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The Antropoloops project and its impact on participants

A research proposal

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RESUMEN

España se está convirtiendo en los últimos años en un país receptor en los movimientos migratorios, y por tanto los contextos educativos de este país comienzan a albergar una gran diversidad cultural. Sin embargo, la mayoría de los espacios educativos formales o informales adoptan un modelo multicultural que limita a los y las alumnas a categorías culturales rígidas y no promueve una verdadera convivencia entre ellas.

El presente trabajo es una propuesta de investigación sobre los efectos del programa “Talleres Antropoloops” en sus participantes, que son niños y niñas entre 12 a 15 años pertenecientes al distrito Macarena (Sevilla, Andalucía). Este programa se considera relevante puesto que representa una manera de aplicar el modelo intercultural en contextos educativos, creando espacios para que los y las niños/as y adolescentes exploren su identidad y la de sus compañeros/as a través de la remezcla de música electrónica.

Por tanto, el objetivo principal de este trabajo es responder a la siguiente pregunta: ¿Cómo está Antropoloops afectando a sus participantes? Para obtener esta información se plantea una metodología cualitativa, con el uso de la técnica del cuestionario, la entrevista y la observación participante. La información recogida a través de estas técnicas será analizada de manera inductiva y basada en la teoría fundamentada. (Egan, 2002)

Una de las principales limitaciones a las que se enfrenta este trabajo es no poder incluir en él los resultados de la investigación. Se prevé, sin embargo, identificar cambios identitarios positivos en los y las participantes de Antropoloops. De ser así, el proyecto Antropoloops se podría considerar como un ejemplo de buenas prácticas en la gestión de la diversidad en contextos educativos.

PALABRAS CLAVES

Identidad cultural, interculturalismo, música, gestión de la diversidad, educación.

ABSTRACT

In recent years, Spain has become a recipient country of migratory movements, and therefore the educational contexts of this country already have a great cultural diversity. However, most formal or informal educational spaces adopt a multicultural model that limits students to strict cultural categories and does not promote true coexistence among them.

The present work is a research proposal on the effects of the "Talleres Antropoloops" program on its participants, who are boys and girls between 12 and 15 years old from the Macarena district (Seville, Andalusia). This program is considered relevant since it represents a method to apply the intercultural model in educational contexts, creating spaces for children and teenagers to explore their identity and that of their peers through the remixing of electronic music.

Therefore, the main objective of this work is to answer the following question: How is Antropoloops affecting its participants? To obtain this information, a qualitative methodology is proposed, using the questionnaire technique, interview and participant observation. The information gathered through these techniques will be analyzed inductively and based on grounded theory. (Egan, 2002)

One of the main limitations facing this work is not being able to include the results of the research. It is anticipated, however, that positive identity changes in Anthropoloops participants will be identified. If so, the Antropoloops project could be considered as an example of good practice in diversity management in educational contexts.

KEY WORDS

Cultural identity, interculturalism, music, diversity management, education.

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1. INTRODUCTION

This research work analyzes the impact of 'Talleres Antropoloops' which is an artistic proposal, but with an intention of social and educational transformation at the same time. They use the remix of traditional music (using traditional excerpts from all over the world) as a tool to work on interculturality and diversity, as well as to provide participants with a safe space to explore their identities. Talleres Antropoloops is an educational project funded by La Caixa, within the framework of its "Art for Change" project, which is carried out in the Cerezo neighborhood, in the district of La Macarena (Seville). The participants are boys and girls between 12 and 15 years old. Many of them have been selected from the Sevilla Acoge association, which works with families at risk of social exclusion in the city.

The project analyzed here is an innovative educational proposal that uses art to promote intercultural relations and the exploration of cultural identity through music, specifically with the remix technique. It is considered that this project represents an advance with respect to other ways of dealing with and working on interculturality in educational contexts, and that it is an example of good practices in the field. The treatment of interculturality in educational contexts in Spain is currently at a standstill, and there is a great difference between the theories proposed by authors and experts in the field and the educators who have to apply them on a daily basis in the classroom or in the non-formal educational context in which they are immersed (Goenechea & Gallego-Noche, 2021).

That is why we are interested in proposing a research design, in order to analyze how this educational program affects the participants, and how it affects their academic, artistic and personal formation. Therefore, the basic question of this research is: How are the Anthropoloops Workshops affecting its participants? The main hypothesis is that this project promotes a construction and exploration of identity and promotes positive social relationships among participants.

Identifying examples of good practices in the field and understanding their key elements is fundamental to create a path in the field of intercultural education, and for professionals in Social Education.

With this objective in mind, a qualitative and epistemological methodology is proposed. The techniques and instruments respond to the qualitative model since this is the way in which we will be able to collect the subjective phenomena, discourses and narratives of the participants, which are fundamental to understand the processes that occur within the framework of the Anthropoloops Workshops. It is also worth mentioning the epistemological character of the research. My presence in the Anthropoloops Workshops has been fundamental to the data collection in the research. As detailed below, I am conducting participant observation of the Anthropoloops Workshops, which transcends this Final Degree Project. In this way, I have the closest possible contact with the reality to be investigated, as well as I can

propose a research that makes sense with the daily life of Talleres Antropoloops, and that is not disruptive with its course.

This paper is divided as follows: First, a theoretical framework is presented, which attempts to take a tour through theoretical notions such as cultural identity, music in education, colonization of music education, multiculturalism, interculturalism or community music. The intention is to provide a theoretical cushion that supports the research and can serve to frame and have some basic theoretical notions for the understanding of the work. Next, the methodological proposal of the research is presented, specifying the objectives, nature, methodology, results and limitations. The aim is to provide the reader with basic information on the type of research proposed. For timing reasons, although part of the data recollection has been conducted, we can't provide full results to be analyzed. This is why we will speak to the expected results given the experience as a participant observer in the project's pathway, which enables me to predict the direction the research results may take. Finally, some conclusions of the Final Degree Project are presented, commenting on its innovative nature and its future lines of research, as well as a section on the profile of the social educator in research.

To introduce this work, it's important to comment that this has been a "living" Final Degree Project, since it has followed a service-learning methodology. This methodology could be described, as Fiske puts it, "a teaching and learning approach that integrates community service with academic study to enrich learning, teach civic responsibility, and strengthen communities". (2001, p.6)

The permanent connection and commitment to both theory and practice, academia and socio-educational intervention is what I believe made this investigation be a grounded proposal, connected to the context and the day to day of the project. This connection between the two of these, putting academia into the community, and into addressing real social issues is the ideology behind this work.

In order to be able to have projects where Social Educators are included, we need to pay attention, analyze and study those educational and social programs which are innovative and provide new methodologies that represent change and a step forward to a more inclusive, justice and anti racist society. It is important to not only claim our place as professionals in the intervention field but also in academia, as researchers. Creating spaces for these types of investigations could make an impact on the kind of social and educational projects where Social Educators are included as part of the professional team.

All in all, this work represents an attempt to evaluate a socio educational and artistic program that it's thought of as innovative and pioneering in its field. With the evaluation proposed, we believe a qualitative evaluation can speak of its benefits and therefore create a path in social and educational intervention through art.

1. APPROACH TO THE PROBLEM TO BE INVESTIGATED

Firstly, it is important to state that the scope of this investigation is not that we are investigating a “problem”, but an example of a socio- educational - artistic program that we believe has potential solutions and good practices about that “problem” itself. It would be too pretentious to think that Talleres Antropoloops is the only solution to such a broad, deep and complex “problem” like the implementation of intercultural education (among others related to this work). However, as it has been said, we believe analyzing and evaluating innovative programs in this field could have a positive impact and raise possible solutions for the future. (Macías-Gómez-Estern *et al.,* 2011)

Therefore, in this section we will try to argue why it is important and necessary socio-educational programs like Talleres Antropoloops, what space does it fill in social intervention and what ‘problematic’ situation is this project trying to address.

We’ll start by providing a definition of migration, since it’s a crucial concept we will be working with in this work. Migration is a “movement of population into or within the territory of another State that encompasses all movements of people regardless of their size, composition or causes; includes migration of refugees, displaced persons, uprooted persons, economic migrants, etc.” (Consejo Económico y Social de España, 2019, p.14). Migrations have changed the social, cultural, and ethnic map of Spain. Specifically, since 1986, since it was when Spain entered the European Union and its economic development increased. In fact, it went from being a territory of emigrants to becoming a country of immigration (Valero-Matas *et al*., 2014).

Thus, the transformation that Spanish society has undergone in recent decades as a result of migratory flows and movements is unquestionable. In recent years, with the arrival and permanence in Spain of migratory movements, society has gained in volume, wealth and cultural diversity. According to the latest data from the International Organization for Migration (IOM), Spain has become one of the top 20 destination countries for international migration (Consejo Económico y Social de España, 2019). Spain ranks tenth worldwide, after the United States, Germany, Russia, Saudi Arabia, United Kingdom, United Arab Emirates, Canada, France and Australia.

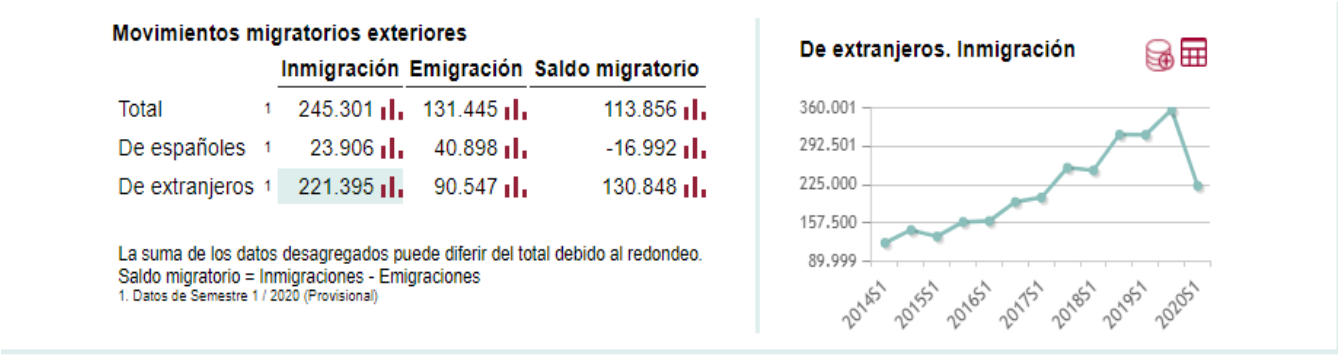
The origins and characteristics of the people who make up the migratory flows change, although certain aspects are maintained, as is the case of the age of the population, which is extremely young and with a large proportion of people between 21 and 35 years of age, with a predominance of women.

As for the latest data available (first semester of 2020), Spain welcomed 245.301 immigrants (a 29.9% less than the first semester of 2019) and had 131.445 emigrants, therefore having a positive migration balance of 131.445 people. This

balance is 46.4% lower than in the first half of 2019. (Instituto Nacional de Estadística, 2020)

This data is represented in the following charts:

Chart 1. External migratory movements



Movimientos migratorios exteriores

		Inmigración	Emigración	Saldo migratorio
Total	1	245.301	131.445	113.856
De españoles	1	23.906	40.898	-16.992
De extranjeros	1	221.395	90.547	130.848

La suma de los datos desagregados puede diferir del total debido al redondeo.
Saldo migratorio = Inmigraciones - Emigraciones
1. Datos de Semestre 1 / 2020 (Provisional)

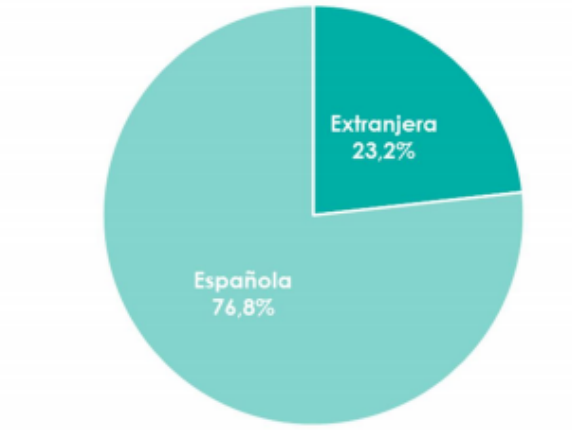
Source: Instituto Nacional de Estadística (2020)

The National Statistics Institute of Spain (2020) attributes the drop in the number of incoming migrants in Spain to the Coronavirus crisis.

“The COVID-19 pandemic has had a double impact on Migration Statistics and Population Figures: a) Mobility restrictions have produced a reduction in migratory flows, both external and within our borders. Mortality also increased, so that the natural population balance was considerably reduced. b) The census management by the municipalities, from which the Migration Statistics are derived, was affected. On the one hand, because the municipalities could not function normally. On the other hand, because the administrative deadlines for the expiration and verification of foreigners' residence were extended.” (p.1)

It’s also relevant to take a closer look at migration data in the district of La Macarena, since it’s where the program we are studying is taking place. Following the demographic report published by the Statistical Service of the Seville City Council in 2017, La Macarena district is, along Casco Antiguo district, the one that has a greater migratory pressure of all the districts of Seville. There are 111 nationalities registered in this district. Especially in El Cerezo, the neighbourhood within La Macarena district where Talleres Antropoloops takes place, has the greatest proportion of migrants, around 23,2%.

Chart 2. Population structure of the El Cerezo area, according to nationality



Source: Ayuntamiento de Sevilla (2018)

As for the percentage of students in the Spanish school system who are migrants, the report "La inmigración en España: efectos y oportunidades" (2019) provides the following data: Migrant students presence has gone from 2% to 9% in the 2017-2018 academic year: "Spain has gone from having one of the lowest rates to being around the average, given the continuous inflow of foreign students in the last two decades". (p.145) However, the report warns about the challenges of collecting data and statistics on this matter, since the Education Minister only takes into account in this statistics students who don't have a Spanish nationality, therefore limiting the data.

Thus, this data shows that Spain is becoming a migrant receptor country, although the latest tendency has been a decrease of migrations due to Covid19. However, Spain hasn't been a historical country of migrants, but emigrants. It doesn't have a history of being home to people from different parts of the world. This is why this migration movement is posing a major social challenge that needs to be addressed. How is Spain responding institutionally and socially to the arrival of migration is an important issue, however is not our goal to address such a broad theoretical matter. Instead, it's interesting to look at how the formal and non-formal education system is responding and adapting to the arrival of migrant students.

Authors such as Toboso *et al.* (2012) argue that policies aimed at achieving educational inclusion must be systemic policies, i.e., they must respond to all the factors and elements that make up the educational system in need of improvement: the qualification and training of teachers and other professionals involved in education, changes in the contexts in which students are placed, changes in the dynamics of educational programming and the model of curriculum design, as well as changes in negative attitudes and stereotypes towards migrants.

Given this statement, one can guess the answer is not simple nor easy to achieve. What has the Spanish educational system done this far?

Goenechea & Gallego Noche (2021). argue that there was not an institutional response from the authorities or governments about the fact that the Spanish student body has been changing due to the arrival of foreing population (in fact, the authors state that it's been more rapid than other European countries). Therefore, each school responded in their own way, and teachers implemented different strategies. About these responses, they argue that:

"... different strategies to respond to this reality, always with good will, but sometimes with little success if we analyze from the current concept of intercultural education. Thus, educational practices of very different and even opposing natures were included under the umbrella of the term "intercultural". Almost everything that was done in response to the newly discovered multiculturalism received this label, even some educational practices contrary to intercultural principles, whether they were assimilationist or ethnocentric." (pp. 45-46)

Going further, and following Goenechea (2016) investigations in this field show that there are a few schools that actually try to implement an intercultural education in Spain, and in those few that do try, it doesn't develop and impact students like it should be doing.

As the author argues, and although Spain has literature about the intercultural education model and its benefits (we will delve in theoretical diversity management models later on) it seems like educators still find trouble to truly implement an intercultural education. This gap in education (whether it's formal or non-formal) is where the Talleres Antropoloops program fits.

To sum up, in order to tackle a problematic situation like the one that has been explained, the situation itself could be analyzed and studied: the roots and consequences of the problem, its effects, its possible future… This work, however, follows a different dynamic: It aims to study, analyze and research what it's considered as an example of good practice, as something innovative that could lead the way in its own field. Talleres Antropoloops is not presented here as the solution of all the cultural management problems, nor as the only or best way to teach music to children and teengagers, but it is a fresh approach that takes an up-to-date vision of cultural diversity and an innovative way to use art for social and educational change.

And since all this is thought about Talleres Antropoloops, it's considered important to conduct research and study the effects this project is having on the participants, and hopefully their families, and the neighbourhood they live in. Thus, the main research question that this work will try to answer is the following: How is Talleres Antropoloops affecting its participants? The hypothesis we hold is that this program, through the collective music making by remixing popular world music, encourages positive identity construction and exploring and promotes social relationships among participants and between them and their families/neighborhood.

To answer this question and prove this initial hypothesis, we will try to attain the following objectives:

O.1 Describe the general impact the program has had on its participants, focusing on the possible identity process that might have occured

O.2 Analyze the group's relationship and how it has developed during the duration of Talleres Antropoloops

O.3 Analyze if the participants of Talleres Antropoloops recognize the program as a significant learning experience

O.4 Explore if Talleres Antropoloops has brought up conversations in households about their cultural background

O.5 Explore if Talleres Antropoloops has had an impact in the neighborhood

By pursuing these specific goals, we will be able to speak to how specifically Talleres Antropoloops it's impacting the participants, if the experience provided by Antropoloops has an imprint on them and represents a good and reproducible way to use art for social and educational purposes, and do that from an up-to-date intercultural approach.

As stated earlier (and I will delve deeper into my role in the investigation later on), this investigation takes a qualitative approach, with the display of three different techniques which hope to collect data to answer the research question. Furthermore, the learning-service and Social Design Based Experiments (SBDE) approaches make the theory to be deeply grounded in the context to be investigated. (Fishman *et al*., 2013)

All in all, the data presented shows Spain has a challenge ahead in educating in interculturality. By analyzing what we believe it's an example of good practices in this field, we aim to provide key information for Social Education professionals who intend to intervene in this field.

2. THEORETICAL FRAMEWORK

3.1. CULTURAL AND MUSICAL IDENTITIES

To start with, it is important to state what it's understood in this work when talking about identity, culture and music. It is relevant to state how broad these three concepts are. This work doesn't intend to provide deep explanations and bibliographical background on them, but to clarify in what sense these terms will be used in this research, since they are complex terms.

One of these terms is identity. Although one's identity is solely unique and personal, the process of creating our own identity is deeply connected to the 'outside

world' of oneself. Classic authors who have been studying the formation of identity (Goffman, 1959; Mead, 1974) agree on how much of our identity is created based on the notion of otherness, of difference. "The consciousness of identity (intern dimension) doesn't emerge until the moment an "other" is present (extern dimension) to whom we can differ from" (Macías-Gómez-Estern, 2002, p.37). Thus, we tend to create our own image based on outside perceptions of ourselves, how people see us and perceive us, and how we see and perceive them.

A major part of our identity is our cultural identity. This, as well, is a broad concept that has been studied by numerous authors and it is not our goal to provide a deep explanation, but to state how it's going to be understood for the purposes of this work.

Therefore, cultural and ethnic identity could be described as:

"Those ties of blood, socializing practices as well as a kind of feeling of communion more basic than the mere consciousness of belonging to a group. They constitute affective affinities, primary feelings of belonging and not elaborated in an abstract and formalized discourse but mediated by a primary orality prior to the elaboration of the written language, and therefore subject to the specific content in which action takes place "(Macías Gómez-Estern, 2002, p. 21).

The process of constructing our own identity based on the differences we perceive from others, which was mentioned earlier, happens as well when we form our cultural identity:

"The notion of identity as shaped not just in relation to some other, but to the Other, to another culture (...)The notion of cultural identity becomes much stronger and firmer when we define our 'selves' in relation to a cultural Other. We start then to see ideas around 'ways of life', 'us' and 'them', and this is at the heart of racism, hatred and exclusion" (Clarke, 2008, p. 511).

To explore this idea deeply, which will help understand the purposes of the Antropoloops project, we propose Gónzalez *et al*. (2005) work on identity building in cultural psychology. In their research, the authors explained how someone's self-identity is based on both their membership and reference groups. The building of someone's identity, they argue, goes through three stages or processes:

- Categorization: this helps people to organize and arrange the world they live in, by pairing similar stimuli, objects, events, people, etc. into categories.
- By having formed these different categories based on what's different and what is similar from one self, people are able to distinguish between what is your group, where you belong, and "the other" groups: the intragroup vs intergroup dichotomy. Naturally, people will always

compare the both, trying to extract more positives from your membership group, creating a “positive balance” (p.12) which will make someone’s group of belonging seem like the best group to be a part of.

- The third process is the identification with someone’s group elements. By this, individuals justify their membership to those groups, making these groups elements their own.

Once these concepts have been clarified, we believe it’s also relevant to acknowledge that it is not only the cultural identity that is going to be of importance in this research. Although that is a key concept of this work and the participants of Talleres Antropoloops (and therefore the research sample) are culturally diverse, there are numerous characteristics of the participants that are going to interact and make the group what it is. Like any given group, these students have an intersectionality that pierces them and makes them who they are: their cultural identity, socioeconomic status, and their gender might be a few of those, but not all. “Intersectionality refers to the complicated ways that forms of discrimination and otherness interact to create advantage and disadvantage in a culture” (Caliendo, 2018, p.12). Cultural identity is one of the main topics of the literature review, because it’s what’s mainly discussed and worked in Talleres Antropoloops, but we are aware of all the vertices that have a part in this group of people.

It is also important to state, and this will be explained deeper in the following pages, how we understand identity in this work as evolving and changeable, as something to explore and navigate, especially during the teenage years, which is the age of the Talleres Antropoloops recipients. In the words of Besalú (2002): “Personal identity is not an immutable essence, but an open process, a personal construction capable of evolving and incorporating new elements” (p.72).

Lastly, not only to set what it’s understood of music in this work but also to understand the Antropoloops project as a whole it is crucial to keep in mind the conceptualization of music being more than a compilation of sounds, but rather a subjective, psychological and social experience with deep dimensions worth analyzing (Español & Shifres, 2008).

In fact, let’s go deeper into this conceptualization and take Small’s (1998) understandment of music being a verb, as in something you do and experience:

“The act of musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies. They are to be found not only between those organised sounds which are conventionally thought of as being the stuff of musical meaning, but also between the people who are taking part, in whatever capacity, in the performance …” (p. 13).

Having clarified these three main concepts, it becomes relevant to ask: Is it possible to have a ‘musical identity’? Why is music a good tool to explore kids and teenagers culturals (and other kinds) identities?

Costa París (2015) defines musical identity as a compilation of the musical experiences that have affected your conscience through life. She goes on by saying that music can build up your identity affecting all the elements that compound it: gender, race, social class, etc. But this building of your own musical identity is not an entirely individual process, it has a lot to do with the socio-cultural context you are immersed in, with others around you. This author argues that we all have musicality inside us, but that the development of this will rely upon our context, building a social musical identity as well as an individual musical one. In fact, Green (2011), states that "musical identity is built up from a combination of individual - personal and collective- musical experiences, and participation in a social group, at both a micro and macro level, which encompass musical tastes, values, practice, skills and knowledge" (p.4). Going further, and stated earlier, musicians like Small (1989) define music itself as an activity you participate in, rather than an individualistic experience. Given this social dimension music has, it is fair to use it as a tool to work towards inclusion and other values.

Responding to why it is worth it to explore musicality in kids and teenagers, authors like Cabedo-Mas and Díaz-Gómez (2015) have argued that it is a "excellent vehicle for developing these interpersonal skills and the dialogue on diversity" (p. 2). Why? Because the musical experience, as we are seeing, goes beyond the beauty and aesthetic depth, but is also a way of relating and communicating with one another. It is part of not only an individual identity, but it can channel collective identities as well. Given this communication side that we are seeing music has, it becomes a very useful tool to use for diversity purposes, especially if we take an intercultural approach, where communication and exchanges are a key point.

As we will explore later, there are many ways to understand and work with culturally diverse student contexts. However, and before taking a look at these different approaches, it's important to mention that this work believes that nowadays, it's crucial to consider cultural identities as "both a complex and fluid process" as Cain defines them (2015, p.72). This author goes deeper into the idea that one's cultural identity calls for many other items in it: it has to do with sex, age, gender, class, ethnicity, and many other factors that compound one's cultural identity. As we will explore in this work, culture has many transversal aspects that should be taken into account by educators who are working with children and teenagers with diverse identities. Many times, educators tend to put their students in 'cultural boxes' based on their nationalities, therefore reducing their identity to that, while in reality there are many elements that compound this. In addition, sometimes educators rely on their student's family culture to define them, whereas in reality they might not identify with it at all, or they have mixed feelings since they might have experienced both. As Cain (2015) puts it:

"Educators may assume that their students are familiar and identify with the culture of their parents and ethnic community and therefore expect that students should also present an observable cultural identity. Ethnic and familial culture may

not, in fact, be relevant to students' sense of self at all, and students may not identify with any particular cultural identity we choose to attribute to them" (p.72).

The author goes on by suggesting that teenagers nowadays relate to 'youth culture' more than any other, and they might be getting their music influences from there, before any other social or cultural group. As it can be guessed, identities should be seen as something evolving, changing and unique, rather than fixed categories.

The suggestions Cain (2015) makes are very relevant to this work: Educators need to create spaces so their students can create their own complex and mixed identities, and understand that sometimes they are part of "two or more very different cultural worlds" (p.72). They also should make sure there is representation in music and an including culture in class, something that it'll be covered later on in this work. Therefore, their mission is double: create spaces for students to create and build their own identity without having exterior impositions, and at the same time make sure they are exposed to different worlds and cultures, or as Woodford puts it "'helping them to let go and see the universal' (2001, p.3).

As we are seeing, it can be a challenge to create a good environment for identities to be developed and explored in the teenage years. A lot of this has to do with the stand that is taken when discussing diversity. Although we will explore this later on, it's important to clarify that Antropoloops aims to work with a more flexible concept of identity, with its various dimensions: racial, sexual, national, musical…They understand society as the product of different mixes and variations, therefore rejecting the idea of placing people in 'cultural boxes' and reducing their identities to once characteristic that someone might think defines them. Antropoloops aims to create these spaces through the mixing of electronic music, using unique techniques their team has developed in order to channel all the learning that takes place in their workshops.

Being music the main theme and channel in this project, it becomes relevant to explore how it has been used and understood through the years when working with kids and teenagers in schools, in order to understand the revolutionary take Antropoloops offers to this debate.

3.2. THE US VS. THEM PERSPECTIVE AND ITS IMPLICATION IN THE EDUCATION SYSTEM AND MUSICAL TEACHING

Even though the Antropoloops workshops are not strictly part of school, it has strong relationships with it worth exploring. It should be noted that, in order to be able to create projects with kids and teenagers using music as its main conductor, it first needs to have a space and a recognition in the school system itself. Therefore, it wouldn't be possible for a project like Antropollops to be not only developed and

implemented but also recognized and valued if it wasn't for the tremendous progress that music recognition has had in our country and in the Spanish school system especifically. Many times, music education has been seen as 'less important' than other areas in education, and by doing this, Touriñan & Longueira (2010) argue students' rights to a complete education are put at risk. And, following these same authors, it should be noted that the goal of this education is never to create expert musicians or future professionals, but to create an experience that will be valuable and profitable in kids and teenager's education and in their life in general.

In Spain, it's in 1970 (through the Ley 14/1970, de 4 de agosto, General de Educación y Financiamiento de la Reforma Educativa) where music starts being part of the school's general curricula, but it's not until 1990 (through la Ley Orgánica 1/1990, de 3 de octubre, de Ordenación General del Sistema Educativo) when music in schools becomes more serious, with specialized teachers. (Touriñan & Longueira, 2010). With this law, it also came the recognition of music as a tool to work cultural diversity in schools, which is an important milestone in intercultural music education.

But although there has been some progress law-wise, authors insist on the threat that music education is facing. Both Angel-Alvarado (2018) and Belletich *et al.* (2016) agree on the toll neoliberal vision is taking on education in general. They argue that this approach benefits "financial interests" (Angel-Alvarado, 2018, p.1) rather than other social subjects that might not generate those interests neoliberalism aims for.

Other authors, like Touriñan & Longueira (2011) insist on the poor approach when teaching music in educational settings. There are many situations, they argue, when music education gets interpreted just by cognitive and historic teachings, thereby limiting the learning that music can offer.

Although it could be improved and discussed, music does have a space in today's formal and informal education. That being achieved, it's of this work interest to analyze how music educators (from both formal and non-formal education settings) are approaching the teaching of diverse types of music, or analyze if they even are approaching it at all. It is crucial to understand how they manage educating and teaching about 'other' types of music, because inevitably it will affect the passing on of certain attitudes and visions regarding cultural diversity. If well managed, for some kids, the learnings obtained in these settings might be their first window to music different from the mainstream or normative, and for others, the first space where they can see their culture's (or their families, or their neighborhood's...) music represented and seen. On the contrary, if poorly managed, musical teaching spaces could reinforce the mainstream culture even more and contribute to the reproduction of power and cultural assimilation cultural dynamics in school, which could have a tremendous impact on those who are receiving this education.

On this matter, many authors state that, before figuring out how to work in intercultural spaces through music, we should "decolonize our speech" (Bradley,

2006, p.2). For Western culture, this means a deep reflection into our assumed common values, that are many times rooted in “us vs. them” complicated dynamics, where we leave out those “other” voices and we treat our narrative as if it was the only one. This has had a big impact in our school system: children in schools who are part of the culture that is praised and valued (Western culture) perform and do better in school, becoming privileged in comparison with their colleges who might not be part of this culture, or at least not totally. (Campbell *et al.*, 2005). About students from cultural minority groups being less privileged, Goenechea & Gallego-Noche (2021) state that “the silenced voices of the curriculum are what make people who do not recognized themselves in the standardized models of most textbooks to not find their place in school, or experience academic success as theirs” (p.57)

Figure 1. Present and absent voices in the curriculum

Present voices	Absent voices
Men's world	Women's world
Adults	Children, youth and senior citizens
Healthy people	Sick people, with non-normative functionality
Heterosexual persons	Gay, lesbian, transsexual, intersex cultures
Prestigious professions	Working classes and poverty
Urban world	Suburban, rural and seafaring world
Powerful states and nations	Stateless nations
White race	Minority or powerless ethnic groups
First western world	Eastern and Third World countries
Catholic religion	Other religions, agnosticism and atheism

Source: Own elaboration based on Torres Santomé, 2011, p. 226.

These dynamics have a clear connection and translation into how we understand and teach music in Western societies. Bradley (2006) points out that “European music” tends to be seen as being sophisticated and of higher value, while popular or indigenous music are seen as having less quality and value. The author insists that these exclusive narratives contribute to the “fabricated construction of a native/other” (p.2). Considering the author’s take, not only do we ignore other types of knowledge (being music one of them), but we contribute to the views and prejudices of other cultures that are not ‘ours’, shaping how we see and value them.

This “us. vs them" dynamic is very critical when talking about kids and teenagers. As Campbell *et. al* argue (2005): “The initial step in the formation of identity is taken when an infant becomes aware of the difference between Self and

Other, and this distinction remains crucial in the later development of more complex understandings of identity" (p.6). Taking this to the music-teaching field, it is fair to say that maintaining a "colonizer speech" as Bradley (2006) named it, might have implications on how students form their identity and therefore, how they see others that don't fall into the 'European norm'. Thus, the teaching curriculum has clear "ideology implications" (Giráldez, 1998). This, as we are seeing, results in the silencing of 'other' cultures, while the western-European cultural norm is being valued and extolled. It is clear that representation of other forms of existence in the world beside the mainstream are a must in today's education, whether formal or non-formal. This, the author states, brings up the classical debate of the education's role: Do schools help break unequal dynamics or is it just another part of a system that benefits those who are already privileged, another stage where inequality reproduces itself?

Other authors like Cain (2015) believe that the problem isn't that teachers have an opinion against music diversity at all, but that they have trouble in practice, actually bringing music inclusiveness into the class. These educators and teachers, Cain argues, don't know how to implement this in their classroom. This results in educators putting different kinds of music in cultural or social group boxes, and even portraying these as "having a different musical function and requiring a different pedagogy" (Thompson, 2002, p.19). This results in a pinpoint of cultures and identities that distances from the students' reality, where we know cultures are mixed, plural, unique and often complicated. In Cain's study conducted in Australia (2015), there were three main reasons pointed out on why the actual cultural diversity implemented by teachers in the curriculum was so low:

1. Because they still have this "us vs. them" dynamic internalized, they believe 'other' music should have a minimal place in their student's education
2. The educational programs are confusing regarding this matter, without any explicit requirements on the importance of non-western music being taught, so it's usually left out of the classroom practice, because no rule or agreement is telling them otherwise.
3. At the same time, these teacher's educations had a lack of diversity in their own education, so they usually get their diploma without a proper training on this matter, which results in them passing on these European centered knowledges and leaving out other types of music

Other experts like Westerlund (2002) argue that it's not that educators agree on the approach but don't know how to do it, but that the problem goes deeper and has to do with their own identity. As Nieto (1999) states:

"It is not unusual to hear people, especially those of European background, lament that they do not 'have culture' in the same way as African Americans, Asian Americans, Native Americans or other groups visibly different from the dominant group 'have' it" (p.60)

With all due caution, and being aware how American diversity differs from Europe's, it's important to reflect about this author's take, because it could explain in a way why we are lacking actual representation. Mainstream culture, Nieto argues, it's not being taught as a culture itself, but something that "just is" (p.47). Therefore, they think that what is being taught is neutral, because they don't even see their culture, white culture, as a 'culture' in itself. Since education it's not neutral, this has a profound impact on students, especially those who don't fall in the mainstream cultural system.

Also, along these lines, and following Melissa Cain's work (2015), it's still common to find European-centered education settings and "global thinking" (p.73), where they don't address diversity as it should be addressed. In a more than ever diverse and globalized society, we still find old ethnocentric patterns. As Schippers (2004) puts it:

"While western classical music practice has served as almost the single reference point for the practice and thought on organized music transmission and learning in many countries across the world, and certainly in the international dialogue on formal music education, contemporary societies are faced with cultural diversity in all aspects of life and art including music transmission and learning." (p. 199-200)

However, other authors are more optimistic, and argue this has been changing over the last decades (Cabedo-Mas & Díaz-Gómez, 2012). Especially during the 1960's, when many decolonization processes (among other political and social changes) took place (Campbell *et. al*, 2005). These changes shaped society into what they are nowadays. Thus, given the new cultural dynamics established during the last decades, integrating and valuing other types of knowledge (music among those) became a need that Western society could not ignore anymore. So much so, that authors like Cabedo-Mas and Díaz-Gómez (2012) argue that a music teacher should also be a "cultural manager" (p. 2217) in the classroom, in order to ensure a proper intercultural musical environment.

So, how do we, as part of the Western society, really get over these dynamics? There is no clear solution or strategy, given how rooted or culture is to our colonial past. Bradley (2006) argues that, to start with, we should move beyond the "cultural whiteness" (p.5) we are immersed in. As Campbell et al. (2005) put it: "In a culturally plural society, minority groups and their individual members are disadvantaged unless education includes their cultures too" (p.2). By doing this, we would leave some room for other types of identities, stories and music to develop, which, given what's being said about identity forming, could have a deep impact into how kids and teenagers see themselves and others, how they interact between them and how they see the world. This, states the author, can only be done through an anti-racism and critical multicultural education perspective, which will imply a critical and deep reflection and re-thinking of our system in general, and our educational system specifically.

It seems like we, as a western society, are aware that we need to value and represent other cultures and other ways of existing than the normative. However, the approach we might implement is still up to debate, since there are different views, which will be explored in the next chapters. The bottom line of this debate is that there won't be actual change if privileged, European western societies don't engage in a deep anti-racist, critical and self-reflective perspective. This is a deep and broad issue and this work's aim is not to solve this, however, on the note of being aware of someone's privilege and engaging in the anti-racist, critical and self-reflective perspective we were referring to, we should take into account Caliendo's (2018) take:

"Far from being a count-your-blessings exercise, the point of reflecting on and owning privilege is to become aware of how advantages and disadvantages are perpetuated on a daily basis. It reminds us that if we limit our critique to inequality to the intent of persons or groups who are racist, homophobic, and so on, we are overlooking most of the inequality and disadvantages that exists" (p.207)

Narrowing it down to Spain's rapidly changing context, it's important to ask: How are we managing diverse crowds in our school system? What approach are we using in order to manage our -more than ever- diverse student body? Is multiculturalism the way? Interculturalism? We explore the different ways to work in culturally diverse contexts, how music is integrated in these perspectives and how it can be a tool, if properly used, for a successful diversity management.

3.3.MULTICULTURAL APPROACHES TO CULTURAL DIVERSITY

It is key to define and understand one of the most important ways and approaches to understand and work in a diverse context: Multiculturalism. As Levrau & Loobuyck (2018) put it:

"Multiculturalism - irrespective of the many variances it contains - defends the idea that the societal institutions need to provide the same degree of respect, recognition and accommodation to the identities and practices of ethnocultural minority groups as they traditionally have to the identities and practices of the majority group". (p.4)

or taking Zapata-Barrero's definition: (2017)

"To summarize MCP's nuclear core, its main project is the inclusion of immigrants into the mainstream by respecting their differences and recognizing their distinctive cultural practices, religions and languages. Economic distribution and political participation is also one of the main building blocks "(p.3)

This perspective started gaining weight in the 1960's and 1970's, especially in countries like Canada and Australia, and Levrau and Loobuyck (2018) argue that it was part of the social and political movements and revolutions that characterized

that time, like the Civil Rights Movement. But it took some time for multiculturalism to develop and grow as an approach to manage diversity. In fact, at the beginning multiculturalism saw these 'other' cultures as 'less that', and tried to make them adjust and adapt to the mainstream culture, which was the first phase multiculturalism went through. After that, in the 1970's, it changed: multiculturalism started to value all kinds of culture and to appreciate the differences without judging and establishing hierarchies. (Quintana Cabanas, 1992)

As a compilation, the main multiculturalism principales are the following: (Cárdenas-Rodriguez & Terrón Caro, 2017)

- Your membership group is what's most important about the individual: through the multiculturalism lenses, being part of a certain group is what defines individuals and it will determine their behavior. By this, it is assumed that groups are homogenous and therefore, so are the people who compound them. You are defined by the groups you are part of, in this case you cultural-racial groups.
- A geographical location of those differences: if the ethical-cultural groups are defined, so is the space that holds them. This implies the existence of separate neighbourhoods.
- A law system that ensures the rights of every group
- Cultural relativism: one's culture should only be judged within that culture, and should not be compared to others
- Taking up public space: In order to recognize different cultures, they should have a space in public life.

However, multiculturalism in general and multicultural education presents problematic characteristics worth analyzing. These came up pretty early in history, approximately a decade or so after multiculturalism started being an important approach, in the 1980's. (Cárdenas-Rodriguez & Terrón Caro, 2017):

- Hatred and exclusive behavior: as we've seen, multiculturalism aims to categorize and put people in 'boxes' because of their membership to a group. This contains the danger of stigmatizing certain cultural or ethnic groups, and therefore building barriers between groups based on what makes them different. It doesn't aim to build bridges and start conversation, but rather it pushes for a simple 'pacific coexistence', which, as we are seeing, is not the case most of the time.
- Social class mobility is limited: because people are basically reduced to their social group, social mobility will depend on that.
- Reducing people to their ethical or cultural group is problematic in itself, because it leaves out the specifics, multiple realities that actually take place, and the various identities one can have, especially during a time where the world is so globalized and multiple, complex, identities can coexist within one individual. This doesn't mean that cultural or

ethnic groups don't exist, but rather that there are multiple ways to be part of that.

- Culture as a main determinant factor: instead of considering culture/ethnic membership as another aspect of a wider analysis, is considered as its main approach. This leads to ignoring other equally important variables: social, economic, gender, psychological, and so on. Choosing just one to analyze reality will lead to incomplete and wrong conclusions, and reduces identities to one aspect. It is crucial to take into account how other variables display, and take into account the transversality of many factors that affect someone's place in the world and trajectory. No one is just the culture they are part of, nor should we analyze them based on that. As Levrau and Loobuyck (2018) put it: "cultural relativism… attributes to culture an unchanging essence and treats culture as a determinant of human behavior" (p.1).

Already in the late 80's, some authors were concerned about the potential problems of adapting a multicultural approach in schools (Quintana-Cabanas, 1992). This author stated three stages that could take place if this vision was implemented: firstly, minority students would find it hard to adjust to the mainstream culture. Secondly, and because of this, these students would become a target for discrimination and exclusion due to their difficulties into adjusting to the mainstream-normative culture. Thirdly, and even though students could manage to fight the discrimination, they would witness how their culture is not actually valued at school and how hierarchic dynamic still take place in their schools.

Later on in this complex debate, another matter that seemed to worry academics and educators in this field was the lack of authenticy when including 'other cultures' into the curriculum. The mere inclusion of these new elements does not guarantee an actual understanding and honest work on this matter by any means. In fact, authors like Bradley (2006) warn about the dangers of just adding these new elements without a deep reflection on cultural diversity: most of the times ends up with teachers trying to fulfill "parents or the school board expectations" (p.12), and trying to fix a curriculum quickly, when in reality this requires a deeper reflection and change that adding two non-European western songs to the class syllabus. Goenechea & Gallego-Noche (2021) also reflect on this complex matter, arguing that "the inclusion of content, especially those related to other cultures, is not without risks, such as falling into an anecdotal multiculturalism, limited only to including decontextualized information pills, to give a feeling of paying attention to diversity" (p.57). Cabedo-Mas & Díaz-Gómez (2012) add to the debate by saying that "the passive incorporation of music in the classroom does not guarantee the inter-connection of different musical identities" (p. 2218). Campbell *et al.* (2005) describe situations like these, when schools add a so-called 'multicultural curriculum', yet its students from diverse backgrounds continue to perform poorly and show clear disadvantages compared to their 'normative' colleges. Thus, the curriculum was being changed yet the impact was little or nonexistent.

This opened a new debate on diversity management in schools: changing the curriculum was not enough, structural and actual change was needed if they actually wanted to have an impact on schools and its students

Other authors reported similar situations in higher education levels, like universities. Shifres & Castro (2019) argued that, under “politically correct” policies, there is an attempt to homogenize the student body and make those who don’t fall into the norm adapt and adjust to the mainstream. This, the authors argue, is an effort to “domesticate diversity” (p. 256). These practices result in a university curriculum with false attempts to make amends with diversity, yet the discourse is still Eurocentric and homogenizing. This situation opens up different possibilities for educators, who have the power of changing the curriculum (Shifres & Castro, 2019).

However, most of the time these professors are also part of the dominant culture, which gives them a certain dominant role, with the possibility of these old dynamics reproducing themselves over and over. It will take these educators a deep change and reflection into these matters, an anti-racism perspective as Bradley (2006) called it, to try and shift these situations we’ve been seeing for so long in education institutions.

As for the how multiculturalism translates into music education

Given all these characteristics just explained, it seems like multiculturalism falls short for a globalized and diverse society. While it is true that this perspective aims for acceptance and respect of ‘others’, it doesn’t push for an actual understanding and sharing of cultures. In today’s society, ‘respecting’ and ‘tolerating’ other cultures is simply not enough. We need to find ways to get over the already explained ‘us vs them dichotomy’ and start understanding our society, (and therefore student bodies) in a more organic way, where we are not pinpointing individuals in order to categorize them in the cultural boxes that we have been taught exist.

This was already contemplated in the 1990’s, when a new approach appeared to try to answer the questions and solve the problems multiculturalism couldn’t: Interculturalism.

3.4.INTERCULTURALISM AND MUSIC

Interculturalism offers new elements into diversity management: dialogue, contact, socialization between cultures. It aims to go beyond the passive ‘tolerance’, ‘respect’ and ‘coexistence’ multiculturalism proposed, but rather opening up to each other, taking a role on the matter and having an actual relationship between cultures, not only a space to coexist. As Cabedo-Mas and Díaz Gómez (2015) put it: “...genuine coexistence starts with full recognition amongst people, which unquestionably involves dialogue, interrelation and justice” (p.2). In fact, as the Cárdenas-Rodríguez *et al.* (2014) state this is a way of being and acting, more than a main ‘model’ or ‘approach’. In the words of Tubino (2004, p. 112): “Interculturalism

isn't a concept, but a way of acting. It is not a theoretical category, but an ethical proposal. More than an idea, is an attitude". Interculturalism also understands the complexity of culture identities, and the life lasting process it is to build your own identity (Cárdenas-Rodríguez *et al*., 2014)

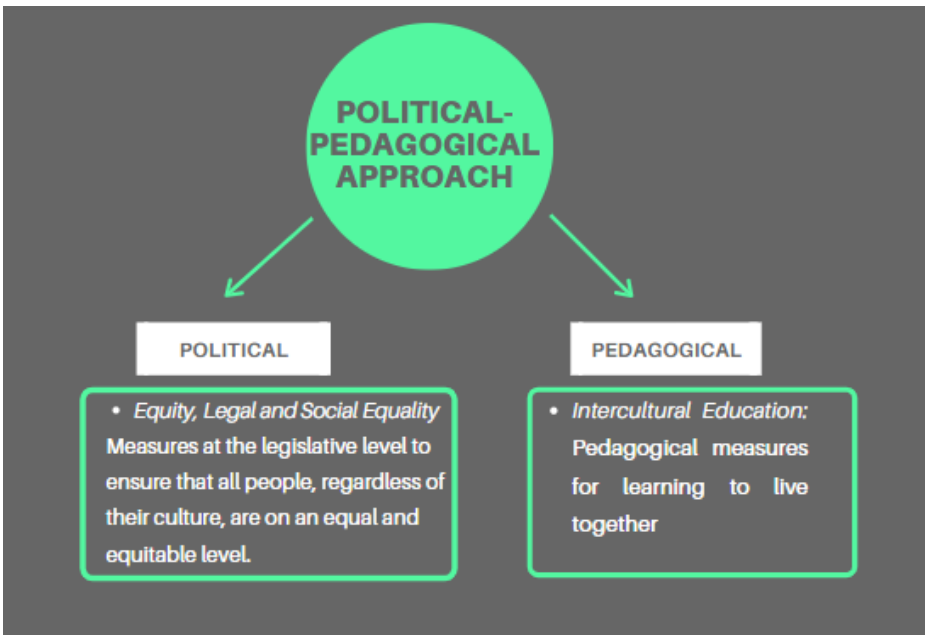
This approach also takes a stand into something that multiculturalism didn't mention: self-reflection and change. Cabedo-Mas and Díaz-Gómez (2015) argue that "self- reflection and a commitment to social justice" (p.2) is a previous step to an actual understanding and willingness towards diversity. And this, the authors argue, can be achieved through education. We'll see later on how Antropoloops aims to achieve this.

To sum up the main characteristics of interculturalism we can take a look at Cárdenas-Rodríguez & Terrón Caro (2017) work:

- Culture is something that evolves and changes, not a fixed trait of someone's personality
- There is not such a thing as cultre's hierarchy. They are all seen equally important
- Mixing cultures and creating new ones is possible, because they are not unmovable categories, but evolving and unique personal experiences that can change and blend with each other

However, and following the lines of Cárdenas-Rodríguez & Terrón Caro (2017), this approach acknowledges that education can only do so much if there are systemic, structural problems that need to be addressed in order to fully see each other as equals in terms of cultural relationships. This approach recognizes that it exists as an important barrier, because "the intercultural relationship almost always takes place in a context that is unequal, with dominant relationships and ethnic hierarchies" (p.62). This is why, along with the proposal of an intercultural education, they demand a political change which will enable all kinds of people to have equal rights, socially and legally. This double approach is called the political-pedagogical proposal.

Figure 2. Political-pedagogical approach to interculturalism.



Source: Own elaboration based on Cárdernas-Rodriguez & Terrón-Caro (2014)

This approach, this view that argues that interculturalism and intercultural education in particular requires a deep work within oneself and the social structures and powers that hold us, is contained in the conceptual critic narratives. Goenechea & Gallego Noche (2021) expand this idea in a recent article and explain how new conceptual critical narratives study how intercultural education goes should be more profound than celebrating diversity and different cultures: it should be rooted in the questioning of the structural forces that let inequalities thrive.

Márquez Lepe & García Cano (2014) point out three key points of interculturalism under the critical perspective:

a. Interculturalism and intercultural education presents a double approach, political - pedagogical (as Cárdenas Rodríguez and Terrón Caro, 2017, argued). These strategies aim to question inequalities and structures that affect and oppress people in a transversal way.
b. The main aim is to establish intercultural communication, to live interculturalism and experience it. It's not about certain theoretical contents, but a way to live life and communicate with each other.
c. There is a willingness to create spaces and offer "seats at the table" to those who haven't had the opportunity before, through participation and democratization, so these types of spaces aren't as homogenous as we've seen in the past.

A usual mistake that it's encountered when thinking about intercultural education is that it's made for cultural minority student groups. Goenechea & Gallego Noche (2021) illustrate this idea:

“In the European Continental space, the urgency of developing and intercultural education is perceived not from the identity needs of minorities but from the manifest inability of majority societies to face the new challenges of the heterogeneity of students and of the growing sociocultural complexity” (p.52)

To sum up, these critical interculturalist theories point out how celebrating diversity in a shallow and anecdotal way is simply not enough. We must take into account the deeper, structural and transversal problems facing society if we want to engage in a truly intercultural education.

With all this information, one could ask: Is Spain displaying an intercultural education? If so, how’s doing that? The same authors (Goenechea & Gallego Noche, 2021) offer an update on the status of interculturalism: Although there is a critical theoretical movement that values and pushes for truly intercultural communication, it doesn’t show up when put into practice. Sometimes, the authors argue, schools are not interested in engaging in interculturalism, especially those who don’t have many students coming from diverse cultural backgrounds. Other times, they do want to be intercultural but those intentions end in a series of anecdotal events and “celebration of different cultures” which are far from the original intent of interculturalism, especially of the critical intercultural theories.

As it would be explained in the following pages, the Antropoloops project is not the perfect embodiment of intercultural education. But it does display a few key points that have been just explained: it understands identities in an open and evolving way that lets its recipients navigate through them, it explores different cultures in an organic and natural way, yet far from shallow or anecdotal. And, above all, uses music remixing as a tool to do all this. In the next paragraphs we explore communal music as a tool for diversity.

3.5. THE APPROACH WHEN DEALING WITH DIVERSITY THROUGH MUSIC: COMMUNAL PERFORMATIVE MUSIC

Given what the interculturalism approach embodies, this is the perspective that is thought better when managing diverse contexts through music, and the one Antropoloops tries to impement. This vision represents an organic and natural way to coexist in a diverse context. But it should be noted that natural does not imply improvised. As it was stated earlier, the way we work in diverse contexts needs, in fact, a lot of reflection, so we can achieve what Bradley (2006) stated: a social justice and anti-racist perspective. This, because teachers and educators in general, are part of the mainstream culture, doesn’t come naturally, it requires a serious re-constructing and re-learning of one self and the culture and system we are part of. But once this is addressed, we should go past the stage where every kid or teenager you are working with is put in a cultural box (or, for that matter, any box). Cultural, national, ethnic, racial identities go past beyond that. There is no one way of being Guatemalan, there is no one way of being gypsy, there is no one way to be black, or

white: as stated earlier, each person develops and builds their own cultural (and other kinds) identity throughout their life, and in the process, you encounter others, different than you, which enables you to reflect, learn, blend, mix and change.

Once we know interculturalism is the most accurate diversity approach and that art is going to be the conductor and tool, it's interesting to clarify how music is going to be used in the Antropoloops project.

In the Antropoloops classroom, music is not something students receive passively, but rather something that they participate in, make and experience. Participatory musical performance and communal- shared art is how the Antropoloops team applies all the theoretical knowledge explained before.

Cabedo (2014) gives a clear definition of communal or participatory music:

"Communal musical activities go beyond getting participants involved in music creation: it provides them with opportunities to build personal and communal expressions of artistic, social, political and cultural curiosities. Communal musical activities go further than trying to achieve excellence or musical innovation: they can contribute to the economic development and they can improve communities' quality of life" (p.20)

This communal and shared music experience contributes to the creation of spaces where people, in this case students, can participate with their own unique perspective (Cabedo, 2014) as well as learn from each other and share a process that will conclude with music creation.

Aragay-Borràs (2014) narrows down the main characteristic's communal music has, which can help create a clearer picture of what this is. However, they advise different projects might have specific and different characteristics which makes them different in their own way.

- Participation: the community is taken into account and has an active role in the process. It's not only about the students or the participants themselves, but the community, the families and the neighbors have a role in the course of the project, through a series of events and activities.
- Variety: this perspective includes different cultures and musical styles.
- Every student is seen equally, with a specific attention for those who might have any difficulties
- It aims for social cohesion, with tolerance, cohabitation and respect as its core values
- Cultural democracy: the idea that anyone can be a music creator, no matter their circumstances
- It reaches for individual and communal transformation
- Excellence: it aims for students to have the best artistic capacity possible.

As it'll be seen later, Antropoloops embodies all these characteristics, in its own unique way, given the context and the circumstances that the project has.

Once it's known the main characteristics, it is important to ask: what are the benefits of this kind of music creation process? (Aragay-Borràs, 2014) underlines three:

- Having common goals, in this case artistic, makes people bond with each other and communicate while they are in the creative process
- Music can be a unique way to channel emotions and thoughts
- Through the music experience one can explore individual and common identities, discovering themselves and others within the same process

Cabedo-Mas & Díaz-Gómez (2015) add more benefits of this, arguing that recognizing students own and diverse music tastes and preferences "improves the classroom atmosphere, enhancing interaction and possibly leading to better learning outcomes" (Braxton *et al*., 2000, p.23). Furthermore, these authors believe sharing that musical experience can sometimes lead to a connection that enables people to understand each other better, therefore achieving another level that isn't purely musical or aesthetical. What these authors teach us and what it's hoped to be reflected in the future results of this research is that many times music delivers something that goes beyond the artistic and aesthetic goal, and can affect people in deep ways. This is true just when you listen to music, even if that is done more passively, but if you add music making, or as Small (1998) called it "musicking" the positive effects can reach even deeper.

Cabedo-Mas & Díaz-Gómez (2015) add more effects communal music can have:

"In certain circumstances, group music practice creates intersubjective communication links, which help to improve understanding between individuals and groups of people. Communities have made use of music to the extent that, on many occasions, it goes beyond enjoyment and aesthetic pleasure" (p.25).

In fact, some authors define communal music as an "artistic and social practice" (Aragay-Borràs, 2014, p. 3), when talking about practices that not only use art for the aesthetic and purely artistic goals, but they try to reach something else through it. The educator role is also discussed, the professional who is going to guide and conduct all these experiences explained before. About them it's said:

"A new kind of musicians that frequently are called musical liders, entertainers, or community musicians. They take roles that combine the requirements of their basic ability, as well as improvisation, composition and arrangements, computer work, multimedia tools, commercial preparation, and experience in educational, social, and even medical practices" (Aragay Borràs, 2014, p.17)

This quote calls on the diverse and multidimensional roles an educator in these shorts of settings needs to face. It also claims that social educators should

have a space in these contexts, among musicians, so both art and social intervention are equally well addressed and managed.

All in all, Talleres Antropoloop´s approach is something unique in this field and an example of good practice for numerous reasons:

Firstly, because they (aim to) create a space where cultural diversity is seen as a treasure, as something to protect, but at the same is something that can be explored. As it'll be explained later, they work with a very diverse student body. This enriches the sessions and brings many cultural perspectives, which are all valued highly by the educators.

Secondly, because kids and teenagers are free to express their identities while also encouraged to go further and explore beyond them, maybe through the connection with other classmates that might be different from them. It also breaks with the typical classroom setting and offers a free space, a kind of workshop where students take a very active role, instead of being passive recipients of knowledge coming from professors, as sometimes classes end up being.

And finally, because they not only study music in the classroom, but they expand their wings and turn to the neighbors and their families, in both informal settings and conversations but also through a series of events that have taken place, making it a whole experience where music is something to be shared and experienced as a community. Gilboa *et al.* (2009) express the deep effects these shared musical events that take place in the community can have, "especially if the listeners are of various cultural backgrounds" (p.11) which is the case of the Antropoloops events. The authors believe that being out there, performing and showing the music you created, is declaring and showing who you are. They also advise that this could raise some" cultural issues" (p.11) which should be managed properly.

It can be concluded that interculturalism and communal music are two of the main pillars of this project, which will be explained in detail in the next chapter.

3.6. "TALLERES ANTROPOLOOPS"

Figure 3. Antropoloops logo

Source: play.antropoloops.com

"A creative approach to ethnomusicology from the remix culture, to celebrate the common in the different", this is how the professional team describes

Antropoloops. Is not only an artistic proposal, but it also aims for social and educational transformation.

This project was born in 2012, and although they first described themselves as close to ethnomusicology, they've explored new paths in other fields like education, historical or gastronomical, working closely with different professionals who've made an imprint on this proposal. The core of Antropoloops is to collect traditional music from around the world and mix it, creating new musical pieces that blend different excerpts. They also add a visual side to it, through a software developed by them. In it, there is a world map that lights up by the areas of the music used, with more information about the loop that has been used. Through their journey, they've been able to publish four albums, and have been awarded with numerous prizes at both national and international level.

In 2017 the team of Antropoloops went a step further and entered the socio-educational field through the development of their "Talleres Antropoloops" (Antropoloops Workshops). They first started off with a pilot project in CEIP San José Obrero, a public school in La Macarena neighbourhood (Seville) from 2017 to 2020. The professional team believed participatory and communal music could be a tool and conductor to achieve inclusion in the classroom, especially cultural inclusion, given the circumstances of the school they worked at, which counts with a very diverse student body. The aim was to create a space for students to develop and explore their own cultural identity, through the remixing of different music, using collages, maps and different technologies. This is why their team was composed by musical professionals, but also educators and technology experts who could build the materials needed for the activities to be successful.

Figure 4. Talleres Antropoloops logo.

Source: play.antropoloops.com

Thus, participants are able to create musical pieces by the remixing of traditional music from around the globe, and at the same time they can create unique musical maps and collages, through the material developed by the Antropoloops team.

Figure 5 and 6. Participants of past Talleres Antroploops editions.

Source: play.antropoloops.com

What makes Antropoloops different? What makes this proposal pioneering? (<<Antropoloops>>, s.f.)

- The use of music remixing, using traditional excerpts from around the world, as a tool to celebrate and value cultural and musical diversity. This way, they are breaking through the us vs them dynamics and the colonized musical vision where they favour Western European music over other kinds.
- The use of data display, which enables the students to place and site music and helps them build a map where they can see where all the music is coming from. Not only this represents their openness globally, but also locally: to the families and the neighbors through formal and informal settings. This perspective helps the students appreciate culturally diverse contexts, both in a more global and regional-local sense
- The ultimate social purpose the project embodies: through interculturalism and their understanding of changing and unique cultural identities, they aim to create a space where participants feel free to both express and show their culture while at the same time they build and explore with their cultural identity.

With this unique approach just explained, the 'Talleres Antropoloops' didn't come to an end in 2020, but they were given the opportunity to develop the workshops further through funding and support from various entities.

One of these entities is La Caixa, who, through "Art for Change", fund, support and promote "equipment, institutions, cultural entities or artists who want to develop artistic projects that involve participation of communities in vulnerable situations, or people from a shared neighborhood, with the goal of boosting social transformation processes". <<La Caixa>>, 2020.

Thus, by selecting Talleres Antropoloops for 'Art for Change', La Caixa has enabled Talleres Antropoloops to continue the work they've been doing the last few years. This time, and although the workshops take place again in CEP San José

Obrero, the participants are not students there. For this project, the professional team wanted to work with kids from ages 12 to 15, both from migrant or Spanish families, who have low incomes and live in the Macarena district.

In order to choose the participants for the workshops, they partnered with Sevilla Acoge (<<Sevilla Acoge>>, s.f.), a foundation that works toward the goals of social integration and intercultural cohabitation. Because they work with culturally diverse and low-income families, they were able to provide the Antropoloops project with potential participants to form the group that would make Talleres Antropoloops. Thus, the participants come from diverse cultural backgrounds, which enriches the session due to the different perspectives and music traditions they bring to the classes.

They also partner with local artists like RawaClub (<<Aire Libre fm>>, 2021), who collaborate in sessions bringing their knowledge and perspectives to the class, which enriches the learning process of the students.

The Talleres group meets every Tuesday, from 4:30 to 6:00 pm. They will have a total of 18 sessions, from January 2020 to June 2021. The participants will also have public events, one in March and another one in June, at the end of the school year. These events will be open to the neighbours and the families, to see what the group has been creating, but also these events “will allow students to reinforce their hybrid identity and celebrate the coexistence relationships with their colleagues”. (<<La Caixa>>, 2020.).

However, Talleres Antropoloops won’t end once the school year is over. The team will create and publish the art pieces created by students, and also a facilitator guide, in open access, so anyone can read about how the workshops were built and developed. Publishing their materials shows the willingness the team has for socio-education divulgation, and their aim to make an impact and be of inspiration for other artists or educators who might want to build a project similar to Talleres Antroploops.

All in all, and as stated earlier, Antropoloops it’s considered here as an excellent innovative practice in managing diversity and cultural identities in children and teenagers, and doing so through art making.

With its purely artistic side, they get to explore electronic music and its different mixing techniques, they learn about tempos, rhythms, pulses, ... They also explore colleges and body expression, among other forms of art.

In the social side, it creates a perfect environment for kids to develop and build their own identity, with an intercultural approach. As said earlier, it’s believed we have unique and mixed cultural identities, and they create a space for kids to navigate their own identity and take agency of who they are, while also learning from their colleague’s own identity and cultural processes at the same time. Furthermore,

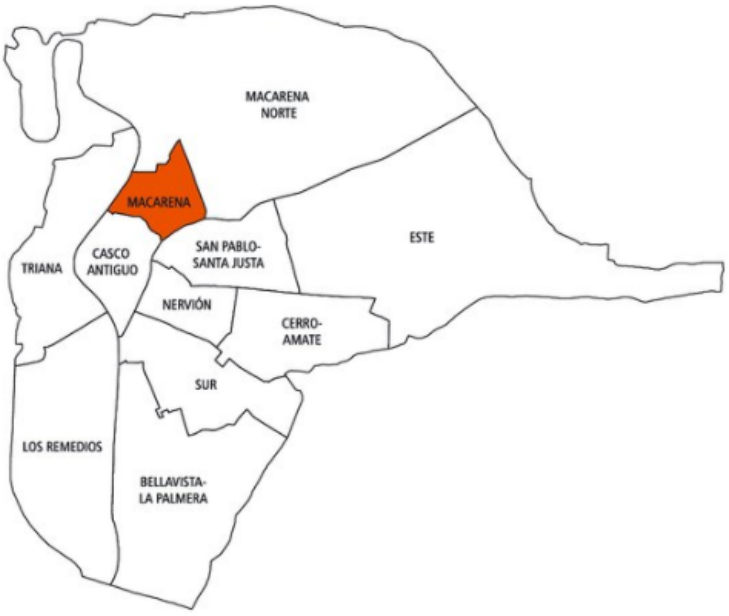
this process goes beyond the classroom, because it deeply takes into account the context they are immersed in: families, neighbors, neighborhood, ...

Although they've seemed to have success with past editions of the Antropoloops Workshops, there hasn't been a study on its effects on the participants or their families. Because this project embodies many good practices and gives a unique perspective on intercultural education through music, it is worth researching and analyzing. Knowing its effects and outcomes, this project could lead the way for intercultural music education, and could become a model to follow in Social Education future projects.

3.7. LA MACARENA NEIGHBOURHOOD

Before presenting the research conducted, it's considered necessary to provide the reader with some context about the neighborhood Talleres Antropoloops takes place in and about where the participants are from. Plus, given how open to the social context the workshops are, and how much it takes the neighborhood into account, having information about La Macarena's district is key to the understatement of this work.

Figure 7. Sevilla's districts.



Source: Servicio Municipal de Salud (2017)

Sevilla has eleven districts. La Macarena district is in the north area, between Casco Antiguo district and San Pablo- Santa Justa districts on the East side, Norte district on the North side and Triana on the West side.

The total population of La Macarena is 75.166, being 35.068 men and 40.098 women (Ayuntamiento de Sevilla, 2020). It is the most populated district in Sevilla: it

contains 10,7% of the total population of the city, and since it is also the smallest district, that makes it the most densely populated district of the city. (Servicio Municipal de Salud, 2017). However, the district has been suffering from population loss in the last few years.

Chart 3. Population density in Seville by districts

Distrito	Superficie (Km^2)	Población	Densidad ($Hab./Km^2$)
Casco Antiguo	4,23	59.081	13.967,14
Macarena	**3,17**	**74.980**	**23.653,00**
Nervión	3,20	51.117	15.974,06
Cerro - Amate	7,39	88.626	11.992,69
Sur	7,56	71.630	9.474,87
Triana	9,38	48.948	5.218,34
Norte	38,10	73.968	1.941,42
San Pablo - Santa Justa	5,63	60.842	10.806,75
Este - Alcosa - Torreblanca	30,61	103.306	3.374,91
Bellavista - La Palmera	16,11	41.274	2.562,01
Los Remedios	14,41	25.172	1.746,84
TOTAL SEVILLA	141,29	698.944	4.946,88

Source: Servicio Municipal de Salud (2017)

About the foreign population, La Macarena is the district with more foreigners in the city. Sevilla has 36.000 migrants, and 6.807 of those are placed in La Macarena. This represents the 18,9% of the total foreign population. (Servicio Municipal de Salud, 2017)

In 'El distrito Macarena: Migraciones recientes y transformaciones urbanas sociales' (2011) distinguish two migrant profiles found in Spain: those with a high socioeconomic level who decide to live in the country, many times when retiring in their birth countries (United Kingdom and Germany are common). Another group is made of migrants who decide to leave their countries and settle in Spain for economic reasons, in order to build a better future. Morocco, Romania and Ecuador are the top three countries where these types of migrants come from, although it varies based on the areas.

Narrowing it down to La Macarena and as seen in the next chart, South America has a significant amount of population living in the district (31%), followed by East Eaurope and Asia (both with a 13,5%)

Chart 4. Origin of the foreign population residing in the District of La Macarena

Procedencia de la Población Extranjera Residente en el Distrito				
Procedencia	Hombres	Mujeres	Ambos	% Extranjeros (Ambos)
América del Sur	1025	1082	2107	31,0%
Europa del Este	453	467	920	13,5%
Asia	424	493	917	13,5%
Marruecos	514	364	878	12,9%
Europa Occidental	387	359	746	11,0%
Resto de América	188	432	620	9,1%
Resto de África	380	196	576	8,5%
Otros	22	21	43	0,6%
Total	**3393**	**3414**	**6807**	**100%**

Source: Servicio Municipal de Salud (2017)

As for socioeconomic levels, the Instituto Nacional de Estadística studies those areas in Spain with lower average income. In their results, they declared fifteen areas with the lowest income in the country. Seven of those were located in Sevilla, and one of them was La Macarena district.

Having clarified these aspects of La Macarena, it is important to go a little further into the El Cerezo neighborhood, where the San José Obrero school is located, which is where the Anthropoloops Workshops take place. It is not the purpose of this work to carry out an in-depth analysis of the characteristics of the neighborhood, but to offer some information about the neighborhood and offer some context about where Antroplopps intervenes.

As stated at the beginning of this paper, El Cerezo is one of the neighborhoods that comprise La Macarena district, and it's considered as a disadvantaged area by Sevilla's City Council. It's one of the areas with a higher migration presence in Seville (23,2%) (Ayuntamiento de Sevilla, 2018).

Chart 5. Population structure of the El Cerezo area, according to nationality, sex and age.

		Grupos de edad				
ZONA EL CEREZO		TOTAL	De 0 a 5 años	De 6 a 16 años	De 17 a 64 años	65 y más años
Población TOTAL	Hombres	**2379**	153	247	1596	383
	Mujeres	**2827**	131	253	1787	656
	Total	**5206**	**284**	**500**	**3383**	**1039**
Población Extranjera	Hombres	**562**	40	43	469	10
	Mujeres	**648**	31	44	556	17
	Total	**1210**	**71**	**87**	**1025**	**27**

Source: Ayuntamiento de Sevilla (2018)

The main problems of the area presented by Sevilla's City Council in their "Plan Local de intervención en zonas desfavorecidas del Ayuntamiento de Sevilla" (2018) are:

- A low socioeconomic status: high unemployment rates, high school absenteeism rate.

- A high rate of minors at risk
- A low sociocultural level
- Problems of integration and coexistence between foreigners and the local population
- A high rate of domestic violence
- A low participation in cultural and social events

In conclusion, all the presented characteristics of La Macarena and especially of El Cerezo are relevant since the participants are neighbors of these areas.. Especially, because as stated earlier, you can't think of the workshops as something different and apart from the neighborhood, but rather as a whole, as something that is related and mixed, that affects each other.

4. METHODOLOGICAL PROPOSAL OF THE RESEARCH

4. 1. RESEARCH OBJECTIVES

The main purpose of this work is to analyze the impact of the Antropoloops program on its participants. The research question is the following: How is Talleres Antropoloops affecting its participants?

The work hypothesis is that Talleres Antropoloops (the collective music making by remixing popular world music) encourages positive identity construction and exploring and promotes social relationships among participants and between them and their families/neighborhood.

For the purpose of reaching the main goal mentioned before, it'll be broken down into specific goals to be attained by the research:

O.1 Describe the general impact the program has had on its participants, focusing on the possible identity process that might have occured

O.2 Analyze the group's relationship and how it has developed during the duration of Talleres Antropoloops

O.3 Analyze if the participants of Talleres Antropoloops recognize the program as a significant learning experience

O.4 Explore if Talleres Antropoloops has brought up conversations in households about their cultural background

O.5 Explore if Talleres Antropoloops has had an impact in the neighborhood

4.2. NATURE OF THE RESEARCH

In order to explain the research approach taken for this investigation, it is crucial to first describe my role in both the research and the Antropoloops project.

Before getting into detail about how my role at Talleres Antropoloops is, it's important to restate that this project has served a Service-Learning methodology. As explained before, Service-Learning hopes to meet community needs through the work of students from different educational levels. This way, academia and intervention get connected and serve each other to the best of their ability. When applied in the field of Higher Education, experts in the field of Service-Learning have reported changes in student's identity when coming from this approach, especially in context when they encounter cultural diversity:

"These processes are characteristic of university SL settings given their hybrid status between the university and the intervention setting" (McMillan, 2011), and they are particularly relevant in situations of cultural otherness, as the university student engages with members of a different cultural community. In fact, several authors (Carracelas-Juncal, 2013; Deeley, 2016) state that not all SL experiences are transformative, and that crossing contextual frontiers is not something that happens with students who occupy the same 'identity category' as the recipients of the service." (Laluenza & Macías-Gómez-Estern, 2020, p.2)

Thus, this research comes from a real collaboration between academia and the Antropoloops project, and one of its results is this final degree thesis. In fact, this collaboration transcends the thesis itself, since my data compilation and the analysis of results will be done in the following months, although that will be explained in depth in the "limitations" section.

I've taken part in Talleres Antropoloops with a changing and evolving role worth analyzing. I've attended a few sessions and events that took place within the workshops, therefore participating in one way or another in the program. My role in the program has been adapting and evolving given the different situations and context I encountered. There's been sessions where I've been a mere observant, not taking part of the dynamics that took place. Other times, I fully participated, even acting as another educator in the program. It depended on what the situation was asking for, what the Antropoloops team considered was better, and what I thought would suit the situation better. I believe this adapting and evolving role has enriched the research, since it has observations from different points of view: as a mere observer I could identify dynamics and see the session as a whole, while when participating I could establish a relationship with the participants and extract knowledge from our interactions and conversations.

It is also important to mention the participants knew my role there: they were told I was conducting research and wanted to write about the Antropoloops experience.

I was not a part of the project design, since I started being part of it in January. From there, my presence was weekly, on Tuesdays from 16:30 to 18:00. After that, there was usually a time to catch up and chat with the team and comment on how the session went and what were some of the challenges ahead. During all

this time, I was conducting participant observation as a way to collect data, although we will explore that deeper in the next chapters.

Thus, given my participant role at the experience, the best approach thought for this is Social Design Based Experiments (from now on, SDBE).

Inspired by the work of Kris D. Gutiérrez (2018), I believe this approach embodies the theoretical and philosophical approach when conceptualizing Antropoloops, as well as my evolving and active role.

It embodies the philosophical approach because it aims to tackle social inequity and promote culturally diverse environments by creating new types of learning.

At the same time, it's also the approach that best represents my role because it's based on how the experience is developing in the moment, although having a strong theoretical and empirical background at the same time: it's grounded in the present experience, and adapted and changed responding to the project's times and needs.

In the words of Gutiérrez (2018)

"As educational experiments, like other design experiments, social design experiments are grounded in empirically derived hypotheses about learning and human development but are iterated, implemented, and continuously reflected upon, refined, and repaired over the course of the work; in other words, these are theoretical and experientially informed models of the future that are codesigned, studied, and corevised in the present" (p.90).

Furthermore, this work is especially suited when working with marginalized communities, because it aims to take into account its context and specificity, doing justice to their struggles and the inequalities they face.

All in all, the specific relationship between researcher and practice is "mutually transformative" (Guitiérrez, 2018, p.138), which is what best describes my experience both as a researcher and a participant in Talleres Antroploops. Both have nurtured and transformed each other.

To give context on this approach, we take Fishman *et al.*, (2013) work. These authors write about a method that combines research and practice in educational interventions, and their pedagogical approach is in line with the Social Design Based Experiments (SDBE) , only they name it Design Based Experiment Research. In this work, these two approaches are taken as one way to understand social intervention and research.

A few points about these approaches that reflect my position and role in Talleres Antropoloops are (based on Fishman *et al.,* 2013)

- “A focus on persistent problems of practice from multiple stakeholders’ perspectives” (p.136): Not only are we trying to analyze the impact on participants, but the scoap is also on their families, and even the community and the neighborhood. Taking into account multiple perspectives enriches the research as it includes diverse points of view. While it may be more difficult to extract information directly from families and the neighborhood’s stakeholders, we aim to collect data about these through the participants' narratives and perspectives.
- “A commitment to iterative, collaborative design” (p.136): Both the design and implementation of the research was designed alongside the Antropoloops team, and my supervisor Beatriz Macías Gómez Estern (Macías-Gómez-Estern, *et al.,* in press) which nurtured the investigation and made it collective. Numerous meetings were held, where we discussed approaches, perspectives and ways to design the investigation we wanted to conduct.
- “A concern with developing capacity for sustaining change in systems” (p.137): This research aims to describe and analyze the effects of this program, hoping that it would portray a good practice in the field. This way, other similar programs could follow to create meaningful change.

All in all, Social Designed Based Experiment represents the way we look at research and the intended approach for this investigation particularly.

In the following chart we present the temporalization of the research. Because, as it has been stated, the investigation will go further after this thesis is completed, it also includes those dates:

Chart 6. Temporalization of the research

Fases del proyecto de investigación	10/20	11/20	12/20	01/21	02/21	03/21	04/21	05/21	06/21	07/21
Elección temática										
Revisión bibliográfica										
Elaboración marco teórico										
Definición objetivos e hipótesis										
Elección metodología										
Elección de técnicas										
Diseño de instrumentos										
Validación de los instrumentos										
Recogida de datos										
Análisis e interpretación de la información recabada										
Conclusiones finales										
Entrega										

Source: Own elaboration

4.3. RESEARCH METHODOLOGY

This work offers a qualitative approach, and is displayed by the techniques and instruments used, which will be explained in the following chapters. This choice is justified by the need to comprehend and analyze the testimonies of the participants, so we could offer their subjective and diverse narratives as data to draw conclusions upon. Identity processes and longitudinal group dynamic changes are difficult to apprehend through quantitative methodologies (González-Ceballos et al, 2021; Lalueza & Macías-Gómez-Estern, 2020),

The data is being and will be collected in different moments, depending on the technique that was being used, however all the information will be collected from the month of January to the month of June. As explained earlier, my presence as a participatory observer (therefore applying the ethnographic technique) made close contact with the participants and the Antropoloops general dynamic possible, which enabled me to have firsthand information and impressions that we think will be valuable to the investigation.

As stated earlier in this document, my presence there as a participant observant responds to the Service-Learning (SL) approach, which pushes for academia and university to be connected and rooted in the needs of the community. This way, the dichotomy and barrier between academic knowledge and social and educational intervention can be overcome. As Macías-Gómez-Estern *et al.*, (2019) put it: “If communities benefit from an SL approach so do university students, as having the opportunity to apply knowledge to real problems afford them an ingrained and embodied approach to academic concepts” (p.2). In the investigation conducted by these same authors, they confirmed that this approach had an impact on students who took part in an SL approach versus students who didn’t.

My presence and participation in this project is not just a way to collect data, but as we have been saying, it stems from the idea of service learning as a way to connect academia with intervention, trying to build bridges between the two.

Figure 8. A session of Talleres Antropoloops.

Source: playantropoloop.com

As it will be explained later on, the research sample are the participants of Talleres Antropoloops. We will provide some basic demographic information of the participants, although their anonymity will be preserved. However, it is important to mention that attendance to the workshops hasn’t been constant, so the participants

used to vary from one day to another. This is why we have selected key informants, those participants who have been constant at the workshops and who we think can speak better of the impact Talleres Antropoloops has had on them.

4.3.1. RESEARCH TECHNIQUES ACCORDING TO THE RESEARCH METHODOLOGY

Participant observation.

As explained earlier, my role in the project defines the ethnographic methodology that is used for this investigation. To conduct this ethnographic methodology, I've used the participant observant technique. As stated before, I was able to conduct it because of my weekly presence (Tuesdays, 16:30 to 18:00 with the participants, plus some time after with the professional team). This enabled me to observe the development and growth of the project and its participants. As Martínez (2007) puts it "observation is a basic instrument to produce quality descriptions".

In this work, and following Clifford (1973), it's believed ethnographic research, and especially participant observation, is a valuable way to understand and describe a phenomenon. As the author puts it:

"If you want to understand what a science is, you should look in the first instance not at its theories or its findings, and certainly not at what its apologists say about it; you should look at what the practitioners of it do" (p.5).

This is what was sought and continues to be sought when participant observation is conducted: to look at what the practitioners do and don't do, at what they say and don't say, how they act, evolve and change through the course of the months. To be present and witness their process as a group and as individuals. We believe there are some aspects of behavior that only can be appreciated and collected by being there. Let's look at this quote by Clifford (1973), which sums up what we are trying to say about ethnographic research:

"The thing to ask about a burlesqued wink or a mock sheep raid is not what their ontological status is. It is the same as that of rocks on the one hand and dreams on the other-they are things of this world. The thing to ask is what their import is: what it is, ridicule or challenge, irony or anger, snobbery or pride, that, in their occurrence and through their agency, is getting said. "(p.10)

To collect information and data, I used a field diary, which will be detailed later on. I believe important information was collected by this technique, especially given the educational context I was immersed in. As Collins *et al.* (2004) argues, "ethnographic research produces rich descriptions that make it possible to understand what is happening and why" (p.21).

Interviews by students.

Another technique used to collect data were interviews. Interviews, as Blasco & Otero (2008) describe them “aim, through the collection of a set of private knowledge, the construction of the social sense of an individual behavior” .

In this case, the type of interview in regard of design and structure that was conducted was a semi-structured interview. This type of interview offers more freedom and a variety of responses than the fully structured interviews. Therefore, there are previously established questions, there is a script that the interviewer follows. However, the interviewer has the freedom to “delve into any idea that may be relevant, asking new questions. As a mixed model of the structured, open, or in depth interviews, it presents an alternation of directive and not directive phases" (Blasco & Otero, 2008)

In this case, the use of the semi-structured interview as a technique to collect data was part of the project’s course itself. The participants had to practice the interview technique, in order to use it in one of the outside events that are part of the program. For this aim, they practice it among them, being the person interviewed and the interviewer as well. Because I was also making use of ethnographic research and was part of the program as a participant observer, I could be part of this activity and profit from it as a collection of data.

The activity consisted of forming groups of three, each one with a tape recorder. As explained, these participants had to interview each other, and the activity was presented to them as a way to practice for an event where they had to interview adults. The interviews were short, but reflected where they stood in terms of music: what music did they listen to, what music did they listen to at home, what memories did this music bring to them, etc.

The interview technique will be used two times: first, in March as a ‘pretest’ or an “exploratory or initial interview” (Meneses & Rodríguez-Gómez, 2011, p.37) that gives information about an initial phase of the project. It will also be used one second time, as in a “final interview” (p.37) in the month of May, as a ‘post test’. By doing this, we will be able to collect data in two moments, as a reflection of the attitudes and thoughts of the participants at the initial part and at the ending moment of the project. Thus, the hope of this choice of temporalization is to reflect the possible changes in participants.

Another important factor of the techniques was the fact that the participants themselves were the ones to conduct them. This made the data collection more natural and organic, as it also served for other purposes of the Antropoloops project, which was training the participants so they learnt interview techniques which would be used in one of the outside events that took place during the project.

Although the use of a planned activity in the Talleres Antropoloops program as a technique is a natural way to collect data, it also presents its limitations, which are worth mentioning. Although we will delve in this matter in a deeper way later on, it is fair to state that the fact that the participants themselves were the ones to conduct

the interviews, could affect the potential information that could be collected, leaving interesting topics out of the conversation.

As it has been explained, during the first round of interviews, or 'pretest', I was part of one of the groups, which meant I also acted as an interviewer and I was interviewed as well. All these were uploaded to the Antropoloops site, where they post relevant content that is created during the workshops.

Questionnaire.

"The humble questionnaire is the most common research tool in psychology and the social sciences in general. The main advantages are their (apparent) simplicity, their versatility and their low cost." (Breakwell *et al.,* p.223). These, among other advantages, made the questionnaire a fitable technique for our research purposes. However, we adapted a type of questionnaire proposed by authors like Esteban- Guitart *et al.* (2017), in order to create a simple and valid way to collect the data that was needed from the participants. As it will be explained, the participants will fill the questionnaire from five to seven times, once a week. Given the type of questionnaire that it's chosen for this research, it won't be passed during the Talleres Antropoloops sessions, but in their schools of origin, at the end of the week.

This technique will enable us to gather data and information from the participants from their experience in Talleres Antropoloops.

4.3.2.RESEARCH INSTRUMENTS OF THE APPLIED TECHNIQUES

Field Diary.

The field diary is a fundamental tool in ethnography. It has been an instrument that has made it possible to gather descriptions, impressions, events and thoughts during my weekly presence at the Anthropoloops. It is intended to reflect the qualitative aspect of this program, and how I as a participant and a researcher experienced it, because as Hastrup argues (1992) "fieldwork is situated between autobiography and anthropology" (p.117).

Thus, it's an instrument that represents and reflects my ethnographic and subjective own experience in Talleres Antroploops. As Newbury (2001) puts it:

"Research, particularly qualitative research in social and cultural settings, is experienced subjectively. The quality of the data gathered is intimately related to the quality of relationships the researcher is able to establish with informants in the field," (p.3)

The way I as a researcher usually collected the data was through my phone, at specific times during the session progress, but it was usually at the end of the session when I could gather my thoughts and impressions and collect them. This way I could interact with the participants during the session itself.

Script of the interviews.

As stated earlier, the script of these interviews was part of the Talleres Antroploops program, so it served a purpose for both the investigation and the pedagogical goals of the Antropoloops team.

The script was handed by the Antropoloops professional team and explained to the participants, however, they insisted on the need of identifying potential narratives and exploring them by asking more questions about it.

The basic questions the Antroploops team provided and suggested were the following:

- What 's your name?
- Can you tell us a little bit about yourself? What do you study? What are your hobbies? What do you want to be when you grow up?
- What music do you remember from your childhood? What music do you listen to at home?
- Who are your favorite artists/bands/musicians?
- What do they transmit to you? Why are these artists important to you?
- What emotions does listening to this music bring you? What do you feel?
- What song are you listening to lately?
- With whom do you listen to music?

Journal of significant learning experiences

The instrument displayed for the questionnaires is inspired by the work of Esteban- Guitart *et al.,* (2017) and González-Ceballos *et al.* (2021). These authors were aware of how educational settings have overcome barriers, since kids and teenagers nowadays learn in various and diverse contexts, being the formal educational setting just one of them. This is why they created a technique to collect data on this matter, which has inspired us for this work as well.

These authors created a questionnaire, which was approved by the University of Girona. The aim of it is to identify what are significant learning experiences for the participants. To do this, they asked the same 5 questions to the participants, at the end of the day during one week. The questions used in the González-Ceballos *et al*. (2021) research were: 1. What is the most important thing you learned today? 2. Where did you learn it? 3. Who with? 4. How did you learn it?. The goal was to identify what the respondents qualified as their most relevant learning of the day.

We took the work of these authors and designed a ‘Journal of significant learning experiences’ for the Talleres Antropoloops group, in order to see if they would qualify something learned in Talleres Antropollops as a significant learning of the day.

Because it is a weekly meeting, the questionnaire will be passed one day a week during six weeks, instead of everyday. Because asking the participants at the end of the workshops could highly affect the results (asking them right after the

session “what’s the most important thing you learned today? might lead to them pointing out Antroploops because it’s the most recent experience), the questionnaires will be handed at their school of origin, one day a week.

For the results to be of significance, there must be a control and experimental group, in order to compare. In this case, the control group will be those students who did not attend ‘Talleres Antropoloops’, and the experimental group those students who did attend ‘Talleres Antropoloops’.

We believe this is a non-time consuming, organic and simple way to collect valuable data that can help us answer or work hypotheses. The questions we will present to the Talleres Antropoloops participants are the following:

a. What is the most important thing you learned this week?
b. Where did you learn it?
c. Who were you with?
d. How did you learn it?
e. Did you share what you learned with someone?

At the beginning of the questionnaire there are as well the following demographic questions, which will help us collect data about the research sample:

a. Do you take part in Talleres Antropoloops? (This way we can differentiate the control and experimental group)
b. Age
c. Grade
d. Gender
e. Do you or someone in your family come from outside of Seville? If yes, who? If yes, from where?

As stated earlier, the main focus is to analyze what impact the Antropoloops project has on its participants, but we also seek to collect data about how it affected their families, especially in cultural and identity processes. We believe the ‘Who were you with?’ and ‘How did you learn it’ questions could facilitate information about the effects of the Talleres Antropoloops on their familiar context.

The questionnaires or ‘Journal of significant learning experiences’ will be collected on the days given and saved for data analysis.

As a compilation, we provide the following chart with the objective, techniques and instrument to be displayed, and their temporalization:

Chart 7. Objective, techniques, instrument and temporalization.

OBJECTIVE	TECHNIQUE	INSTRUMENT	TEMPORALIZATION
O.1, O.2, O.4, O.5	Participant observation	Field Diary	02/02 - until end
O.1, O.4	Interviews by participants	Script of the interviews	2/03 - 08/06
O.1, O.3, O.4, O.5	Questionnaire	Journal of significant learning experiences	5 to seven weeks starting May 7th

Source: Own elaboration.

4.3.3.RESEARCH SAMPLE.

The research sample were the participants of Talleres Antropoloops. The selection of this group was made by the Antropoloops team in collaboration with Sevilla Acoge, which, as explained earlier, it's a local association that works with low income families in Seville.

However, it is fundamental to acknowledge the attendance issue of the project. Not everyone who was originally signed off as a participant attended regularly, so the number of attendees varied almost every Tuesday.

There were, however, a few participants (6-7) who did attend every Tuesday and who were highly involved in the project process. We consider them key informants of the investigation, since they could portray the desired progress.

All the participants are in 1º or 2º ESO of high school, so their ages vary from 12 to 15. It's a culturally diverse group, and the group is nearly 50% Spanish, 50% migrants, being the majority from Latin American countries.

The gender of the participants is also very evenly distributed, nearly 50% boys and 50% girls. However, over the course of the workshops there have been some drop-outs, especially of girls who have stopped attending.

Lastly, it's important to mention again that all the participants attend Antropoloops through the Sevilla Acoge program, so they come from low income families through the neighbourhood of La Macarena.

As for the research sample of the questionnaire, the control group will be students who attend the same school as the Antropoloops participants. As explained before, the questionnaire will be handed to them as well as to the Talleres Antropoloops participants so the differences of the results can be analyzed. For the results to be valid, the sample has to be similar: the control group is between the

ages 12-15 as well, in the same school grades and there is evenly distributed gender and cultural wise.

4.3.4. DATA ANALYSIS.

In order to analyze the empirical data obtained through the techniques presented, we propose an inductive analysis based on grounded theory. We can follow Thomas (2006) to explain our intention for the data analysis:

“The primary mode of analysis is the development of categories from the raw data into a model of framework that captures key themes and processes judged to be important by the researcher” (p.241)

The process of inductive coding will consist in the reading and studying of the collected information. This way, we hope to find “text segments that contain meaning units” (p.4). As for the criteria to dictate if the text segments contain these meaning units or not, we are going to propose categories or labels.

As this same author warns, and this is something which will be explained in the limitations sections, the researcher will have an imprint in the way he or she analyzes the results, and it’s possible that different professionals analyze results differently and therefore draw different conclusions.

For the categories in which we will organize the information, we are going to look at the work of Lalueza and Macías-Gómez-Estern (2020), who studied identity changes in Service-Learning students. We look at this investigation because we are also seeking to identify identity changes in the Antropoloops students, although there will be some changes to adapt it to the casuistry of this research.

Thus, based on these categories Lalueza and Macías-Gómez- Estern (2020) our main categories will be:

1. Conceptual learning: What are the main learnings that participants are taking away from the workshops?
2. Interpersonal changes: Has the communication, the conflict management and group cohesion changed over the course of the workshops?
3. Process of identity shift: Both self-knowledge and knowledge of the other will be analyzed in this category. Self-cultural and personal knowledge as well as knowledge of the cultural and interpersonal other. To sum up, can we identify information that speaks to their identity shift due to Talleres Antropoloops?

This category could be enlarged, shortened or modified when the information is being analyzed. Perhaps there are findings that we didn’t expect but big enough to create a category in this system.

To organize and analyze the information we would use the Atlas-ti program, a research software for qualitative data analysis.

As it will be explained in the limitations section, we are not able to provide results yet, due to the temporalization of this thesis and of Talleres Antropoloops. However, and because this collaboration transcends this final degree paper, the research will be conducted.

4.5.LIMITATIONS

“Design experiments have some fundamental limitations. Because they are carried out in the messy situations of actual learning environments, such as classrooms or afterschool settings, there are many variables that affect the success of the design, and many of these variables cannot be controlled.” (Collins *et al.,* 2004).

As this quote indicates, research conducted in learning environments has a number of variables, not all of which can be strictly controlled or foreseen in the research. It is important to be aware of the limitations to which this work has been exposed.

Having been part of a living project has brought numerous benefits to the research and to my education during the completion of my final degree project. However, being attached to a real project and its casuistry has also brought some important limitations worth exploring.

The first limitation I can identify is the timing. The scheduling between the project and this final degree paper have not always been coordinated. In fact, this is the main reason why it has not been possible to include the results of the research, since several of the proposed techniques and instruments are going to be implemented during the month of June. This is because the best time to collect this information is towards the end of the project, so that its effects can be properly measured. In addition, there will be a big closing event consisting of a series of concerts distributed throughout the neighborhood where the participants will be able to play their own music, which they have been creating throughout the project. This event will be the culmination and closure of the whole project, and due to the deadlines established for this thesis, the possible effects of this event cannot be included in it.

For this reason, it has not been possible to include the results because the timing of the project differed from the deadlines of the thesis. My commitment to Antropoloops, as I have said before, transcends this work and will extend over time. This is why, being that the research is going to be carried out, not being able to include the results and their analysis constitutes one of the major limitations.

Another important aspect I would like to mention is the qualitative methodology of this research. I do not believe that this is a limitation in itself, but it does condition the analysis of the information obtained. Research with a qualitative methodological approach will inevitably contain the researcher's own interpretations,

especially if an ethnography is carried out. This research is not an exception, and it must be recognized the bias and the researcher's own interpretation. But it is precisely this subjective interpretation and presence that has also made it possible to gather information that would be difficult for quantitative techniques to reflect.

In this line, given the qualitative nature and the specificity of the research, it will be necessary to be cautious when generalizing the results, since the ones coming from this research are about a project and a very specific population. Therefore, this may be a limitation, since the results are less generalizable than if it had been carried out using a quantitative methodology.

Another limitation has to do with the specific objectives proposed at the beginning of the study. One of the goals set at the beginning of this research was to find out how Talleres Antropoloops affected not only the participants, but also the families and the neighborhood. At first we considered proposing interviews with the participants' families and even with the neighbors who had had contact with the project through its events, because as we have been saying, the main hypothesis was that Antropoloops promoted a positive development of identity (especially cultural) in the participants, and we knew that this could happen and be transferred to their families and their environment, to their neighborhood. However, the casuistry of the project made it very difficult to contact these families and the neighborhood to establish interviews. To make up for this limitation, the "Journal of significant experiences" was introduced, which has already been explained earlier in this document. In this instrument, the question "Did you share what you learned with someone?" was included. This question can be a window for participants to comment on whether they have shared with their environment or not what they have learned (which, in this case, can be related to Antropoloops or not). Therefore, not being able to include how Anthropoloops workshops have affected households and the neighborhood is a limitation that we have tried to solve or reduce its effect through the questionnaire.

Another limitation of this project has been the presence of the participants. Throughout the project, there have been some withdrawals from the group, mostly due to family problems or conciliation with their studies, especially in the last few months. The Antropoloops team has coordinated with Sevilla Acoge (an entity that, as specified above, has close contact with the families of the participants) to try to get them to rejoin the group or to participate in a less demanding way, but without fully disengaging them from the project. Some of these departures have been of key participants who were very involved with the project. Thus, not being able to collect data on their progress is a loss of valuable information.

. In conclusion, this work, like any type of research, is not without limitations. Where possible, we have tried to address them as best we can or to reduce their effect on the research. In other cases, and given the nature and casuistry of the project, it has not been possible to avoid those limitations.

5. CONCLUSIONS OF THE THESIS

First of all, one of the main conclusions drawn from the literature review is that there is a need to create projects that apply the intercultural model in practice. The presence of migrants is increasing and Spain is already a culturally diverse country and welcomes an important number of migrants every year (as indicated by the data provided throughout this document). Thus, the issues of diversity management from an intersectional perspective cannot be delayed. It is important, on the other hand, to mention again that intercultural education should not be understood as a necessity of the contexts with a higher percentage of migrant presence, but of the lack of skills and abilities that most of society has when facing multicultural contexts. As we have seen above, Spain has scientific literature regarding this issue in a theoretical way, but research points out that its application in reality fails. (Goenechea & Gallego Noche, 2021).

However, interculturalism, as pointed out by Cárdenas-Rodríguez et al. (2014), is more than a model: it's almost an attitude, a way of looking and acting. In this line, Márquez Lepe & García Cano (2014) agree, since they understand that interculturality cannot remain in the theoretical sphere, but needs to be experienced and lived. This is why it can be complex to describe and point out specific aspects of practice that reflect this way of looking, this attitude. Through this qualitative research proposal and with the use of ethnography, we intend to capture this intercultural way of being and acting.

At the beginning of this work, Cabedo-Mas and Díaz-Gómez (2015) were quoted when they argued that "music is an excellent vehicle for developing these interpersonal skills and the dialogue on diversity" (p.2). Due to the limitations of the work itself, which have already been explained, we cannot yet count on results that speak to this issue. However, my work as an ethnographer during these months has allowed me to observe the dynamics and progression of the group over time, and the prediction is that throughout the development of the project, the participants have been developing their social skills and have been living together interculturally in a culturally diverse group.

Having worked on these skills has been possible due to:

- Have as a vehicular tool the remixing of music from different parts of the world. There was an important musical representation and the classroom culture was inclusive. In this way, students were exposed to diverse musical influences, from different trends, regions and eras, in an attempt to overcome the "us vs.them" dynamic explained before.
- To have created a work space where the participants were not limited or reduced in their identity. Previously it was commented that many times, when trying to apply an intercultural approach, it ended up in a pinpoint of cultures and identities that was far from the student's reality, Cultures and cultural identities, as it was argued in other sections, are mixed, plural, unique, and

often complicated, especially in teenage years. For the time being, and being cautious because the definitive results are not yet available, it could be said that Talleres Antropoloops has managed to create this safe space for the teenage participants, in which they have been able to explore and play with music, and at the same time navigate their identity under construction.

It is important to retake the political-pedagogical proposal of Cárdenas-Rodríguez & Terrón Caro (2017), when they proposed that, although an intercultural vision is necessary and beneficial, it will not have a real impact if it is not accompanied by structural changes in our society, where there are still inequalities and oppression based on ethnicity and culture. Anthropoloops is part of the pedagogical trend of this proposal, but we must continue to insist on the political proposal, and although it is not the goal of this work, it is worthwhile to include it.

In conclusion, and counting on the forecast of future data from this research, Antropoloops could be consecrated as an innovative project in diversity management and a practical way of working on interculturality through the collective remixing of music. It is not the only or the best solution, but it can provide us with examples of good practices that can inspire future projects in this field. Especially, because the professional team of Antropoloops carries out an important dissemination activity, and the publication of the materials and a facilitating guide is foreseen. This project comes at a key moment regarding diversity in our country, and studying its effects on the participants can be a first step to identify successful practices in this field.

Another important conclusion of this thesis that I do not want to overlook is the benefits that the Service-Learning methodology has brought me as a student and as researcher. The perspective that this methodology has provided me with has allowed me to get to know this project first hand, and not remain in a purely theoretical approach. One of the main conclusions I draw at an academic level, and this is something I have insisted on throughout the work, is that the university and the intervention do not have to be two separate entities, and I believe that this final degree project, in some way, proves it.

Lastly, I would like to address my position relating to cultural diversity. I am a white woman, and therefore all of this applies to me. I've been talking about the "us vs. them dycothimies" and the anti-racist and deep work the Spanish education system has ahead in order to implement real change, while being part myself of the favored majority and therefore of a system that holds and perpetuates these inequalities. I want to acknowledge the space that this work, in itself, takes up coming from me as a part of this majority. Inevitably, as a white Spanish woman I'm part of the system I've been arguing needs radical change. I believe becoming aware of my own privilege is a fundamental step when proposing or carrying out investigations like this one.

5.1. INNOVATIVE NATURE OF THE THESIS - WITH FUTURE LINES OF RESEARCH

The innovative nature of the thesis resides in the fact that it has followed a service learning methodology. As it has been explained before, this has allowed me to propose a research in close connection to reality. Therefore, my role in this thesis was not just to write it, but I had a participant and live role in the development of the project I'm proposing to analyze. This double tendency in the course of a final degree thesis is an innovative way to approach it, and it allows the student to write about something he or she is part of, instead of being limited to a theoretical knowledge of the matter.

Another innovative element that it's included in this thesis is the instrument of "Journal of Significant Experiences" developed by Ceballos *et al.* (2021) This is a validated and innovative instrument to measure students' learning experiences. It's a new type of questionnaire that is fittable for this investigation, that takes into account the rhythms and development of the project that is being evaluated.

As for the theory presented in this work, I believe it comes from a innovative perspective, taking into account new management diversity models and new theoretical approaches. Cultural diversity is something which is evolving and developing faster every day, and it was important for this work to be updated to the latest models and articles.

Talking now about the future socio-educational actions and/or strategies that could be carried out after the implementation of the investigation, I believe this is just an introductory research proposal which, of course, could be extended and improved in the future.

A future strategy after conducting this research could be to analyze other socio educational programs that use music as their main vehicle and work from the intercultural approach. This way, we could compare the different programs, and extract key strengths in them, with the aim to provide fundamental elements to projects of this kind. As it was explained before, Spain seems to have a theoretical narrative around interculturalism but, in practice, educators report having trouble applying it to the classroom or to other education fields. Researching what are the keys to the practical implementation of interculturalism in the educational field would be a useful investigation for educators in Spain, providing realistic and practical tips to be applied in these contexts.

Another future line of investigation could be to follow the participants' trajectory and conduct research about the imprint Antropoloops had on them, analyzing if they incorporated learnings from Tallers Antropoloops. If that experience contributed to the way they look at or experience diversity, or if, on the contrary, they don't identify the Antropoloops experience as a significant one, having passed a certain time.

In reference to the Social Education field, I believe the discipline should have a presence in programs like Antropoloops. Having trained social education professionals work in projects which aim to apply an intercultural approach could be beneficial, especially having seen the difficulties that many teachers and education professionals face when implementing interculturalism in the classroom. As we've seen, it's not an easy task for anybody since we haven't been educated through an interculturalist approach. This is why having trained professionals in these contexts could be key to make sure programs don't end up falling into multiculturalism, like we've seen in the past. The Spanish education system has a debt to the actual implementation of interculturalist approaches in the classrooms and in other education spaces, and having Social Educators in those areas could be a way to start.

5.2. THE PROFILE OF THE SOCIAL EDUCATOR IN RESEARCH

The research profile of the social educator is a field little explored at the moment. Moral Mora (2014) provides us with some reasons why research on social educators is scarce:

- It is a new discipline (not taken into account as a university degree until 1991).
- Social Education is usually linked to practice and intervention, not to research. In fact, one of the essential characteristics of this discipline is precisely its practical nature.
- The precariousness of the Social Education sector means that the professionals who make up this sector are chained to temporary contracts in different entities. They are usually hired for specific projects with a limited duration. In addition, it has been a profession closely related to volunteering and charitable activities, which has led to a discrediting of the profession and therefore to working conditions that are far from desirable.

However, as the author points out, it is essential that social education professionals have a presence in the field of research, and that they have a broad knowledge of the contexts in which they are going to intervene in a practical way.

In fact, the same code of ethics of the State Association of Social Education ("Asociación Estatal de Educación Social") (s.f.) recognizes the importance of research in the discipline, including it as one of the fundamental functions of professionals: "Field of responsibility that refers to research and knowledge of institutional dynamics and social contexts in their macro, meso and micro dimensions related to the development of a subject of law". (p.41)

Related to the research function, the State Association of Social Education includes related competencies for professionals, among which we can highlight: "capacity for analysis and evaluation of the social and educational environment";

"ability to detect the educational needs of a given context", or "mastery of methods, strategies and techniques of analysis of socio-educational context", among others. (s.f., p.42)

In short, it is clear that research is fundamental in the professional field of Social Education, but the current conditions do not favor its implementation and expansion; it is urgent to facilitate spaces so that the Social Education professional can exercise a research career, because it will have positive consequences for the discipline. It is also important, and this is something that has been mentioned previously throughout this document, to eradicate the idea that theory and practice are two entities located at opposite poles, and try to build bridges so that one serves the other and vice versa. This is the only way to strengthen Social Education.

Personally, throughout my university years I have had classes related to research that have allowed me to get a glimpse of the field and understand the bases that support it and some fundamental knowledge. However, it has been my experience in this research proposal when I have been able to have a really close and realistic experience. Through it, I have been able to understand the theoretical and practical part, how they complement each other and even the unexpected situations and unforeseen events that have to be faced when carrying out research.

Although I have been able to get closer to research practice, my experience in this field is still very limited. I still have very short knowledge of aspects such as techniques or analysis of results, something I would like to delve into in the near future.

5.3. SELF-EVALUATION

The realization of this thesis has been an important process in my education. First of all, doing it in English has been very enriching for me, and also a representation of my stays abroad that I have made throughout my university years. For me, it was a way for those experiences to be reflected in my last university work. Even so, I am sure that the English could be improved, especially in an academic document such as this one. I am constantly improving, and my English is always evolving and developing. This document represents my current level of dominance, which I hope I can improve in the future.

On the other hand, I think I present a consistent and interesting theoretical framework. Having read different articles and reports has made me more and more interested in this topic. I feel how my knowledge has been expanding, and at the same time how I have discovered a great theoretical world to explore in the future. In fact, the theoretical framework has been evolving gradually until almost the last moment, because I kept finding relevant documents that I did not want to be kept out of this work. Given the length and scope of the present work, I understand that the theoretical framework cannot cover all the relevant aspects of a topic as broad and

interesting as cultural diversity and intercultural education in Spain, but I believe that it constitutes a good starting point.

However, what stands out the most in my learning process of the Final Degree Project in Social Education is the service learning modality that I have carried out. As I said before, this work has been "alive". It has been a weekly integrated activity in my academic life this year, I have been involved in a living project as a researcher. By doing this, I've been able to understand the magnitude of a research, and much of your preconceived ideas can differ from the real possibilities of an investigation. Doing this thesis on a real project has given me a much closer and real vision of what it means to carry out research from Social Education. Having this duality between theory and practice has often meant a double workload, but I believe that it is translated into a consistent, interesting and anchored in reality final thesis.

In conclusion, this work is the final product of this academic year, and in some way, the product of five years in the Faculty of Social Sciences. Of course, it has several aspects that could be improved, but it constitutes a representation of my journey as a Social Education student.

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