abroad, projects with people and for people who find themselves in crisis situations, and they also search and train theatre professionals and their future collaborators. The Allstar Refjúdží Band has three main lines of production. Theatre projects, music projects and concerts, and creative workshops. Since its creation, the band has performed at a number of major festivals at home and abroad, and has released a CD called SPAS! In addition to the ASRB, Archa Theatre has initiated a creation of AKCENT, an international theatre festival which took place in Prague and Banská Bystrica in Slovakia and which was created in collaboration with a dramaturge advisor Henk Keizer, director of the Dutch organization Friesland - Culturele Hoofdstad 2018. The AKCENT festival aims at promoting new perspectives of the function of art in social context.

Funding resources

The main partner, in terms of funding, of the *Allstar Refjúdží Band* is ERSTE Stiftung / ERSTE Foundation.

Stakeholders/ Contact details/ References

Jana Svobodová, director, and Michael Romanyshyn, musician

http://www.asrb.cz/asrb/index.php?option=com_content&view=article&id=13&Itemid=18



Emigrantes

In the dance and theatre project *Emigrantes*, VerTeDance inspects lives of people experiencing crisis situations. The theme of the project is the phenomenon of being a refugee and leaving one's home for an unknown future filled with fear and expectations. The performance *Emigrantes* looks at the issue from a child's perspective, which in itself is quite unusual and at the same time helps to create a poetic atmosphere where political problems are overshadowed by those deeply human ones. Reality is mixed with fiction. The music for the performance was created by a group called DVA, which characterizes its work as a "folklore of non-existent nations". The music is played live during the performance, making *Emigrantes* an alternative music show as well. *Emigrantes* is part of Theatre 2010.

The VerTeDance dance group officially formed after previous collaboration of its members in 2004. The group members are Veronika Kotlíková, Tereza Ondrová (dancers and choreographers), Pavel Kotlík (lighting designer and technician / technical director of the Ponec Theatre), and Markéta Faustová (producer). In the dance and theatre project titled *Emigrantes*, VerTeDance inspects lives of people experiencing crisis situations. The theme of the project is the phenomenon of being a refugee and leaving one's home for an unknown future filled with fear and expectations. The performance *Emigrantes* looks at the issue from a child's perspective which in itself is quite unusual and at the same time helps to create a poetic atmosphere where political problems are overshadowed by those deeply human ones. The reality is mixed with fiction. Music for the performance was created by a group called DVA, which characterizes its work as a "folklore of non-existent nations"; the music is played live during the performance, making *Emigrantes* an alternative music show as well.

Funding sources

Emigrantes is supported financially by the Municipality of Prague, the Ministry of Culture, the Artist's Life Foundation and Archa Theatre, which is also co-producing the project. The person responsible for fundraising is Anna Dynková.

Stakeholders/ Contact details/ References

Veronika Kotlíková, Tereza Ondrová, dancers and choreographers, Pavel Kotlík, lighting designer and technician / technical director of the Ponec Theatre, and Markéta Faustová, producer
<https://www.vertedance.org/project/emigrantes-2010/>

RefuFest

Migrants and refugees present their culture through music and dance performances, interactive workshops, photography and product exhibitions, theatre and through samples of their national cuisines.

With a long history (13 years), the festival started with a small gathering in the square, while now it is a 2-3 day celebration with a diverse programme involving various stakeholders and communities.



The mission of the community center InBáze is to help migrants in difficult life situations and to create an open and safe space for getting to know people of different cultural backgrounds. One of the activities of the association is a two-day-long multicultural festival RefuFest, which has been taking place since 2005 in Rakovice and Prague and which aims to become a place where different cultures and nationalities meet and get to know each other. It is a unique opportunity for the general public to meet people from different parts of the world and to learn about their country of origin through experience, learning about their culture, traditions, customs, and national dishes. Both citizens of the Czech Republic and foreigners participate in the preparations of the festival. Foreigners present their culture through music and dance performances, interactive workshops, photography and product exhibitions, theatre and through samples of their national cuisines. The association InBáze Berkat o.s. further organizes a wide range of activities such as community, educational and social activities.

Funding sources

RefuFest is funded by the Ministry of Interior in the context of the integration projects of migrants and refugees 2018, the Municipality of Prague, the State's cultural fund and the UNHCR.

Stakeholders/ Contact details/ References

Community center InBáze <https://inbaze.cz/> <https://inbaze.cz/en/>
<http://refufest.com/en/>



In Italy, the project partners selected the three good practices presented below.

1. *Opera Q – Art for Integration*
2. *Djing Workshop*
3. *The music of migration from the smartphones*

Opera Q – Art for Integration, a transnational EU-funded project that included theatrical, musical and other activities that took place at Scuderie Granducali, a performance venue, in the municipality of Seravezza, Italy. The project was implemented in the period September 2013 to May 2014.

The project was based on workshops that encouraged the approach to the musical comedy (singing, dancing, writing, acting, role games, etc). Based on the “three Is” – intergenerational, intercultural and social inclusion, the project aimed to develop a learning approach in order to promote intercultural cohesion and integrate or re-integrate people of the border society, and reconnect them to the civil life.

Such an alternative approach has several advantages and offers new competences and knowledge to vulnerable people, a better understanding of the language of the new country, understanding the others, reading, writing, problem solving, cooperation abilities, more autonomy and intercultural aspects, as well as personal and social “blooming” of all.

This project used really practical and alternative methodologies and tools with many advantages, which allowed the acquisition by a vulnerable audience of new skills and knowledge. Moreover, the novelty of this method also lies in the fact that it provides both asylum seekers and the local population living in run-down neighbourhoods with the opportunity to learn about notions that can contribute to the construction of their future.

The target population of the project were migrants and non-migrants with no age limit. More specifically, there was non-formal training for disadvantaged adults in run-down neighbourhoods, with a course of approaching musical comedy which brings together immigrants and local residents to break down barriers.

According to the Italian partners, the main strengths of *Opera Q – Art for Integration* are:

- The people involved, both migrants and non-migrants, participated in the project in order to understand each other and to create social cohesion. The programme offered them the opportunity to acquire skills and abilities useful for their personal and professional development.
- Also, the project has been positively evaluated by both the local society and the people involved in the workshop.

The weakness of this GP is that projects such as these, once completed, do not have a continuation and there is a risk that many of the participants lose the progress achieved.



Furthermore, these projects would need more time for the practical organization because, as in this specific case, people involved had found several difficulties because of lack of time.

Opera Q – Art for Integration is considered to be a good practice for the following reasons:

- a. The project can be considered inclusive from all points of view, since it involved both migrants and Italians, thus creating a perfect opportunity for cultural exchange and coexistence between people.
- b. Raising self-awareness of inner and hidden skills
- c. Strong involvement in theatrical activities
- d. High rate of satisfaction with the workshops

Overall, the impact of this GP on local society is considered to have been very positive: everyone has appreciated the project aimed at integration and social cohesion. Moreover, this workshop has allowed the city of Seravezza to gain prestige in the field of projects for migrants. A large number of people participated in the project, including in the organisation of events and meetings, with a strong media impact also in the newspapers.

Funding resources

The project was co-funded by the Lifelong Learning Programme of the European Union.

Stakeholders/ Contact details/ References

Project partners:

Alfea Cinematografica (IT), Maison des Cultures et de la Cohésion Sociale de Molenbeek St Jean (BE), Rare Studio Liverpool (UK), Pluralis Asbl (BE), Terre Medicee Foundation, Municipality of Seravezza (IT)

Alberto Gabrielli, President of Alfea Cinematografica - a.gabrielli@alfeacinematografica.com

Franco Alvaro, Project Manager - it.alvarofranco@gmail.com

<https://www.operaq.eu/>

Djing Workshop aimed to promote collaboration between young refugees in reception centres and Italians of the same age by providing the opportunity to meet and know each other, exchange and share common interests and passions, such as music.

It was held at the Santa Margherita Youth Center, Capannori, in the province of Lucca, in the months of August and September 2018, with the participation of some 20 young migrants and Italians, both men and women, with an average age of around 20.



It is important to note that the idea for the workshop originated from the young asylum seekers and Italians themselves. Responding positively to this idea, the ODISSEA association in agreement with the SPRAR decided to carry out the workshop, with a very precise purpose: not to deal superficially with the issues of immigration and integration, but, rather, to promote participation and cohesion through music, a tool that breaks down all distances and barriers. Critical to the success of the workshop was the very important participation of Mainor DJ, a young teacher and master in his field.

Djing Workshop consisted of an introductory overview of the role and history of the Disc Jockey, the evolution of this musical performance, information and illustrations of the operation of professional technical equipment (technics 1200 turntable, digital mixer, vinyl and related accessories), as well the basic techniques of mixing. Participants were followed and supervised in all phases of the project, including the individual practical exercises and until the final event, by Mainor DJ. The workshop ended with a final demonstration event in front of an audience of listeners.

The main strengths of *Opera Q – Art for Integration* are, according to the Italian partners, the following:

- The participants were given the opportunity to cultivate a passion and to learn new and useful skills with which to enter the workplace.
- It was also appreciated that the project brought people together, in a protected environment, who would otherwise would not have the opportunity to meet and know each other.
- The enthusiasm and active involvement of the participants, including that the workshop was their own idea, attracted society at large and the local media.

The negative aspect of the workshop was that only 20 people were selected out of 35 who had been interested. As a result, not everyone had the opportunity to participate and to have fun together with others.

Djing Workshop is considered to be a good practice for the following reasons:

- a. The enthusiasm, active involvement and happiness which characterised the participation of the young refugees and locals contributed to the success of the project, through which they acquired technical skills by learning what for them had always been a dream.
- b. The inclusiveness of the workshop created a very good opportunity for cultural exchange, coexistence and socialisation, sharing of time and passion between people of diverse backgrounds and experiences. The workshop contributed to the development of a solid and productive group of colleagues and friends.
- c. The impact on local society was very positive, with wide appreciation of the results on integration and social cohesion. In addition, through this project the city of Capannori gained prestige in the field of projects for migrants and refugees, with the support of the ODISSEA cooperative, which has always been involved in this sector.



Funding resources

Five thousand contributions to the Italian Social Cooperative ODISSEA

Stakeholders/ Contact details/ References

ODISSEA (Italian Social Cooperative)
SPRAR (Protection System for Asylum Seekers and Refugees)
The Municipality of Capannori

Mainor DJ
Riccardo Bonetti - ODISSEA Accomodation Coordinator
Lia Miccichè - Youth Policies Councillor

<https://www.toscanaoggi.it/Toscana/Lucca-migranti-e-giovani-italiani-a-Capannoriuniti-da-un-dj-molto-speciale>
<https://www.comune.capannori.lu.it/news/dettaglio/article/lunedì-20-agosto-alvia-un-laboratorio-gratuito-per-diventare-dj/>

The music of migration from the smartphones is a transnational project that included a live music workshop that took place in Habitat Culture Center, in Soliera, province of Modena, from January 2015 to March 2017. It involved Johnny Mox & Above The Tree, a band made up of two young singers, and 15 refugees participating in the project, all aged 20 – 35 years old.

The objective of the project was to give a key to reading through the sound language to what is happening inside and outside the borders of the continent, in the current context of emergency dictated by new migratory flows. Smartphones were the main object of the project. It is impossible to reach Europe without a smartphone which contains hundreds of photographs and videos but especially a lot of music.

Johnny Mox & Above The Tree went to the reception centres in the province of Modena, meeting young refugees and asking them what were their favourite songs stored in their smartphones. Once they chose the songs, the young refugees went to the Habitat Culture Center to conclude an agreement with the band on how to create a completely new song.

The first part of the workshop involved the analysis and listening of the soundtrack that accompanied all the participants during the long journey that brought them to Italy. Johnny Mox & Above The Tree chose among many songs stored in the smartphones of the refugees participating in the project the ones they thought most appropriate, using these songs to create new melodies and sounds. The second part was when the refugees entered the rehearsal room with the band to rearrange and rewrite that same soundtrack but filtered by their history.

The project is a sort of journey on the routes of migrants through music, “to tell what happens in our cities, where every day we meet thousands of migrants about whom we know almost nothing, as little they know about us”.

After creating a completely new song with the migrants, using the tools and knowledge provided by the band, the project plans to conclude with a great event: a concert in the main square of



the city featuring the band and the young refugees who sing together the song that represents their travel to Italy.

According to the Italian partners, the workshop is assessed positively, in line with public comments and reactions. This workshop is characterized by a distinctive element with respect to all other projects: it is not only seeking to promote the integration of migrants through recreational tools such as art and music, but above all it tries to give voice to young refugees who are not unfortunately always able to convey their message of peace and hope.

The only weak point is that this kind of projects has a very short life and once they completed, the enthusiasm fades and very few people remember the importance they had. Given the characteristics and originality of this workshop, it would certainly have been useful to get in touch with public bodies and national institutions to maybe have more funds and in this way create a project definitely more notable.

The music of migration from the smartphones is considered to be a good practice for the following reasons:

- a. The people involved in the project are mostly young: from the band that coordinated the project to the refugees who participated with their songs.
- b. Another element not to be underestimated is the “tool” that allowed the creation of this workshop: music. This kind of music involved boys and girls from Modena of all ages, with a final concert that really filled the town square. The involvement of young people is certainly the winning tool for the spread of positive messages.
- c. The inclusion and integration of migrants has been achieved in the best possible way. The young refugees involved in the project came from different parts of Africa, each with their own history and past, though characterised by the same suffering and needs.
- d. The involvement of many young people from Modena and associations in the realisation of the workshop and the very positive response of the local society to the final event are indicators of the how the city embraced integration, becoming a true example of social cohesion.

Stakeholders/ Contact details/ References

The band “Johnny Mox & Above The Tree”
Soliera Arci (leader of the project)
Decibel – Musical Association
Arci Dude – Community Center
Campori Foundation

<https://www.globalist.it/culture/2016/10/03/stregoni-l-immigrazione-si-raccontanelle-canzoni-dello-smartphone-206305.html>

<https://www.modenatoday.it/eventi/cultura/progetto-musica-migranti-soliera-2017.html>

<https://www.youtube.com/watch?v=E1EIqaYRIBg>



Funding resources

Soliera Arci (leader of the project)

Decibel – Musical Association

Arci Dude – Community Center

Campori Foundation

Department of Social Services, Municipality of Soliera



In **Malta**, the project partners selected the two good practices presented below.

1. *Taboom*
2. *The Road Less Travelled*

Ta-boom (from the word taboo) was a transnational Erasmus+ KA 2 strategic partnership project implemented in Malta, Italy and Spain, with the objectives of empowering young migrants, refugees and asylum seekers as well as locals, aged 13 – 19, promoting their participation in democratic life, active citizenship, intercultural dialogue, social inclusion and solidarity, and improving the level of key competencies and skills of young people through educational, cultural and artistic activities.

All tools used in the project were based on non-formal methodology. The youth workers working with these young people used various activities, including drama and music, so as to actively involve the participants in the various workshops of the project. Each activity was followed by a group discussion on the topic of the day.

The project's expectations were evaluated and compared to the outcomes, which included breaking stereotypes, understanding other cultures better, multiculturalism and new partnerships.

The partners considered that *Taboom* is a good practice for the following reasons:

- a. Empowerment of young migrants, refugees and asylum seekers
- b. Inclusion of young migrants into Society through arts
- c. The ongoing evaluation by participants throughout the whole process of the learning experience resulted in the participants removing stereotypes they might have had about foreigners, and they thus manage to learn more on how work in an intercultural group with people from different countries and different cultures.
- d. Audiences in the wider society who saw the experiences of these young people and what they had learned in the process of the project also removed stereotypes and the value of knowing about other cultures.

Stakeholders/ contact details/ references

Prisms Malta, the project partner in Malta, is a group of experienced youth workers and leaders that came together with the aim to cater for the requirements of young people.

<https://www.facebook.com/prismsmalta/projects/>

https://75652d64-5365-41f4-97d7-47e9a13f534a.filesusr.com/ugd/8012b3_931b746f7185425db69fc0b69a0eacbe.pdf



The Road Less Travelled was an Erasmus+ project that provided training to youth workers working with migrants and refugees, especially young ones, in the partner countries. The 8-day training workshop was conducted in October 2019, in Malta.

The methodology used for this project was non-formal education and consisted of learning about the integration process and a simulated voyage throughout Malta. Through this simulated exercise, the participating youth workers were meant to experience what it was like to be in the position of refugees and migrants trying to escape from their home country or to migrate to another place, and what they were faced with during their first days in a new country. Through this exercise, the group had to face a number of challenges. In the last phase of the project, the participants studied the tools acquired to help the migrants adapt to the new society.

An important element of the training course was that the participants were paired up with a “buddy” with whom they could reflect on the learning process that they had every day. At the end of the training course there was a final evaluation session to check the learning progress of each participant and if the training reached their expectations.

The Road Less Travelled training course is considered to be a good practice for the following reasons:

- a. The training aimed to help youth workers to increase their knowledge on the hard situations migrants and refugees face when travelling between different countries.
- b. Participants were from different countries with different backgrounds, experiences and contexts
- c. The selected participants had at least 2 years’ experience in youth work, so that they had sufficient knowledge and experience on the topics of the training. This was necessary as a lot of learning took place from sharing of experiences and of good practices between the participants. The experience of the participants with young migrants and refugees was also important.

Overall, this project helped youth workers in their work with migrants and asylum seekers. The work of youth workers is essential in society therefore this is of great benefit to Malta.

Stakeholders/ contact details/ references

Prisms Malta – 8 other NGOs from Palestine, Lebanon, Jordan, Italy, Greece, Spain, Estonia, Tunisia

Youth Workers involved + young people through other tools + workshops

Prisms Malta – prisms.malta@gmail.com

Facebook Page - <https://www.facebook.com/prismsmalta/projects/>

<https://ank.ee/wp-content/uploads/2019/06/The-Road-Less-Travelled-Info-Pack.pdf>

<https://www.facebook.com/prismsmalta/projects/videos/72896619419847/>



In **Spain**, the two good practices selected are:

1. ***INSERJOVEN-GRANADA ABIERTA***
2. ***Granada Social Mentoring***

INSERJOVEN-GRANADA ABIERTA, Best Practices for Social Inclusion Award, 2019

This is about the activities of the NGO “PROYECTO GRANADA ABIERTA”, which involves work carried out for more than 15 years, developing activities in the Granada district with a high population at risk of social exclusion. It has become a resource offered by the Granada City Council among its activities aimed at the youth population. These activities include inclusion, education, mediation and integration and take place during the school calendar (from September to June).

The Company of the Daughters of Charity, or simply the Daughters of Charity, is present in almost one hundred countries in Africa, South America, Asia and Europe. The Daughters of Charity of Saint Vincent de Paul in Spain have been recognized with the prestigious Prince of Asturias National Award of Concord in 2005. The Daughters of Charity of Spain-South are present in up to 108 centres or communities where they live and serve in places of social priority: hospitals, social children's homes, schools and shelters for the homeless or those who suffer dependencies or handicaps.

The Spain-South province is the first major refoundation of the Company in Spain.

In Granada, they began to work in 2001 in the northern area with boys and girls who were left out of the educational system in general. In 2004, the need arose to work with disadvantaged groups in the area, and Granada opened up, expanding the target group and action programs aimed at migrants: youth career guidance department, expansion to other groups, operation of the social office. They are responsible for the INSERJOVEN-GRANADA ABIERTA project, Best Practices for Social Insertion Award, 2019.

The target population of the GP are:

- Young migrant university students studying in Granada
- Students of Educational Centers up to 14 years old
- Students from 14 to 18 years old
- Their families

The activities include the following:

- Meeting evenings: resource of the Granada City Council in the northern area, to young people between 12 and 16 years old
- Spanish classes for migrant students up to 14 years of age in collaborating Educational Centres
- Spanish classes for migrant students aged 14 and over at the headquarters in the northern zone
- Spanish classes for university students in Granada



- Intercultural Mediation Workshops
- Family mediation
- Employment itineraries: accompaniment, curriculum, orientation and job placement
- Advice to women with a single parent family
- Accompaniment to administrative procedures
- Preparation for national exams

The main objective is to facilitate the standardized access of migrants to educational, labour and social resources, and to promote inclusion and integration from the cultural plurality that the phenomenon of migration entails, to contribute to a real and dynamic process of integration between the immigrant population and the host population.

This programme helps migrants to get out of the isolation and marginalization they may fall into, restoring their dignity as individuals, so that they can be an active part of society.

The project is evaluated through the following:

- An annual justification report is presented to the Andalusian Government, an administration that collaborates in the financing of the actions (description of actions, timing, participating population, changes and effects on the recipients, etc).
- Participant records according to activities.
- Individual monitoring form (resources requested, resources provided, involvement in the action, results).
- Follow-up report of each specialist involved.

According to the Spanish partners, the main strengths of the programme are:

- Multidisciplinary team and diverse areas of action (inclusion, training, mediation and integration)
- Coordination of activities by a person with Moroccan nationality (migrant at the time)
- Coordinator of programmes with extensive experience in training-employment-labour inclusion, good relationships and contacts with nearby educational centres
- Location of facilities in an area with a large population of migrants and proximity of the institution and staff
- Satisfaction of users who promote the programme by word of mouth
- Efforts to unify actions that involve the entire group, reception and listening as the central axis of the project.

The weaknesses of the GP identified are:

- Limited or ineffective dissemination resources
- Little use of social networks at the province level
- Lack of updating of social networks and/ or media to make themselves known.

According to the Spanish partners, this programme is a good practice for the following reasons:



- a. The Daughters of Charity of the Obra Social San Vicente de Paul, together with the Inserjoven team have been carrying out different socio-educational activities in the Northern Zone of the city for more than 25 years. The award-winning "Open Granada" programme revolves around these guidelines for action: welcoming migrants, which is one of the basic pillars in the integration process; facilitating the normalized access of migrants to educational, labour and social resources and promoting inclusion and integration from the cultural plurality that the phenomenon of migration entails, to contribute to a real and dynamic process of integration between the immigrant population and the host population.
- b. Focused on personal needs as they arise, so over time they have adapted the programmes to the demands and needs of the target population. The reception and listening determine this programme of performances and its ability to adapt.
- c. The work in the Northern Zone of Granada, where a large migrant population is concentrated, has allowed not only the integration of this population but also to transform it into a participatory and more independent population. Their contribution to the integration of migrants in Granada, who are in poverty and at risk of exclusion and isolation from the rest of society, has been awarded.

Funding resources

- The Ministries of Tourism, Regeneration and Justice as well as local administration
- The General Directorate for the Coordination of Migration Policies (Junta of Andalucía – Regional Government of Andalusia).
- Social Work Saint Vincent de Paul, Daughters of Charity
- Granada City Council: transfer of facilities and supply costs of those facilities (School Fray Luis de Granada).

Stakeholders/ Contact details/ References

- Responsible for the project: She is a member of the Daughters of Charity of the Social Work San Vicente de Paul in Granada
- Director of programmes
- Activities coordinator
- Three monitors: educational psychologist, educator and psychologist
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<https://www.granada.org/inet/wpim.nsf/xtod/26EEC0F60D664B6EC12573A300316373>

<https://hhccespanasur.org/programa-granada-abierta-la-obra-social-san-vicente-paul-almanjayar-recibe-premio-andalucia-migraciones/>



Granada Social Mentoring

This is about the activities of the NGO “ACCIÓN EN RED”, which includes education and inclusion work with young migrants and children of migrants of mainly Latin American origin, aged 12 and 16-18 (mentors). This work involves the integration of immigrants, as one of their main objectives, and especially to ensure that all local and immigrants are involved in building the community and are able to reinforce its best values. The action is implemented in Granada and takes place during the school calendar (from September to June).

Young university students aged 18-23 participate in the programme as mentors. They are volunteers who participate by offering school support classes. In some cases, these volunteers are migrants and were initially assisted by the programme, which produces a very positive effect among young people since they are considered a benchmark to follow.

It is a comprehensive training project for young migrants and refugees as well as children of migrants. Its objective is to offer school support classes to young migrants based on a comprehensive approach, which favours the process of social integration which promotes their participation in cultural and training activities that facilitate their familiarization with the social environment, their relationship with other young people and education. In values of equality and solidarity.

The support classes are a meeting point for the exchange of experiences and allow the generation of an intercultural group that favours integration and allows young people to acquire new skills and greater empowerment, in addition to greatly avoiding school failure.

As a result, young people become active agents in initiatives that promote social transformation that promotes coexistence and interculturality. People who have already committed to this project or who may do so in the future do so voluntarily. The ways of involvement can be diverse: teaching school support classes to minors and young people (1st, 2nd, 3rd and 4th ESO and BACH), organizing recreational and training activities, among others. Since 2017, a new line of this project has been launched in Granada with the aim of improving integration and cohesion processes in society, specifically with young migrants and refugees as well as the children of migrants.

In the context of the current project, mentoring is understood as the process in which a young person (UGR student) establishes a planned relationship with a young minor (high school student from educational centres in Granada) with the aim of providing support and becoming a positive role model for the minor. The role of volunteering is to facilitate informal social support and, through this relationship, move towards achieving individualized goals for each child (development of self-esteem, community participation, constructive leisure, etc.). Each mentor weekly accompanies a child or young person during a school year (at risk of exclusion, mainly of migrant origin and schooled between the ages of 12 and 16) to get to know different areas of the city, places of leisure, entertainment, production areas, culture, sport, and thus carry out different activities together.

All this is done with the aim of collaborating in the process of personal development and social inclusion of these young people who face different types of difficulties in their process of



adaptation to the host society. The idea behind the concept of mentoring is that, thanks to the personal relationship of trust and the creation of a bond, mentors become a positive model and a reference for those mentored. This helps to develop and reinforce children's personal and social confidence, their self-esteem and their personal, functional and social competences. All this will have a positive impact on their private, social and school life.

Activities in this process include the following:

- School support classes: 4 hours a week, two days a week - Voluntary teaching staff
- Playroom: 4 hours a week, two days a week
- Psychosocial care
- Psychopedagogical orientation
- Sociocultural revitalization: Musical, painting and other interest workshops for young people. In addition, once a month, playful activities, cultural visits, field trips and sports activities
- Coordination, consolidation and training of volunteers. Informative and discussion sessions on migration
- Follow-up with the tutors of the young people in the educational centres and coordination with them to define the protocols of individual and personal action.

The main objective is to avoid school failure of young migrants while offering accompaniment to promote their integration into Spanish society. For this, information about the opportunities offered by the educational system and the promotion of training is crucial to prevent them from becoming people at risk of social exclusion and able to take on successful professions in the future.

The project is evaluated through the following:

- A monthly balance of the participation of the volunteers.
- A monthly balance of the monitoring of experts in the area of migration.
- Annually, questionnaires are conducted for participants and volunteers.
- Control over the grades in the different subjects that the participants obtain in the Educational Centres.
- Final report by the group of specialists.

The main strength of the programme, as identified by the Spanish partners, is that many mentors are migrants who had themselves been through it, which causes a greater connection and affinity when working with young migrants.

Difficulties of dissemination and communication to publicize the project and make it reach the rest of society is the weakness of the programme.

According to the Spanish partners, this programme is a good practice for the following reasons:

- a. Young migrants not only receive education in different school subjects but also receive education in values, which facilitates their social integration.



- b. Young people improve in school performance by improving academic results and learning about values such as discipline and effort as a means to achieve their goals, thereby improving attendance at classes.
- c. The results of this initiative are verified mainly through the academic evaluations carried out in the educational centres.

Funding resources

Approximately 75% of the total funding comes from the fees of the 40 or so partners of the NGO “Acción en Red”. Among the members there is a group of specialists actively engaged in the activities of the project, made up of education professionals, psychologists, educational counselors, sociocultural promoters and social workers. The remaining of the funding comes from a lottery, events and public subsidies.

Stakeholders / Contact details/ / references:

- Hired staff: Two people in charge of the management and coordination of the Organization.
- A group of specialists made up of educational professionals, psychologists, educational counselors, sociocultural promoters and social workers: who monitor the project and prepare the final report.
- Volunteers: Currently more than 25 people, among whom are university students.

Mr. Manuel Castillo Sánchez, responsible for the project in Granada

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Facebook: https://m.facebook.com/nrdGranada/?_rdr



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