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Music for social cohesion in Bolivia

A literature review and two case studies

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1. INTRODUCTION

The research underpinning this report was commissioned by the Prosperity Office of the British Embassy in La Paz at the end of 2021. The project, titled Music for Social Cohesion, examined the contribution made by music practices in developing social cohesion with individuals affected by social and ethnic tensions in the Plurinational State of Bolivia (for the sake of brevity we will use the name Bolivia in this report). From January 1, 2022, to April 30, 2023, a small team across the University of Glasgow and Bolivia carried out the activities discussed in the report, including a comprehensive review of academic and grey literature, fieldwork in two locations, and project dissemination. Odena, at Glasgow, led the project as Principal Investigator with local support from Research Assistant Salinas-Maceda. From the outset the project was aligned with the UN Sustainable Development Goal 16 to promote just, peaceful and inclusive societies: the research was focused on identifying the processes and needs of relevant programs/NGOs that develop social music activities in Bolivia while critically assessing the role of music practices for social cohesion and peace education in conflict settings in the country. The project's framework was based on previous studies about the uses of music for developing social cohesion that apply social psychology theories to investigate the transformative potential of the arts (e.g. Odena, 2010, 2018, 2023a, 2023b; Odena & Scharf, 2022; Rodríguez-Sánchez, Odena & Cabedo-Mas, 2018).

In this context, the project's aim was twofold:

- a) To create new research capacity by investigating the uses of music practices for social cohesion and peace education in conflict settings, paying particular attention to co-production of knowledge with program developers and participants.
- b) To facilitate critical debate and resource awareness amongst academic and non-academic leaders, and the public.

Following the Terms of Reference established by the funder, an Action Plan was developed and executed in order to achieve the four project objectives described below:

1. Scoping the literature on the role of music practices for social cohesion and peace education in conflict settings, looking at issues locally and globally.
2. Scoping relevant practices through case studies of relevant programs/NGOs in Bolivia.
3. Hosting a knowledge exchange workshop with research, practice and policy leaders (to coincide with the launch of this report in 2023).
4. Preparing academic and non-academic papers on music for social cohesion based on the literature review and case studies.

Taking into account the local context - discussed in Section (2) -, the study sought to address the following research questions:

RQ1. What problems related to social cohesion do developers and participants seek to mitigate with the programs' activities?

RQ2. What are the developers' and participants' perspectives about the usefulness of music for social cohesion and its results?

RQ3. What are the principal goals/obstacles developers and participants have achieved/faced organizing/attending the programs' activities?

RQ4. What is the knowledge co-produced by program developers and participants, and how does it contribute to achieving social cohesion?

The present report considers the research stages and the main results obtained. The report includes 12 sections. After this introduction, in the second section we outline the Bolivian context from three perspectives: socio-economic statistics, historical relevant moments, and conflict, peace, and social cohesion indicators. In the third section we discuss the research design of the study. The fourth section, literature review, considers the academic articles, press publications, social media content, and audio-visual material analysed in our scholarly and grey literature reviews. The profiles of relevant projects that use music for social purposes in Bolivia are presented in this section, since evidence of their relevance emerged through the

literature review. Next, the two projects selected as case studies are described together with the geographical regions where they operated at the time of data collection. The section corresponding to the findings is divided into two parts. One shows the analysis of the songs' lyrics produced by the two projects selected. The other one reports the content analysis of the fieldwork interviews conducted with staff members and direct and indirect beneficiaries of the projects. The discussion of findings is considered in Section 8, followed by the obstacles and limitations of the study (Section 9). We close the report with implications and conclusions, including implications for policymakers and practitioners (Section 10), and References and Appendixes (sections 11 and 12).

2. WHAT DO WE KNOW ABOUT BOLIVIA? CONTEXTUALIZING THE RESEARCH'S TERRITORY

Bolivia is a country with a complex history remarked by the revolutionary spirit of its population. Its cultural diversity, indigenous nations, and an economy based on Bolivian natural resources (minerals and hydrocarbons) have influenced the country's development, levels of social inequality, social conflicts, and the increment in social polarization reported in the previous two decades. This section presents a summary of indicators and historical moments to contextualize the Bolivian socio-economic and political situation over four subsections. The first Subsection (2.1) contains a brief of socio-economic and demographic indicators to explain the current Bolivian situation regarding inequality, poverty, and education. In Subsection 2.2, there is an outline of the most important historical events from the 1950s to date. An analysis of the social milieu and the most relevant implications of each event is included. In Subsection 2.3, the actual situation in terms of social cohesion is approached with a review of relevant indicators. First, we present Bolivian social conflict indicators related to the socio-economic context and conflicting recent events. This information is complemented by international peace indicators and some studies focused on analysing social cohesion in Bolivia that propose indicators to measure this variable. Finally, Subsection 2.4 outlines the most relevant aspects of the Economic and Social Development Plan 2021-2025 "Rebuilding the Economy to Live Well, Towards Industrialization with Import Substitution" (ESDP 2021-2025), the instrument through which the general political guidelines are set up for medium-term planning until 2025.

2.1 Living in Bolivia, a picture of the country's socio-economic situation

Based on statistical data from official sources, this section presents a brief socio-economic profile of Bolivia to contextualize the country's situation in terms of GDP levels, poverty, inequality, and unemployment. Bolivia is a country with a population of 12 million inhabitants approximately (Instituto Nacional de Estadística (INE), 2022a). According to the last Census of Population and Housing, carried out in 2012, 67,5% of the population lived in urban areas and 32,5% in rural areas (Instituto Nacional de Estadística (INE), 2015). Moreover, in 2012 41% of the Bolivian population self-identified with one of the indigenous nations recognized by the National Constitution (Instituto Nacional de Estadística (INE), 2015).

Regarding the Bolivian economy, the World Bank reports the national GDP was 40,41 billion dollars in 2021 (The World Bank Group, 2023a), and its GDP per capita ascended to 3.345 dollars, the fourth-lowest in the region up only to Honduras, Nicaragua and Haiti (The World Bank Group, 2023b). As a consequence of the impacts of COVID-19, Bolivian GDP reported the worst contraction in 67 years since it fell 8,7% in 2020 (Ministerio de Economía y Finanzas Públicas, Estado Plurinacional de Bolivia, 2022). Nevertheless, Bolivia had the third-best GDP growth during the first semester of 2021 compared to other countries in the region (Instituto Nacional de Estadística (INE), 2021). The annual report of the Ministry of Economy and Public Finances (2021) reports that in 2020 poverty ascended to 38,9%. The National Institute of Statistics in Bolivia establishes a threshold that defines the poor population as those living with less than approximately 4,5 USD (person/day) in urban areas and 3,2 USD in rural areas (Figueroa, 2020). In 2020, 54,5% of the rural population was considered poor (Ministerio de Economía y Finanzas Públicas, Estado Plurinacional de Bolivia, 2021). In the same year, 13,6% of the national population lived in extreme poverty, a percentage that has been declining gradually since 2006 when 38,2% of the population suffered extreme poverty (Ministerio de Economía y Finanzas Públicas, Estado Plurinacional de Bolivia, 2021). Women and indigenous reported the highest poverty levels in Bolivia. Nevertheless, Bolivia is the country that reported the greatest inequality reduction in South America between 2005-2019 period in which the Gini Index was reduced 18% (Estado Plurinacional de Bolivia, 2021). At the time of writing (April 2023) the current government attributes this achievement to a new economic model for the development adopted in 2006 that promotes income

redistribution and the implementation of social bonuses and subsidies. According to World Bank data for 2020, Bolivia has the fifth lowest level of inequality in Latin America (Gini Index 0,44) up to Paraguay, Argentina, Uruguay and Dominican Republic (Grupo Banco Mundial, 2023). In 2020, unemployment returned to levels similar to those reported in 2003 and 2004, raising from 4,8% in 2019 to 8,4% (Ministerio de Economía y Finanzas Públicas, 2021). The social groups more affected by this decline were youths between 16 and 28 years and women. Both groups reported unemployment rates of 14,1% and 15,3% respectively.

2.2 Exploring Bolivian history from 1952 to 2023

The current situation of Bolivia described above is the result of many historical events that help to structure (positively or negatively) the national reality of the country. Since the early fifties, Bolivia's modern history started to be written. The National Revolution of 1952 represents the fight for indigenous rights and their claim for social inclusion. From the sixties to the eighties, Bolivia lived a long and unstable period of governments of military dictatorships. Later, recuperating democracy meant the beginning of a period with neoliberal trends that would finish violently in 2003 with around 80 deaths and more than 400 injured (Barié, 2004) as a consequence of the military repression during the denominated Guerra del Gas. In 2006, left-wing political party MAS-IPSP (Movimiento al Socialismo) led by Evo Morales would win the national elections and remain in power for fourteen years. In October-November 2019, suspicion of irregularities in the last electoral process (exacerbated by the 2016 referendum preventing Morales to run for a 4th term) caused new episodes of violence, resulting in around 37 deaths and more than 200 injured (Grupo Interdisciplinario de Expertos Independientes, 2021) due to highly polarized protests intervened by military repression. After these turbulent events, a new interim government with right-leaning political ideologies governed the country (Brockmann Quiroga, 2020) and had to face the Covid pandemic almost immediately with poor results. Some people recognize this interim government as constitutional, and others state that it took political power through a coup (Andia, 2020). In the electoral process that followed in 2020, the candidate of Movement for Socialism (MAS) Luis Arce became president. Arce currently holds the presidency with David Choquehuanca as Vice President, the second indigenous Vice President in the country's history. Each period since the 1950s and its implications for the Bolivian socio-economic situation are further outlined below.

Bolivia's modern history was defined by the set of policies and social changes implemented as a consequence of the National Revolution of 1952. At that time, agriculture worked according to the latifundium system (Mansilla, 1980) and the *pongueaje* (Casalino Sen, 2016) which represented abusive work conditions for indigenous peasants who claimed land ownership. On the other hand, miners demanded the nationalization of the mines because three families controlled the mining activity through transnational companies (Machicado Saravia, 2010). Therefore, the National Revolution sought the end of the social elite composed of land owner and miner families who held economic and political power. As a result of the National Revolution, the mines were nationalized (Machicado Saravia, 2010; Mesa Gisbert et al., 2007), the Agrarian Reform was approved to expropriate the lands of the latifundistas and assign them to the peasants (Casalino Sen, 2016; Mesa Gisbert et al., 2007), and the indigenous were recognized officially as citizens through the implementation of the universal vote (Casalino Sen, 2016). After the National Revolution and until 1964, Bolivia had Presidents elected democratically. During the next eighteen years, the country changed President seventeen times due to several military coups, until democracy was restored in 1982. In 1985, a liberal ideology cycle replaced the nationalist period (Mercado et al., 2005).

In 2003, after a period of neoliberal policies and low growth rates, one of the most recent violent social convulsions occurred. In the electoral process of 2002, neoliberals confronted Evo Morales, an indigenous socialist. Former Bolivian President Sanchez de Lozada and Morales were the most voted candidates obtaining 22,46% and 20,94% of the votes (Political Database of the Americas, 2002). Finally, the National Congress elected Sanchez de Lozada as President. In February 2003, the President announced the implementation of a higher tax on salaries to solve the fiscal deficit (Espinoza and Gozálvez, 2003). This decision unleashed the first violent confrontation of his government in which the *social movements* (mainly by indigenous people), the citizens, and the police confronted the army to force the government to decline the tax policy (Prensa Senado, 2017). In September 2003, Sanchez de Lozada started negotiations for gas exportation (Ornelas, 2004) via Chile, creating additional unrest. Since 1996, the Law of Hydrocarbons N 1689 had reduced the royalties for this natural resource from 50% to 18% and established that the hydrocarbons reserves belonged to Bolivian while they were underground, but once outside, they belong to private

companies (Fernández Terán, 2009). Besides, the Bolivian hydrocarbons had been capitalized in 1997, transferring their ownership and exploitation rights to transnational companies (Ornelas, 2004). Both the Law of Hydrocarbons and the capitalization were policies that Sanchez de Lozada implemented during his first mandate, and they were the framework to negotiate the gas exportation years later. In October 2003, the so-called *Guerra del Gas* (the Gas war) took place when large parts of society rejected the inequality of the income distribution implied by the current system of exploitation of hydrocarbons, which in their view only benefited transnational companies (Arnold and Spedding, 2005). El Alto was the epicentre of the conflict, a city with a majority of indigenous population (Mamani, 2003). The social protest agglutinated social movements, neighbourhood associations, workers, miners, coca leave producers, informal traders, peasants, and students, among others (Barié, 2004). From September 5th to October 17th, they demanded modifications to the Hydrocarbons Law, hydrocarbons nationalization, and the resignation of Sanchez de Lozada (Ornelas, 2004). The President ordered military repression resulting in around 80 deaths and more than 400 injured (Barié, 2004). Finally, in October 17th 2003 Sanchez de Lozada resigned and left Bolivia (Ornelas, 2004).

After Sanchez de Lozada's resignation, Bolivia had two presidents – Carlos Mesa and Eduardo Rodriguez – the latter calling for elections (Neso, 2013). In 2005, Evo Morales won the elections with MAS-IPSP with more than 50% of the votes becoming Bolivia's first indigenous president (Romero Ballivián, 2006). During his mandate, Morales rejected the neoliberal ideology, and his discourse was anti-imperialist and indigenist (Torrico Villanueva, 2021; Trejos Rosero, 2013). In 2006, he nationalized the hydrocarbons industry (Vargas Suárez, 2009). In 2009, the Morales administration recognized Bolivia as a plurinational and pluricultural territory composed of 36 indigenous nations, through a new Constitution, and he renamed Bolivia as Plurinational State of Bolivia (Barrios Suvelza, 2021; Schavelzon, 2012). The president implemented many policies seeking inclusion and promoting respect for the indigenous traditions (Carrizo, 2009; Querejazu Escobari, 2015; Rice, 2006). He also supported accessibility to equal opportunities and national income redistribution to reduce the gap between rich and poor (Dalenz, 2018; Farthing, 2019; Hicks et al., 2018; Webber, 2016). Morales was the only Bolivian President three times re-elected. He became president for the first time in 2005 and was re-elected in 2009 and 2014 (Blanchard, 2021). A Constitutional Referendum in

2016 rejected Morales' proposal to run for a fourth time and was followed by a period of political unrest and judicial challenges – a chronological examination of events would fall beyond the scope of this report, interested readers can find further information in Cárdenas Gracia (2017), Gamboa Rocabado (2013), Verdugo (2019), Viciano Pastor and Moreno González (2018), and Welp and Lissidini (2016).

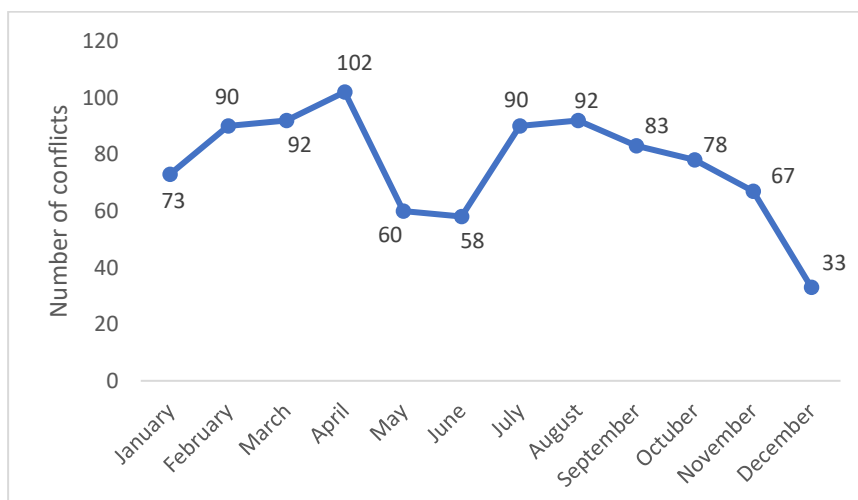
Nevertheless, in 2017 the Constitutional Court argued that Morales's re-election was a human right, and he presented as a candidate in the 2019 elections seeking to start his fourth term (De la Peza and Reyes, 2020). Elections took place in a tense social atmosphere because different civil organizations argued Morales' candidature was illegal since it did not respect the results of the 2016 referendum (Andia, 2020). Moreover, irregularities in the electoral process and vote count were denounced, and the demand for new elections came up (Brockmann Quiroga, 2020; Mayorga, 2020). During 21 days, people who stated that there was vote rigging and those who denied this situation confronted each other (Hurtado Calderón, 2019). In this context, Morales seeking to defuse the complex situation requested the Organization of American States (OEA) to audit the election process (Ramina and Ricobom, 2021). Finally, OEA presented a report stating the electoral process had irregularities, and Morales resigned and left Bolivia (e.g. Archondo, 2020; Morales, 2019).

Following the resignations of many authorities, Janine Añez, Senate's second vice president, assumed the interim presidency (Andia, 2020; Brockmann Quiroga, 2020). After protests escalated, military repression was ordered, resulting in around 37 dead and more than 100 wounded in violent confrontations (Grupo Interdisciplinario de Expertos Independientes, 2021). To date, there are two opposed positions about the 2019 events. Some people state Morales was the victim of a coup, while others affirm that a coup never happened (Archondo, 2020; Barrios Suvelza, 2021; Cruz, 2022; Romero-Fernández, 2021). In the 2020 elections, Luis Arce, the candidate for Morales' party, became president with over 55% of the vote (Velasco Guachalla et al., 2021). Following the 2020 elections Janine Añez was arrested and charged with crimes for her role in the alleged coup of 2019 (Bjork-James, 2021; Webber, 2022). She remained in pre-trial detention for nearly fifteen months, and after being convicted in 2022 for resolutions harmful to the State she is now serving a ten-year sentence at a prison in La Paz. Until today these events are still a source of social division that confronts different positions about how the incidents occurred and which were their consequences.

2.3 Describing Bolivia in terms of conflict level, peace, and social cohesion indicators

As described above, Bolivian history over the last 70 years has been characterized by numerous social confrontations and periods of instability. To contextualise the fieldwork carried out in 2022, in this section we focus on data from the previous decade only, with particular attention on the pandemic period. Based on the data collected by Fundación UNIR, we analyse the number of conflicts in Bolivia since 2019, when socio-political tensions started increasing because of the political crisis and the Covid health emergency. According to Fundación UNIR data (2021), in 2019, 1.012 social conflicts took place in Bolivia. One year later, this quantity decreased to 784 due to the lockdown period. However, from January to December 2021, the social conflicts increased to 918. Fundación UNIR reported that just in one month (April), the number of disputes in Bolivia was superior to 100. In four months of the same year (February, March, July, and August), these events were almost 100 monthly (Figure 1). These data evidence the frail social context experienced in Bolivia during this year when the social upheaval was intense. Even though the tension was constant in different regions, the departments where the principal regional capitals are (La Paz, Cochabamba, and Santa Cruz) reported the highest levels of conflict. In this context, 14% of the conflicts were violent confrontations, a percentage that surpassed the historical average of 10% annually. Finally, Fundación UNIR (2021) reported that in 2021, social conflicts generated 241 personal injuries, four dead, and 206 persons arrested. In all cases, the numbers are higher than those reported in 2020.

Figure 1. Number of conflicts in Bolivia by month in 2021



Note. Figure elaborated with data from Fundación UNIR

The statistics about conflicts in Bolivia are related and coherent with the Global Peace Index (GPI) and the Positive Peace Index (PPI) that deteriorated in recent years (Institute for Economics & Peace, 2021, 2022). The scores are calculated on a scale of 1-5 with 5 representing a high degree of violence in a country (GPI) and lowest state of Positive Peace in a country (PPI) (Institute for Economics & Peace, 2022). The GPI considers 23 qualitative and quantitative indicators to measure global peace based on three dimensions: the level of safety and security in society, the extent of domestic or international conflict, and the degree of militarization. In 2021, the Bolivian index value was 2,14, placing it 105th among 163 countries, eight positions lower in comparison to 2020. This value represented a medium level of global peace in the country. At a regional level, Bolivia ranked 8th among eleven Latin American countries.

On the other hand, concerning the positive peace index (PPI), the Institute for Economics & Peace (IEP) defines it as the attitudes, structures, and institutions that create and sustain peaceful societies. The PPI measures the levels of positive peace by taking into account 24 indicators that conform to eight pillars: Well-functioning Government, Sound Business Environment, Equitable Distribution of Resources, Acceptance of the Rights of Others, Good Relations with Neighbours, Free Flow of Information, High Levels of Human Capital and Low Levels of Corruption (Institute for Economics & Peace, 2022). According to the last report of Positive Peace, in 2020 Bolivia's index was 3,277, corresponding to a medium level of positive peace. The country ranks 93th of 163 nations descending eight positions compared to the year before. In the Latin American context, Bolivia ranked 9th among eleven countries, only under Guyana (3,293) and Venezuela (4,010). From 2009 to 2020, the Bolivian PPI showed improvements changing by 3,4% in the score. However, this variation was the second-lowest in the region. Unfortunately, Bolivia is on the list of thirty countries with a Positive Peace deficit in 2019 (Institute for Economics & Peace, 2021). According to statistical estimations carried out by IEP, these countries are more likely to experience increasing levels of violence over the next decade, affecting their levels of Global Peace.

In a social environment where different population groups are constantly confronted, a negative effect on social cohesion is expected. Inasmuch as social cohesion is an abstract concept influenced by diverse variables, the research on this topic in Bolivia is scarce. Zilvety Derpic and his colleagues (2015), propose an

analysis of social cohesion related to tax obligation payments. Nevertheless, the tool used in this study to measure social cohesion is not described or analysed in-depth. Hernani-Limarino and Villegas (2010) analyse the social cohesion evolution in Bolivia from 2006 to 2009. Their study shows that social cohesion declined significantly during the period studied. The researchers argue that the increase in alienation between political and ethnic groups motivated negative changes in social cohesion. Considering that Evo Morales was President between 2006 to 2009, the authors relate the changes in social cohesion with the institutional reforms this government implemented. Otherwise, the Analysis of Social Cohesion in Latin America written by the Economic Commission for Latin America and the Caribbean (2010) presents data about social cohesion in Bolivia. According to this study, based on data from 2007, Bolivia was the third country with the lowest levels of social cohesion in the region over Honduras and Guatemala. In 2021, United Nations Development Programme (UNDP) and Spanish Agency for International Development Cooperation (AECID) published the most recent analysis of social cohesion in Latin America (UNDP and AECID, 2021). This study proposes an index to measure social cohesion empirically that allows comparative analyses between countries. The index calculation considers social cohesion a function of social inclusion, ownership sense, and governance. According to this analysis, the Social Cohesion Index for Latin America was 28,1 on average. Uruguay was the country with the best levels of social cohesion in the Latin American region, and its index was 60. Instead, Bolivia reported an index of 24,4. This value was below the average and ranked Bolivia in 8th position among 17 countries. Observing the relative achievements for each dimension of social cohesion, Bolivia holds different positions in the Latin American ranking. In the first place, referring to the social inclusion dimension, Bolivia's relative achievements ascend to 22,6. This value is 2,75 smaller than those reported by Uruguay, the country that has the best relative achievements in this dimension. Besides, Bolivian relative achievements are 10 points under the average of Latin America, and the country ranks 14th among 17 countries in the social inclusion dimension. On the other hand, the situation is better for the governance dimension. In this case, Bolivia ranks 9th with relative achievements of 40,7, five points under the Latin American average. Finally, all the Latin American countries show a homogenous behaviour concerning their relative achievements in the ownership dimension. In this case, the regional average is 47,6, and the value for Bolivia is 48. This is the only dimension in which Bolivia surpasses the Latin American average.

The report carried out by UNDP and AECID (2021) shows Bolivia has a low level of relative achievements concerned with social cohesion compared to other Latin American countries. The social inclusion dimension highlights why it reports the worst performance. This dimension is inversely related to the following indicators: adolescent fertility rate, poverty incidence, informal employment, and income inequality. Therefore, improving these indicators would increase social cohesion. According to the study, informal employment ascends to 83,1%, impacting negatively on relative achievements in social inclusion. Since this dimension has the highest weight in Latin American social cohesion, low Bolivian relative achievements may be explained by the bad performance in the social inclusion dimension as a consequence of high levels of informal employment. With respect to the indicators which compose the governance dimension, Bolivia reports the highest lag in levels of rigour and impartiality in public administration compared to the rest of the region. Even though the ownership dimension reports the best relative achievements for Bolivia, its component of quality in the basic level of education reports the worst values in the region. Since the relative weight of this indicator is low, its negative performance does not significantly affect the Bolivian position rank regarding the ownership dimension.

2.4 New President, new planning instruments for policymakers

In November 2021, the current government of Luis Arce implemented a new Economic and Social Development Plan 2021-2025 named "Rebuilding the Economy to Live Well, Towards Industrialization with Import Substitution" (Plan de Desarrollo Económico y Social 2021-2025 "Reconstruyendo la Economía para Vivir Bien, Hacia la Industrialización con Sustitución de Importaciones") also known as ESDP 2021-2025 (Asamblea Legislativa Plurinacional, Estado Plurinacional de Bolivia, 2010). This is the instrument through which the general political guidelines are set up for medium-term planning until 2025. The Plan is linked to the Economic and Social Development Plan within the framework of Comprehensive Development to Live Well 2016 – 2020 (Plan de Desarrollo Económico y Social en el marco del Desarrollo Integral para Vivir Bien 2016 - 2020) which corresponded to the last term of Evo Morales, and both are lined up to the Patriotic Agenda 2025 - General Economic and Social Development Plan for Living Well (PDGES) of Bolivia (Agenda Patriótica 2025 - Plan de Desarrollo General Económico y Social para el Vivir Bien (PDGES) de Bolivia). The

later was prepared in 2015, and was the first planning document generated in Bolivia for a period longer than five years (Agencia Boliviana de Información, 2021). The ESDP 2021-2025 was formulated in a participative way since it considers the demands that different social sectors expressed during the nine so-called departmental summits for the Economic and Productive Reconstruction (Fundación Jubileo, 2021).

The political approach of the ESDP follows the framework of the integral development of Vivir Bien (Living Well) as the perspective for the Bolivian Plurinational State (Agencia Boliviana de Información, 2021). The ESDP is organized into ten Strategic Axes and establishes the goals, results, and actions to advance in the last stretch toward its fulfillment. Considering the Social Economic Community Productive Model as a framework, this Plan seeks to guide policymakers to rebuild the country economically and productively, following an approach of income redistribution, eradication of material, social and spiritual poverty in harmony with Mother Earth, and social justice (Ministerio de Planificación del Desarrollo, Estado Plurinacional de Bolivia, 2021). Today, all political decisions are lined up with this planning instrument, including those related to cultural issues, social inclusion, and the protection of vulnerable populations. According to the ESDP's guidelines, an average economic growth of 5,1% for the period 2021-2025 is expected as well as a reduction of income inequality shown by a Gini Index falling from 0,45 (2020) to 0,42 (2025), among other goals (Ministerio de Planificación del Desarrollo, Estado Plurinacional de Bolivia, 2021). Naciones Unidas Bolivia (2022) (United Nations Bolivia) highlights that the ESDP's main aim is economic recovery with social inclusion. Moreover, the multilateral organization also recognized that the ESDP shows that the Bolivian government's priorities match the Sustainable Development Goals and its principal premise, "leave no one behind" (Naciones Unidas Bolivia, 2022). Public investment estimated for the implementation of the ESDP and reaching its objectives ascends to 33.197 million dollars for the period 2021-2025 (Cámara de Diputados, 2021; Fundación Jubileo, 2021).

3. HOW DID WE CARRY OUT THE RESEARCH? DISCUSSING THE RESEARCH DESIGN

In this section, we outline the methodology and its development. Considering the main features of the intended research, a case study methodology was deemed appropriate to address the study's research questions (e.g. Yin, 2014). The principal qualitative information was collected through interviews with

developers and participants of selected cases. It must be said that the context to carry out this fieldwork was not optimal because of the pandemic. Due to the sanitary crisis, the organisations of interest had to interrupt their activities. Therefore, participants and developers did not have a meeting point, and gathering all of them was complicated. When the interview schedule was ready to begin the fieldwork, the fifth wave of COVID-19 started in Bolivia. This situation forced us to postpone fieldwork twice. First, some interviewees became sick, and once they recovered, the local researcher contracted the virus. Unfortunately, some interviewees could not attend the face-to-face meetings proposed by the new schedule and participated by video call. All the above implied delays in times previously established for data collection. During this gap in the research timeline, a content analysis of songs was developed that was not part of the initial study proposal but that has proved very useful. The subsections below describe the methods and tools applied for the desk work and fieldwork in detail. In Subsection 3.1, the case study methodology is outlined. The activities were developed into four stages: 1) literature review, 2) content analysis of songs, 3) fieldwork, and 4) data analysis. The approach used in each phase is presented in Subsections 3.2 to 3.5.

3.1 Case study methodology, how and why choose two cases for this research

This section presents the case study methodology embraced to address the research's objectives. This methodology meets two criteria that make this approach feasible to use in the analysis (Yin, 2014) (1) it seeks to answer questions about how and why music may contribute to solving social cohesion conflicts, and (2) contextual conditions are relevant to understand the phenomenon studied. Two case studies were selected as the unit of analysis for this research. Subsections 5.1 and 5.2 consider both in detail. Since fieldwork explored more than one case, a multiple-case studies approach (Yin, 2014) was adopted. This adds strength and increases the credibility of the findings (Meyer, 2001). Even though two is not a large number of case studies, this quantity allows converging or contrasting the information (Noor, 2008) between 1) beneficiaries of the same project, 2) beneficiaries of both projects, and 3) between data fieldwork and information collected through the literature review. Analysing two case studies allows readers to know each one deeply, acquiring a broad sight into them (Meyer, 2001). At the same time, this methodological approach promotes

a collaborative interaction between the researcher and participants, allowing the latter to make their voices heard (Tellis, 1997).

3.2 Facing the literature review. Repositories, sources of information, and data collecting stages

Firstly, an extensive literature review was developed, including academic and grey literature. Academic articles were searched in Web of Science and Scopus repositories. The review also included literature in Spanish belonging to Dialnet and Scielo repositories since Bolivia is a Latin-American country, and many authors from this region present their research in their mother tongue. Google Scholar was used for finding academic literature too. The search was carried out based on three keywords: Bolivia + music, Bolivian music, and Bolivian musical projects. Finally, some articles cited by the authors of the papers considered were included in the review process. More details about the academic review are offered in Subsection 4.1. The academic literature collected was divided into thematic groups. One contained information about social and artistic projects implemented in Bolivia that use music for social cohesion. The second group was conformed to literature about the therapeutic and pedagogic functions of music applied in projects in diverse countries and populations.

Alongside the academic literature review, the grey literature review was focused on seeking information about recent social arts projects related to music carried out in Bolivia. Websites, press articles, and social media content were reviewed. According to the results obtained – further discussed in Section 4.2 - we developed a table profile with the main characteristics of each relevant initiative that used music for social cohesion in Bolivia (Table 2, p. 35). Finally, two initiatives were selected to be the study cases for the fieldwork phase of the research, Kaypi Rap Cultural Collective and EnseñARTE Foundation, which are further outlined in Section 5. Following a maximum variation sampling criteria (Cohen et al., 2018) we aimed to investigate socially-relevant initiatives in diverse settings and with diverse management structures and processes. The intention was to see if any similar findings emerged across diverse settings. In this stage, a second grey literature review process was done specifically to find additional information to structure the profiles of both projects. Moreover, statistical data about social cohesion, inclusion, peace, and demography were collected to elaborate an adequate national and regional contextualization for the cities where projects selected are

located. The criteria to select these two initiatives were based on the main objectives of their activities (including a strong social component), their different management model, the appropriate populations with which they work (belonging to different vulnerable contexts that affect their social cohesion), their long trajectory, and the regularity of their activities related to music. Both cases implement activities that use music with a social objective linked to social cohesion. Even though they have a general aim in common, their profiles are opposed in many characteristics. For this reason, they were considered in the research since their differences reflect how diverse these kinds of projects working in Bolivia are.

3.3 Song's content analysis. NVivo to explore case studies' musical production

The lyrics of the songs are qualitative data that may offer interesting findings. The content analysis of songs is relevant because composers usually narrate their own life experiences (Tickner, 2008) or convey positive (Ma'arif et al., 2022)/negative (Peteet et al., 2021) messages through their lyrics. Moreover, songs as data sources bring information about social and cultural values (Dincel, 2017), social identity (Ballesteros et al., 2015), and reality perceptions (Grosholz and Pieri, 2020) that composers wish to transmit to the audience. For this reason, combining qualitative and quantitative methods, lyrics written by the participants of the two selected case studies were analysed. Following Grosholz and Pieri (2020), Ballesteros and his colleges (2015), and Ma'arif and his colleges (2022), the software NVivo was used to generate word clouds based on the songs' lyrics. Through an algorithm, the software identified the dominant words in the text (Ma'arif et al., 2022). The word clouds are a visual report of the most frequent words in the songs analysed. The most frequent word appears as the largest in the word cloud. Thanks to this graphic tool, it was possible to identify the key themes of the songs (Vito, 2015) and study the thematic path and narrative of the lyrics (Grosholz & Pieri, 2020). As the research considers two case studies, word clouds were used to compare the lyrics of songs produced by each case focusing the attention on the number and type of words (Neely et al., 2015). To carry out the content analysis, 27 songs produced by EnseñARTE Foundation (two CDs) and 11 songs produced by Kaypi Rap were transcribed. The songs are available on Youtube and Bandcamp platforms. Both sets of lyrics were independently processed in NVivo to obtain the word clouds. The information about the characteristics of the songs selected and the results are presented in detail in Section 6.

3.4 Planning the fieldwork. Instruments and tools to collect qualitative data

Semi-structured interviews (Noor, 2008) and direct observation (Baxter and Jack, 2008) were the methods used during fieldwork since both allow to collect qualitative information efficiently for case study analysis. Through the semi-structured interviews, the participants stated their points of view and narrated their stories in first-person. On the other hand, information about the environment where the projects developed their activities was gathered by direct observation. Both methods are detailed in the next subsections.

3.4.1 Semi-structured interviews and participants' selection

Semi-structured interviews were utilized because their flexibility allows for interaction with different types of participants by adapting the questions and the approach to collect the information needed (Noor, 2008). Before starting the fieldwork, guide sheets for semi-structured interviews were elaborated. These contained an open-ended question set (Adams, 2015) composed of guiding questions related to the main themes to be covered during the interview (Kallio et al., 2016), such as the approach used in the music workshops or sessions, the effects on the beneficiaries, the principal goals and obstacles of the projects, and the social function of music in the projects. The information collected through the literature review was used to formulate the interview questions. Different interview guides were designed considering the interviewee role in each initiative. Moreover, since the research involves humans, the corresponding Participant Information Sheet and Consent Form were elaborated to develop the data collection transparently. Finally, the Ethics Committee at Glasgow University reviewed and approved the fieldwork tools guaranteeing personal data protection and ethical respect during this research phase (see appendixes 1 to 4 for Ethics approval and related documentation).

Before conducting the interviews, the interview guides were piloted to assess the questions formulated regarding their clarity, intention, and content. For this aim, the local researcher developed a role-play with two interlocutors as if they were beneficiaries/leaders of the projects studied. This exercise involved a young Bolivian woman who works as a manager in projects with vulnerable populations belonging to multicultural contexts. The other participant was a young Bolivian man who has worked as a cultural manager for many

social-artistic projects. Both have experience applying ethnographic techniques. Piloting the interview guides helped to identify two strategies to improve the interaction. First, the local researcher found out that she needed to Bolivianise her speaking style. Both interlocutors suggested to include more colloquial Bolivian expressions during the interviews with the beneficiaries. This may help to have a friendlier and closer dialogue. And second, to break the ice during the exercise, the local researcher started the interaction by talking about information she collected, such as the labour the institution developed or the music the beneficiaries produced. The two interlocutors recognized this was an adequate strategy to promote fluent communication since it showed the researcher was informed and interested in the interviewees' activities.

The interviewees were selected through a purposive sample (Noor, 2008), since directors of both initiatives were required to propose potential participants based on a profile provided by the local researcher. The sample of participants included staff members (3), volunteers (3), and direct and indirect beneficiaries (12). To carry out the interviews, the local researcher visited the cities (Cochabamba and Sucre) where the projects are located. People who live in other countries (international volunteers) or cities, and those who could not participate in the schedule and dates established were interviewed online through videoconference. Before starting the interview, the local researcher informed each interviewee about the research's main objective and personal data protection. Moreover, the participants received the Participant Information Sheet (Appendix 2) and the Privacy Notice (Appendix 3), and the local researcher solved doubts if participants required it when they read the documents. People who accepted to be interviewed completed and signed a Consent Form (Appendix 4). The interviewer asked the questions promoting a dialogue with the participant and modifying the order and style when it was necessary to keep a fluid conversation (Kallio et al., 2016). During the interviews, the guiding questions were combined with spontaneous follow-up and probing questions to explore deeper something just said or that required more detail (Qu and Dumay, 2011). Each interview had a 30-45 minutes duration and was audio-recorded. A total of 18 face-to-face and online interviews were conducted. Nevertheless, just 16 were processed and analysed. Unfortunately, the record corresponding to the Casita de la Amistad's director was damaged, and the audio could not be transcribed. In addition, an interviewee proposed by EnseñARTE Foundation was seventeen years old at the time of the

meeting. In this case, an informal non-recorded conversation was established instead of an interview because the participant was a minor. The statement collected converged with other beneficiaries of this case study. Table 1 next page contains a description of the interviewees' profiles in detail. When interviewees completed the Consent Form, they chose to be cited in the research with their real name, a pseudonym or an artistic name. In the case of the EnseñARTE Foundation, eight of a total of ten interviewees decided to use their real names. On the other hand, seven members of Kaypi Rap wanted to use their artistic name, and one his real name.

Table 1. Interviewees description

INTERVIEWEES AT THE FIRST CASE STUDY (ENSEÑARTE FOUNDATION)						
	Interviewee	Role	Gender	Age	Profile description	Type of interviewee
1	Natalia (real name)	Volunteer	Female	21	National volunteer. She was part of EnseñARTE's staff from 2017 to 2019 and was in charge of organizing and carrying out the workshops and activities of the music program. She worked with children from a community centre belonging to a religious NGO and teenagers in a shelter for the street and drug addict population.	Face-to-face
2	Nahuel (real name)	Volunteer	Male	30	National volunteer. He is a music producer and was the music teacher of the last workshop of the program in 2021. He worked with a small group of teenagers. Their lessons were focused on musical theory, composition, and playing instruments.	Face-to-face
3	Pablo (real name)	Staff member	Male	36	He is a musician and was the director of the music program from 2016 to 2018. He started the activities at the recording studio of the foundation. He promoted the record of 10 CDs with songs produced by the participants of the music project.	Face-to-face
4	Lourdes (real name)	Staff member	Female	36	She is the current director of EnseñARTE Foundation since 2020. Her first contact with the foundation was in 2018 when he completed her undergraduate dissertation in physiology analyzing the effects of the art programs on the participants. After lockdown, she reactivated the music program with one workshop and public performances. Now she is organizing the next activity scheduled for October.	Face-to-face
5	Juan (real name)	Direct beneficiary	Male	24	He is from Potosí but has lived in Cochabamba since he was nine. He comes from an indigenous rural family and is Quechua/ Spanish speaker. Currently, he works as a shoeshine boy. He participated in the music program for four years. Because of family conflicts and intrafamilial violence, he left his home when he was seven years old and started living on the streets. He was incorporated into many shelters and left them, but he decided to stay at the one where he started learning how to play the guitar. After, he began attending the activities of EnseñARTE's music program. Now he is rehabilitated and composes and plays music in Quechua.	Face-to-face

6	Eddy (artistic name)	Direct beneficiary	Male	22	He is from Cochabamba, works as a baker, and is studying business administration at university. He participated in the music program from 2010 to 2020. He got a scholarship to study sound engineering at the technical level thanks to EnseñARTE. Now he has a little recording studio and produces music there.	Face-to-face
7	Vanesa (real name)	Indirect beneficiary	Female	31	She is the director of the Jireh Project, belonging to Organización Bautista de Desarrollo Social (Baptist Social Development Organization) (OBADES), a religious NGO. She is an educator. The population of this centre is composed of children of families with limited economic resources. The children of the centre attended the workshops of EnseñARTE's music program. She accompanied them to the workshops.	Face-to-face
8	Carla (real name)	Indirect beneficiary	Female	--	She is the director of Casita de la Amistad Community Centre. The population of this centre is composed of children whose parents (mother or father, or both) are in jail. Previously she assumed the director position, she worked with children as a member of the centre's staff. Therefore, she perceived the evolution children had when they attended the workshops of the music program in EnseñARTE.	Face-to-face
9	Participant 1 (pseudonym)	Direct beneficiary	Male	17	He was included in the music program through Casita de la Amistad, where he attended. He stood out among the other children because of his talent, so one of his songs was chosen for producing a video clip. Besides, he recorded a song featuring a local artist. He is studying at school and continues playing music.	Face-to-face
10	Adrián (real name)	Volunteer	Male	29	International volunteer. He is from Colombia and is a musician. He carried out a six weeks workshop in the music program. He was part of the staff at EnseñARTE in 2020.	Online
INTERVIEWEES AT THE SECOND CASE STUDY (KAYPI RAP COLLECTIVE)						
11	Islu (artistic name)	Member of the collective	Male	25	He is from Sucre. He has joined the cultural collective since 2019 and works as a tattooist too. Quechua is his mother language since he comes from a family of Quechua speakers. When he moved to Sucre city, he started forgetting the language and replaced it with Spanish. Years later, he decided to speak Quechua again. He sings rap and is in charge of the graphic line in the collective.	Face-to-face
12	Atoq (artistic name)	Member of the collective	Male	22	He was born in San Salvador (Argentina), but his family moved to Villazón (A Potosí's municipality) when he was five years old. He moved to Sucre to study at university. Their parents are Quechua speakers, so he understands some words of this language but does not know how to speak it. He is a member of the collective since 2018, sings rap, and is in charge of the graphic line of Kaypi Rap productions since he studied graphic design at university.	Face-to-face

13	Betóxico (artistic name)	Member of the collective	Male	31	He is from Sucre. Currently, he works as a taxi driver. He joined the collective in 2012. He was one of the principal voices of one rap group integrated by some Kaypi Rap cultural collective members. Today he composes lyrics with reflexive content to motivate people taking better decisions to change their lifestyle for the better.	Face-to-face
14	José Luis (real name)	Member of the collective	Male	31	He is from Sucre and is a topographer. He was the co-founder of the collective and participated actively until 2010. When he was a child, he attended a cultural centre where he learned how to play Bolivian autochthonous music. Years later, he started singing rap. He was one of the principal singers of a rap group that belonged to the collective. His lyrics had a protester and reflexive intention about the Bolivian socio-political reality.	Face-to-face
15	Santana (artistic name)	Member of the collective	Male	25	He is from Sucre and joined the collective in 2019. He is one of the principal voices of a rap group belonging to the collective. Currently, he is studying the penultimate grade at school since he had left his studies years ago, but he resumed them recently.	Face-to-face
16	El Kaypi (artistic name)	Director of the collective	Male	30	He is from Sucre and is the founder of Kaypi Rap Cultural Collective. He studied financial management, social communication and he is a technician in dental prosthetics. When he was a child, he attended a cultural centre where he learned to play Bolivian autochthonous music. Years later, he learned singing rap in the streets with other rappers.	Online
17	Sthela Reyes (artistic name)	Member of the collective	Female	35	She is from La Paz and lives in Santa Cruz now. She is a hairstylist and a rap singer. Her first meeting with Kaypi Rap collective was in 2010. She organizes the so-called conscious rap battles that promote rimes with positive content instead of those that generate confrontation. As a musician, she seeks to empower women and incentivise positive personal transformation.	Online
18	Kolla Nation (artistic name)	Member of the collective	Male	27	He is from Villazón (Potosí). He moved to Sucre to study graphic design at university five years ago. Even though he is not a musician, he became involved with the collective to collaborate with the CD's covers design process. Currently, he has a clothing brand that promotes together with the collective. Besides, he is in charge of designing the flyers and promotional material for the hip-hop events organized by the collective. His design style merges urban trends with Bolivian and indigenous characters and iconography.	Online

3.4.2 Direct observation. Details of the environment and nonverbal language

Visiting the physical places where the projects developed their activities meant knowing their context, characteristics of their neighbourhood, the type of place where the participants interacted, and the material and equipment they had access to. For two days in August, the local researcher visited sites where each project worked and collected qualitative data through direct observation (Baxter and Jack, 2008). The environment where the studied phenomenon occurred is considered a source of information (Noor, 2008) since the participants interact there, knowing the site contributes to understanding better how the context may influence their perceptions and behaviour. The information was collected by taking pictures and fieldwork notes in a notebook.

3.5 Data analysis methodology. Approach and steps to data processing

The data collected was studied according to a thematic analysis process (Bryman, 2016), following the methodological stages proposed by Braun and Clarke (2006). The information was classified into themes and their corresponding subthemes relevant to the subject of the research using an inductive/deductive hybrid approach (Fereday and Muir-Cochrane, 2006). It means that some themes were selected based on the theoretical framework provided by the literature review, others sought to respond to the research questions, and the researcher included others by reflecting on the transcripts according to the type of information obtained.

Four broad themes emerged from repeated readings of transcripts and their comprehensive analysis. Table 4 in Subsection 7 contains the list of themes and subthemes. The first two are related to how the case studies work and are focused on analysing their (1) teaching-learning methodologies and (2) hindering factors to success. The following two themes aim to identify the perceived benefits for the participants in terms of (3) music and social inclusion and (4) the social function of music. Finally, a specific theme is dedicated to the (5) inclusion into the cyberspace of the beneficiaries since interviews evidenced how the Internet had a principal role in music promotion and interaction with other musicians, especially during the pandemic. Interview data was reviewed carefully four times to develop and define the themes. The first review was based on the notes written

immediately after conducting the interviews since they had a summary section with the most relevant topics addressed by each interviewee. The recordings of interviews were listened to during the transcription process, and the themes previously defined were enriched with more detailed information. Finally, the transcriptions were read twice, first to edit mistakes and then for the final review. These stages helped to improve the theme selection and refine their definitions. Simultaneously with the choice of themes, subthemes were added to each of them. The result of this process was five broad themes with 23 subthemes in total: teaching-learning methodologies (3 subthemes), hindering factors to success (4 subthemes), music and social inclusion (7 subthemes), music social function (7 subthemes), and inclusion into the cyberspace (2 subthemes).

Once the stage of establishing the themes concluded, NVivo software was used to organize and code the qualitative data (Jackson and Bazeley, 2019; Odena, 2013; Welsh, 2002). Each interview transcript was an independent information resource incorporated into the content analysis project managed through the software. The themes were considered nodes to code the information, and the subthemes were the descendent nodes linked to the main nodes. The coding process was carried out manually instead of automatically because this avoided leaving away valued information. Moreover, the transcriptions included words in the Quechua language, Bolivian idioms, and slang expressions that may distort the automatic encoding. During the coding process, appropriate sections of the interviews according to their content were classified in each subtheme.

Since the interviews were conducted in Spanish, the transcript and coding process were carried out in this language (see Appendix 11 for a sample of coded transcript in Spanish). The most relevant quotations stated by the interviewees were translated into English and are presented in Section 7. The translation tried to preserve the intentionality and emotions of the interviewees' answers. Additionally, the translation respected the meaning of Bolivian and slang expressions according to the participant's context. The translations omitted fillers and repeated words. We have included the quotations in Spanish in Section 7 considering that bilingual readers may be interested in knowing the original statements. These quotations convey the intention, emotion, and style of speech with which participants approached the interviews.

4. LITERATURE REVIEW

The literature review was divided into two sections: academic literature and grey literature. The academic literature review included two types of articles according to their theme. The first group was composed of literature focussed on projects that develop musical activities with a social aim in Bolivia. Texts that analyse the music's social and cultural uses in Bolivian territory were also included. The other group was made up of academic articles focused on music activities with pedagogical and therapeutic aims in international contexts. A total of 25 academic publications were selected (listed in Appendix 5). Regarding the grey literature review, it was developed in two stages. First, websites, press articles, and social media content were reviewed to identify the projects that use music for social cohesion implemented in Bolivia currently and in the past. Once the case studies were selected, the grey literature review was focused on seeking further information about the two cases.

4.1 What does the academic literature say about music's social function and potential case studies?

The first search for relevant academic literature was carried out on Web of Science and Scopus repositories. The keywords used were Bolivia + music, Bolivian music, and Bolivian musical projects. The search was replicated on Google Scholar. Moreover, since Bolivia is a Latin American country, it was decided to look for academic literature written in Spanish on the Dialnet and Scielo repositories. Another way to collect relevant papers was by reviewing the bibliography content on the first papers to identify articles not found using the keywords. A total of 13 articles about music in Bolivia were reviewed and the list of articles with their methodology and findings is included in Appendix 5. The literature showed that music in Bolivia is linked strongly with the population's ancestral heritage. Most of the music programs or musical activities with a social approach implemented by diverse organizations are focused on preserving, rescuing, or reinforcing the indigenous identity of the populations with which they work. According to the review, two musical lines produced in Bolivia have gained more attention from the academy. On the one hand, there are papers focused on indigenous hip-hop, and on the other, there are studies about the classical orchestras in the Bolivian Tropics region. In both cases, the music results from the fusion between traditional Bolivian culture and foreign artistic influences. Indigenous hip-hop combines a North

American musical genre with lyrics sung in Bolivian indigenous languages, melodies performed using Bolivian musical instruments, and contents related to Bolivian social reality. On the other hand, the orchestras are established like an orchestra that plays classical music, but they show their cultural identity by performing the music inherited from the Jesuit Missions. Therefore, their repertoire is linked with the colonialization process experienced by the population of the Bolivian Tropics region and the way they included their native culture in Spanish musical expressions.

The academic literature exemplifies the different characteristics of both lines of study. The main feature of indigenous hip-hop described recurrently is the decolonial message this music conveys. Besides, many studies related this independent musical movement to the Guerra del Gas that occurred in 2003, one of the most violent socio-politic events in recent Bolivian history. About the orchestras, the literature emphasizes the sustainability of the music schools from where they have emerged since they are educative centres formally established that have been active for a long time. Moreover, the studies highlight the impact of music on the members of the orchestras and art schools for whom music becomes a source of employment working as professional musicians. Both indigenous hip-hop and orchestras are described as music movements with international projection since they participate in events overseas and have established alliances with international collaborators.

With regard to indigenous hip-hop, it was interesting to find that the songs produced by this musical movement are used in educational processes. Within the literature review about the Bolivian context, a textbook published by a Bolivian University to teach indigenous languages is included. The songs sung in indigenous languages are utilized as creative pedagogical tools. This book has a section that describes the Bolivian indigenous hip-hop, gives information about its artists, and encourages students to use these songs to improve their learning process.

The second group of academic literature reviewed includes 12 articles, also listed as part of Appendix 5. They were helpful for collecting information about experiences of other countries where social music projects are implemented. Besides, this bibliography contains theoretical concepts about music's pedagogical and

therapeutic function. The review allowed us to identify the reported benefits of using music in social projects that work with vulnerable populations since arts may help mitigate social exclusion. Depending on the kind of population the literature outlines how music composition and performance are used to vindicate cultural identities, preserve cultural expressions and traditions, empower minorities, defend human rights, and stand against racism and discrimination. From a pedagogical and therapeutic approach, the lyrics composition process is reported to be a powerful tool for self-reflection and personal exploration. The performance of these types of songs seems helpful to convey positive messages to the audience that may feel self-identified with the lyrics and generate changes in their lifestyles.

4.2 Relevant grey literature. Reviewing blogs, websites, newspapers, and social media

The grey literature review was carried out in two phases with different aims. Firstly, in March 2022, websites, online press articles, and social media content were reviewed to identify the projects that use music for social cohesion implemented in Bolivia currently and in the past. Around 15 information sources were reviewed at this stage. The information collected was used to elaborate the projects' profiles describing their main features, such as objectives, target population, location, financial model, collaborators, operating time, etc. During this stage, many initiatives that use music with a social approach were identified. Nevertheless, just a few have kept active over time. For example, on social media, there are Fanpages of projects that do not have activities regularly or are not formally established. Other particular cases are the projects that artists (singers and musicians) develop independently. They offer music workshops sporadically, alone or collaborating with some organizations or cultural collectives that invite them to participate as educators. These small-scale projects work with diverse populations, for example, girls to empower them, shoeshine boys and girls, children and teenagers addicted to glue, and LGBT community members, among others. Even though it seems that there is an interest in implementing projects that use the arts to address social issues, these are not sustained over time since they carry out specific activities for short periods and then stop working. This situation may be related to financial problems and/or inefficient management. As a sign of this problematic context, it was not unusual that while the

local researcher was seeking information on social media, she received messages from people who currently have a project linked to music or wanted to implement one and were looking for financing.

A total of 12 social projects related to musical activities were identified and are outlined in Table 2 below. This includes projects formally established with frequent activities. Following Table 2, Figure 2 contains a Bolivian map that shows where the projects are located. Four are in the Bolivian Altiplano (highlands) region, two in the valleys region, one in the Chaco region, and five in the Tropics region. Within this group, there are two international projects. One is a Danish not-for-profit association focused on artistic activism and hip-hop culture that worked in El Alto and La Paz during three different periods: Summer 2009, January 2011-2012, and October 2015. Even though this association stopped its activities in Bolivia, it is considered in this study because of its relevance, impact, and international prestige. The other is a teacher-exchange program coordinated with the Spanish Agency for International Development Cooperation. The volunteers of this program visit Bolivia occasionally to collaborate with national projects in the Tropics region. The other ten projects have permanent residence in Bolivia, are formally established and have been kept active in recent years. Nevertheless, most of them reported irregular activities during lockdown. Based on the information collected at this stage, EnseñARTE Foundation and Kaypi Rap Cultural Collective were the projects selected to be the focus of the research, and these are discussed in more detail in Section 5.

In June 2022, a second grey literature review was carried out focused on seeking specific information about these two projects. The material reviewed included 13 information sources. The data was collected from press articles (7), blogs (2), websites (1), online magazines (2), and social media (1) (Appendix 6). The press articles belong to relevant newspapers from Sucre (Correo del Sur) and Cochabamba (Los Tiempos and Opinión) and one of the most prestigious national news agency (Agencia Nacional de Noticias Fides). The rest of the grey literature considered was published in Bolivia, Argentina, and the Latin American region. Additionally, this literature review section included EnseñARTE Foundation's website and social media profiles of both case studies. Both the foundation and the cultural collective are projects that attract international attention since information about

them was found in the media of diverse countries. The information collected contributes data from two points of view. On the one hand, the directors of the projects talk about their organizations and their activities in the first person as interviewees. On the other, external people interested in the organizations express their value judgment about EnseñARTE and Kaypi Rap. This grey literature review stage was helpful in obtaining information that complements the official data published by the organizations in the cyberspace. In this way, it was possible to identify collaborative activities with other organizations, international and national alliances, events organized by the projects, and the frequency and impact of their activities.

Table 2. Profiles of identified projects that use music with a social function in Bolivia

	Name	Location	Active from	Current situation	Description	Website/information source
1	Liberarte	Viacha	2012	Active	It carries out its activities in QALAUUMA, the social reinsertion centre for adolescents and young people deprived of liberty. It is an initiative of ProgettoMondo Mlal. It is executed in co-responsibility with Instituto Superior Ecu�mico Andino de Teolog�a (ISEAT) (Andean Ecumenical Higher Institute of Theology) and in coordination with the Directorate General Penitentiary Regime. The European Union supports the project financially. Liberarte uses art therapy as a tool for social reinsertion through culture and creativity. The project seeks to improve the expression skills of Qalauma interns, cure their souls and hearts, reinforce their identity and promote a process of personal growth transformation. Liberarte offers music workshops that include hip-hop lyrics composition, musical theatre, and native musical instruments, among others.	http://www.iseatbolivia.org/iseat2013/index.php/component/content/article/12-liber-arte/113-proyecto-liberarte (Instituto Superior Ecu�mico Andino de Teolog�a, n.d.)
2	Wayna Tambo	El Alto city	1995	Active	This cultural centre aims to promote the re-creation and consolidation of youth identities using educative-cultural-communicative interventions. Its activities seek to reinforce the link between rural and urban social spaces using arts from a decolonizing, and depatriarchalizing approach. The cultural centre develops its own initiatives establishing a community composed of urban and cultural movements and youth and population of marginalized neighbourhoods. This auto-financed project obtains 70% of its budget through activities organized by itself. The centre does not have a permanent external financing source but sometimes receives donations or financial support from international cooperation. To date, the cultural centre has eight action lines, four of which are directly related to music. Currently, Wayna Tambo has a radio, a discographic line, and an audio-visual producer. Besides, it offers many art workshops, including music and hip hop, free or low cost.	http://radiowaynatambobolivia.blogspot.com/ (Red de la diversidad Wayna Tambo, 2018)
3	Orquesta Experimental de Instrumentos Nativos	La Paz city	1980	Inactive	It was founded by the musician and composer Cergio Prudencio, and is the only contemporary music ensemble in its genre. It works with traditional Andean musical instruments, bringing to the present the ancestral pre-Columbian Andean roots, recognizing their values, and facing the challenge of creation. Using native instruments in musical	(Quiroga and Zubieta, 2013)

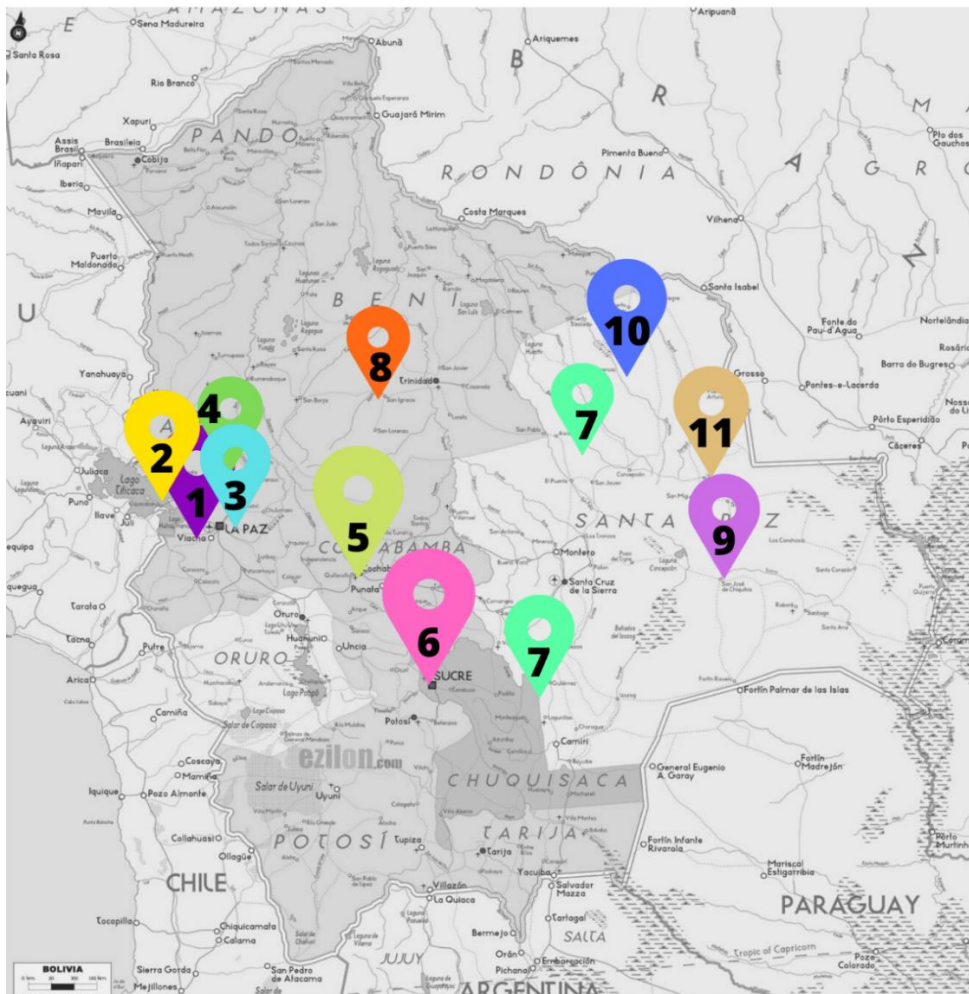
	(OEIN) (Experimental Orchestra of Native Instruments)				introduction education develops social, psycho-motor, and artistic skills in a holistic way. The students learn to play 5 different native instruments attending workshops in OEIN. The Orchestra is a creative space that promotes composition, interpretation, research, and pedagogy. Besides, this project is based on principles that allow discovering alternative ways of learning.	
4	Rapolitics	El Alto and La Paz cities	2009, 2011-2012, 2015	Inactive	It is a Danish not-for-profit association focused on artistic activism and hip-hop culture. It aims to reinforce the self-esteem and political awareness in youth groups developing musical formation activities in different countries. The association worked in Bolivia in summer 2009, January 2011-2012, and October 2015. Rapolitics supported hip hop as a tool of cultural resistance and political reflection working with marginalized youth. UNICEF collaborated in the activities developed in 2011-2012. Rapolitics carried out more than 100 workshops in schools, prisons, and streets, recorded 3 CDs, and trained Bolivian Rapolitics-coaches.	https://www.rapolitics.dk/proyectos/hip-hop-home-in-bolivia (Rapolitics, n.d.)
5	EnseñARTE Foundation (Performing Live)	Cochabamba city	2005	Active	It is located in Cochabamba. It was founded thanks to the donations of Hope for the Children Foundation. The foundation has different art programs, such as circus and music. The main objective is helping children to reinforce their self-esteem and confidence using arts as an expression tool. The music program has been active for 14 years and have worked with around 100 youth. It offers lessons on many musical instruments and song writing classes for hip-hop, pop, and rock. Thanks to a Freedom to Create donation, EnseñARTE has its own recording studio, and participants can record their productions while learning the fundamentals of sound engineering. Until 2021 the foundation has produced more than 6 albums. The foundation organizes concerts, musical events and produces video clips.	https://performinglifebolivia.org/?page_id=3345 (Performing Life Bolivia, n.d.)
6	Kaypi Rap Cultural Collective	Sucre city	2005	Active	Its main objective is to carry out cultural management with social and protester content. Among all their cultural activities, Kaypi Rap has a strong link with music, especially hip-hop genres. Currently, the collective has around 25-30 members who are actively involved with the project. Composing, producing, and performing music is one of their main activities. The music learning process is collective. Kaypi Rap members treats topics related to Bolivian political reality, social issues, social inclusion, violence against women, indigenous heritage,	(Martínez Carrasco, 2017; Salinas, 2020)

					inequality, etc. Moreover, the collective has members who perform hip-hop in Quechua, one of the Bolivian indigenous languages. The collective has its own recording studio.	
7	Escuela de Arte y Música Guarani (Guarani Arts and Music School)	Santa Rosa de Cuevo (Chuquisaca), Palmarito and Ipitacito del Monte (Santa Cruz)	2007	Active	It was founded by the Italian visual artist, Mimmo Roselli, and Father Tarcisio to revalorize the Guarani cultural heritage. They detected the need to develop artistic activities to complement the education in the Chaco region since this place is completely without access. The Art School is located in Santa Rosa de Cuevo (Chuquisaca), Palmarito and Ipitacito del Monte (Santa Cruz). The teachers of the Art School studied at the Musical Institute of Urubichá. The Music School of Prato (Italy) collaborates with the Guarani Art and Music School taking into part in a professor exchange program. Because of its levels of execution, the Art School has participated in different national and international events since 2009. The students of the Art School (members of orchestras and choirs) had the opportunity to visit many European cities and even perform in the Papal Mass in 2019.	http://www.mimmoselli.net/index.php/school-of-arts-visual-art-and-music-in-the-south-east-of-bolivia-territory-of-guarani-people-a-pilot-project/ (Roselli, 2020)
8	Escuela de Música San Ignacio de Moxos and Ensamble Moxos (San Ignacio de Moxos Music School and Moxos Ensemble)	San Ignacio de Moxos		Active	It promotes the preservation of the cultural heritage and tradition of San Ignacio de Moxos town. Musical education is a tool for the inclusion and empowerment of the indigenous from the Bolivian tropical region. The music school is founded on the values of the Venezuelan El Sistema model. According to this model, music has a social purpose, so there is a mission to approach this art to vulnerable social contexts. The musical school is free of charge. The system makes children start as students and later become teachers promoting their commitment to the project and their social circle. The best students are selected to be part of Ensamble Moxos, having the opportunity to experience music as professionals. They record CDs, give concerts, and participate in international tours. The repertory taught and created merges modernity, classical music, and indigenous heritage. The students are encouraged to play musical instruments belonging to a conventional orchestra as well as native musical instruments. The project works to preserve the musical production content in 7000 pages of manuscripts found in Moxos. These belong to the Colonization times when Jesuit Missions arrived at the territory and use baroque music as a tool for evangelization teaching music to the indigenous. The manuscripts were the result of this educational process and were produced by indigenous.	(Villamizar, 2014)

9	Orquesta Municipal San José de Chiquitos (San José de Chiquitos Municipal Orchestra)	San José de Chiquitos	2000	Active	It was founded by a cultural neighbourhood association with an annual budget of 5.000\$. At the beginning, the orchestra did not have a building since they practiced in the church of the town. In 2009 was established as a Municipal Orchestra, and in 2016 public funding was assigned to build the municipal music school. Currently, the teachers are old students of the music school. The orchestra has a relationship with Spain Cooperation since volunteer teachers visit the school to help students improve their abilities. The population of the town recognizes the relevant role of the orchestra in keeping alive their cultural identity linked to the Jesuit Missions. The orchestra received the "Reconocimiento a las 5 mejores prácticas innovadoras y sostenibles de Latinoamérica" (Recognition as one of the 5 best innovative and sustainable practices in Latin America). Besides, in 2017 the orchestra had an international tour sponsored by the National and Municipal Governments.	(Hernández, 2020)
10	Instituto de formación integral coro y orquesta Urubichá (Urubichá Choir and Orchestra Comprehensive Training Institute)	Urubichá, Guarayos	1996	Active	In 2002 the Ministry of Education assigned the administrative resolution recognizing the Institute officially. The same year, the construction of the building for the Institute started thanks to Dutch International Cooperation. The objective of the Institute is to fight against social inequality and poverty using the culture as a tool that allows children access to superior education. The Institute works rescuing the musical tradition of the Jesuit and Franciscan missionaries in the region. Urubichá has 2 technic careers, music and handicrafts. The students enrolled in the music program can choose between 14 musical instruments specializations. The handicrafts career has six specializations, and the Lutherie is the most important since the students learn how to make their own musical instruments. The children are accepted since the age of 6, and the musical program has a duration of 8 years to get the official diploma. Since the Ministry of Education recognized the diplomas, the students can get into the university or work as music teachers. The Institute has received donations from the Switzerland Embassy (musical instruments) and the support of the Municipal Government in some activities.	https://ifacoroyorquestaurubicha.weebly.com/ (Instituto de Formación Integral, n.d.)
11	Escuela inclusiva de música FASSIV	San Ignacio de Velasco	2011	Active	It was created thanks to the musical instruments donations made by the Fundación España and Fundación Bilbao. In 2014 the Inclusive Music School FASSIV was founded with the support of the Fundación de Ayuda Social San Ignacio de Velasco. Its main objective is to teach	https://festivaldetemporada.com/orquesta-inclusiva-de-musica-fassiv/

	(FASSIV Inclusive Music School)				music to children with disabilities using art as a therapeutic tool for intellectual and emotional development. Through music, the students promote their creativity and improve their communicational skills. Currently, also students from regular educational institutions attend the Music School encouraging the social inclusion and social relationships of the students with disabilities. The Music School has an institutional agreement with the Instituto de Formación Integral Urubichá and the Municipal Government of San Ignacio de Velasco. Consequently, their students can get a medium-level diploma as musicians.	(Centro Para La Participación Y El Desarrollo Humano Sostenible (CEPAD), 2021)
12	Plataforma DOREMI – Programa vacaciones artístico sociales (DOREMI Platform – Artistic vacation social program)	Tropical region	Different periods	Inactive	It is a teacher-exchange program. Music teachers from Spain visit different countries as volunteers to help improve the technique and abilities of the students. It is coordinated with the Spanish Agency for International Development Cooperation. The program used to visit Bolivia.	https://crowdfunding.fundaciontriodos.es/dalanota/3093 (Fundación Triodos, n.d.)

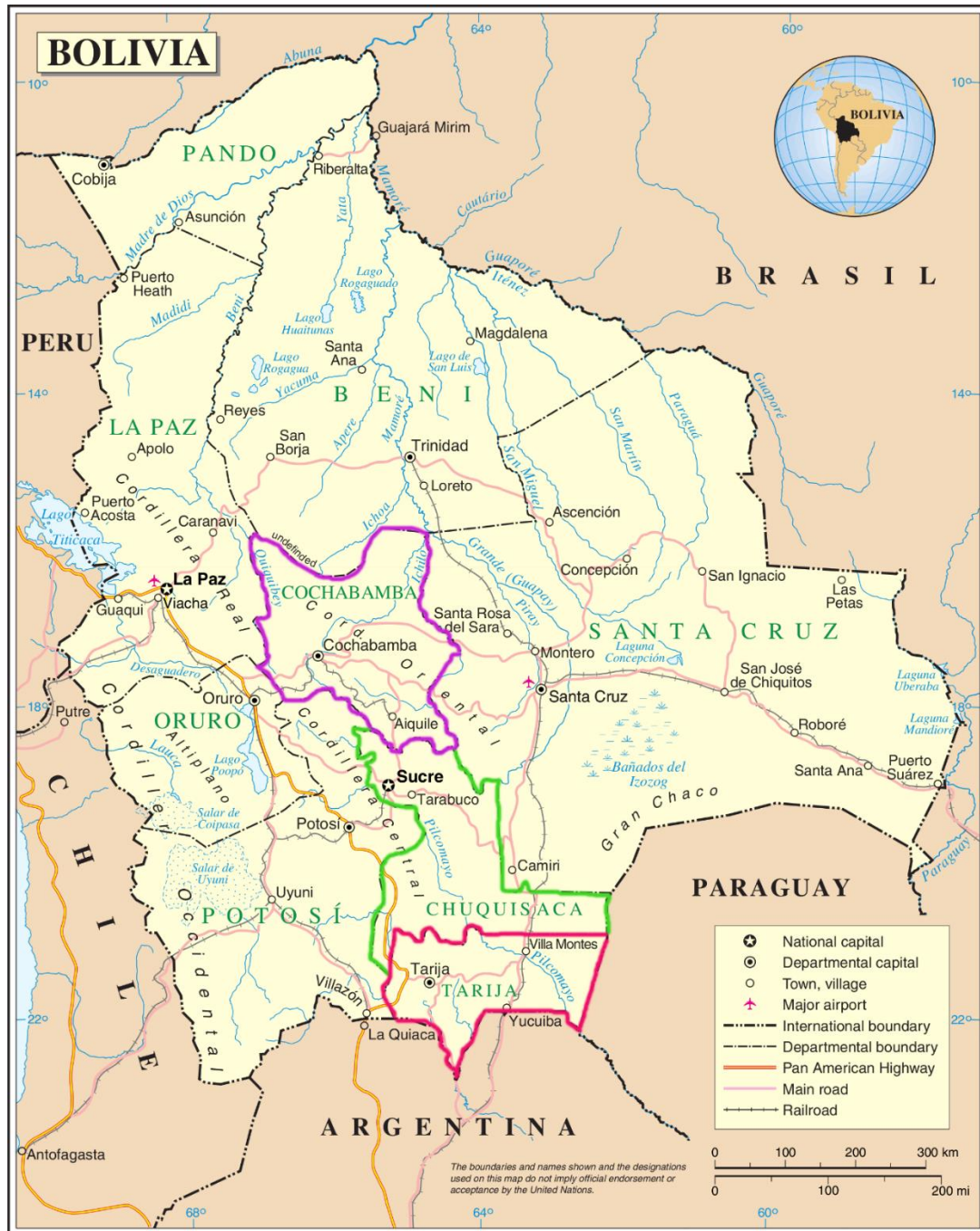
Figure 2. Map of identified projects that use music with a social function (adapted from www.pinterest.co.uk/pin/836614068270202895/)



5. CASE STUDIES PROFILES AND DESCRIPTION. THEIR LOCATION, POPULATIONS, OBJECTIVES, AND ACTIVITIES

In this section, the two case studies selected are presented. The first case study is EnseñARTE Foundation in Cochabamba, and the second is Kaypi Rap Cultural Collective which works in Sucre. In Figure 3 below the Bolivian Valley Region is highlighted, and the cities where case studies are located are outlined in purple and green respectively. Subsections 5.1 and 5.2 describe the local context where the projects develop their activities and present the profile of each initiative. Subsection 5.3 explains the type of position that the local researcher adopted during fieldwork in both case studies. The way in which her multiple identities positioned her as an insider or outsider, according to the situations, is considered in detail.

Figure 3. Bolivian Valley Region and cities where case studies are located



Notes: Based on UN Map. In the map, the valley region is highlighted. Cochabamba is in purple. Sucre is in green. Available Open Access at <https://en.m.wikipedia.org/wiki/File:Un-bolivia.png>

5.1 First case study: EnseñARTE Foundation

EnseñARTE Foundation was founded in 2005 by John Connell to support girls, boys and young workers on the streets of Cochabamba (Performing Life Bolivia, n.d.). EnseñARTE is focused on protecting children and

youths from the dangers of living or working on the streets, such as drug consumption, abuse, alcoholism, and delinquency. The foundation developed their activities in Cochabamba. According to the Encuesta de Trabajo Infantil 2019 (Child Labour Survey 2019), approximately 724 thousand children and teenagers between five and 17 years work in Bolivia (Instituto Nacional de Estadística (INE), 2020). The Instituto Nacional de Estadística (Bolivian Statistical Office) estimates that around 150.000 are in the age range from 7 and 13 years. Cochabamba concentrates 15% of this population, ranking third place at the national level. The Unión de Niños y Niñas Adolescentes Trabajadores de Bolivia (Union of Working Adolescent Boys and Girls of Bolivia) (UNATSBO) (2010) reports that more than 33.000 children who work do not attend school. One of the achievements of this association was to advocate successfully to legalize child labour from 10 years of age, arguing they needed access to labour rights. Therefore, since 2014 the Law N° 548, New Childhood and Adolescence Code (Asamblea Legislativa Plurinacional. Estado Plurinacional de Bolivia, 2014), states that 14 years old is the minimum age for child labour, but it is allowed from 10 years in exceptional situations. In Bolivia, around 8 thousand children live in the streets (Fundación Bolivia Digna, 2017). In 2016, the Defensoría de la Niñez (Office for the Defence of Children) reported that in Cochabamba, there were 833 children and teenagers under 18 years living in the streets. Within this population, 30% were born in the streets, and 70% fled their homes due to violent family conditions (Los Tiempos, 2016).

In this context, EnseñARTE works with children and teenagers who work and/or live on the streets. According to its web site (Performing Life Bolivia, n.d.), the foundation's main objective is to teach arts to achieve to reinsert children, teenagers, and youths into their families (if they have one) and society. Currently, EnseñARTE has two art programs that are active: the circus program and the music program. Complementary, the foundation organizes activities related to dental health, healthy nutrition, and school support classes. All the services offered are free. Besides, EnseñARTE has a volunteer program to include national and international professionals and artists in their activities. EnseñARTE expects the participants of their programs to improve their lives socially and economically through the arts.

According to its website (Performing Life Bolivia, n.d., n.d.) art programs work in Quillacollo, Montenegro, and Alto Buena Vista and are divided into two groups. One of them is composed of children who work in the

streets to help their families. The other group is the most vulnerable since its members are children who work and live on the streets. Members of the last group are victims of many shortcomings, poverty, and abandonment, and in some cases, they use drugs and consume alcohol. EnseñARTE offers free art classes that children attend four days a week. The main objective is to help children reinforce their self-esteem and confidence using arts as an expression tool. Besides, the foundation expects arts to become a source of income for the children in the future. In this way, they will leave the streets and break the poverty cycle.

The music program has been active since 2008. One year later, it received the financial support of Freedom to Create, an international organization located in Singapore (Performing Life Bolivia, n.d.). EnseñARTE built a recording studio and established the music program officially, thanks to this donation. The music program offers singing lessons, musical instruments, and song writing classes for hip-hop, pop, and rock. The program also includes Bolivian traditional music. Through music, the participants express their feelings and promote their creative processes while improving their reading and writing skills and acquiring computer literacy. The musical material produced is recorded at their own studio. During the record sessions, the participants learn the fundamentals of sound engineering. The music program seeks to give the students as many tools as possible that help them to consider music as a job option when they become adults.

Until 2021 the foundation had produced 11 albums available on EnseñARTE Bandcamp (EnseñARTE Foundation, n.d.). The foundation collects financial resources selling their music since it is possible to buy the albums or individual songs on the Internet. Besides, EnseñARTE shares its student's video clips on its Youtube channel. According to the information published on Youtube, children who belong to the music program have participated in different music with social content contests. Complementing the activities of the music program, EnseñARTE organizes festivals to present the music material produced by their students. Two of the most important events are Urban Art and Music Fest and the Solidary Art and Music Fest (Opini3n Bolivia, 2012, 2016). The foundation invites recognized musicians to participate in these activities. The events they organize are self-managed and sometimes cultural centres collaborate with them.

The work that the foundation carries out to make visible the music program's results contribute to the social inclusion of the participants. Promoting their music in concerts, radios, and tv programs helps children and youths who live on the streets feel included and valued by society. In this framework, one of the achievements of EnseñARTE is relocating some of its beneficiaries who live on the streets to youth homes where they can study and continue participating in the music program. Moreover, the foundation works with other vulnerable populations, such as children and teenagers whose parents (one or both) are in jail, or children and teenagers who live in different shelters. In this mission, EnseñARTE works in collaboration with Educative Community Tiqipaya Wasi, a youth shelter that hosts children and teenagers from the foundation. In the same line, the foundation established a strategic alliance with Casita de la Amistad and Proyecto Jireh to support children and young people in vulnerable situations. Both belong to OBADES (Organización Bautista de Desarrollo Social) (Baptist Social Development Organization), a religious NGO. Finally, Casa de los Niños, is another shelter that hosts vulnerable families linked to EnseñARTE (the information about EnseñARTE in this section was collected from its web - Performing Life Bolivia, n.d. - and the interview with its director).

5.2 Second case study: Kaypi Rap Cultural Collective

Kaypi Rap Cultural Collective was founded in 2005 in Sucre, located in the Chuquisaca department, a region with 56,46% of its population under thirty years old (National Institute of Statistics or Instituto Nacional de Estadística (INE), 2022a). According to the 2012 Census (Instituto Nacional de Estadística (INE), 2015), Chuquisaca was classified as a rural region because 51,3% of its population lives in rural areas. This percentage is reported due to 28 of the 29 municipalities in Chuquisaca being rural except Sucre, the judicial capital of Bolivia. Consequently, statistics obtained in 2012 through the latest Census show that the department has a vast indigenous population equivalent to 44,4% of the residents (Instituto Nacional de Estadística (INE), 2015). Of the 290.332 indigenous people from Chuquisaca, 88,40% self-identify as Quechuas. These data are related to the percentages of indigenous language speakers who live in Chuquisaca. Among the population aged six or more, 57,5% speak Spanish, 42% are indigenous language speakers, and 0,5% speak a foreign language. The main indigenous language in this region is Quechua since 41% of the population indicates that this is its principal language. On the other hand, with regard to the

poverty index, statistical data for 2012 shows that 44,9% of Chuquisaca's population is considered poor. Compared with Chuquisaca, Sucre has lower poverty levels since only 27% of the population was poor in 2021. Even though Sucre is an urban municipality, Quechua is the second most important language. According to the Census 2012 (Instituto Nacional de Estadística (INE), 2015), of 235.483 people registered four years of age or older, excluding those who do not speak or did not specify a language, 67,5% learned to speak Spanish as their mother language, and 31,5% learned Quechua. Based on projections for 2022, Sucre concentrates around 55% of the department's population (Instituto Nacional de Estadística (INE), 2022b).

In this young and indigenous city, the Kaypi Rap collective emerges with the main objective of carrying out cultural management with social and protester content. In 2010 the collective's director decided to create Kaypi Rap Home Studio to solve the need to have a space to produce independent music in the city. That year the collective reinforced its activities and presence in the cultural scene. Among all their cultural activities, Kaypi Rap has a strong link with music, especially hip-hop genres. According to its current director, the collective has around 25-30 members who are actively involved with the project, seven are women among them. Besides, it has additional participants who establish occasional relationships with the collective. The indispensable requirement to be part of Kaypi Rap is to study or start doing it. This requirement is related to the relevance the director associates with education to improve personal growth. As a collective, it is frequently open to incorporating new members as long as they meet the requirement.

Composing, producing, and performing music is one of their main activities. The music learning process is collective in Kaypi Rap since its members learn and improve their musical skills by doing and collaborating. Committed to their motto "Listen, join and fight" (Escucha, únete y lucha), the music of Kaypi Rap members treat topics related to Bolivian political reality, social issues, social inclusion, violence against women, indigenous heritage and inequality (Gómez Fernández, n.d.; Salinas, 2020). Moreover, the collective has members who perform hip-hop in Quechua (Martínez Carrasco, 2017). Because of their work raising social awareness through music, Kaypi Rap was recognized by the International Organization of Human Rights at an event organized in honour of the victims of the Guerra del Gas, one of the most violent events of recent Bolivian history (Gómez Fernández, n.d.).

According to its director, all the activities organized by Kaypi Rap are self-managed thanks to the collaborative participation of their members. Besides, Kaypi Rap establishes alliances with other collectives to carry out cultural events. Kaypi Rap does not receive regular financial resources from donors, foundations, non-profit organizations, international cooperation, or local/national government. Nevertheless, they participate in calls presenting their proposals to develop different projects. For example, in 2017 Kaypi Rap won the fund assigned by the Switzerland International Cooperation to promote cultural projects (Gómez Fernández, n.d.). Thanks to this award, the collective had its radio program based on four themes: education, youth participation, decent work, and violence.

The Kaypi Rap Home Studio allows hip-hop artists to record their material professionally. The music produced by Kaypi Rap is available on Youtube, Spotify, and Facebook. On its Youtube channel, the video descriptions state the collective has won and participated in social content music contests. This digital platform also shows the relationships Kaypi Rap has established with international artists since there are musical collaborations with hip-hoppers and rappers from Latin America and Europe (*Conexión Originaria - Capítulo 4*, 2020; Gorostiaga, 2020). Besides, Kaypi Rap has participated as a representative of Quechua Hip-Hop at international documentaries and events (*Conexión Originaria - Capítulo 4*, 2020; Martínez Carrasco, 2017; Salinas, 2020).

With regard to their complementary activities, Kaypi Rap has an urban vegetable plot, organizes workshops about political topics and social analysis, develops activities to preserve indigenous traditions, and collaborates with indigenous language education programs (Martínez Carrasco, 2017).

5.3 The researcher position interacting with the case studies

This section is written in 1st person by the local researcher (Salinas-Maceda) using a reflective style. The fieldwork was carried out in two geographical regions, and it involved two projects with different characteristics referring to the population they work with and the management model they apply. Therefore, the position I adopted as a researcher was not the same when I interviewed Kaypi Rap members as when I interacted with EnseñARTE Foundation's staff and beneficiaries. In both cases, my multiple identities were

fluid according to the type of interlocutor I interviewed. Consequently, I was an insider researcher during some interviews and an outsider when I dialogued with other participants.

Even though my identities were swapped according to the context, I had a fixed characteristic in my researcher profile that generated the same effect in both case studies: my nationality. Being Bolivian developing research in Bolivia positioned me as an insider researcher. My external features including appearance and language correspond to the usual Bolivian appearance facilitating interviewees identified themselves with me in terms of cultural belonging (Ryan et al., 2011). We shared the same cultural Bolivian background, national identity, language, and social codes. This framework let me act as a peer researcher (Ryan et al., 2011) because I carried out my work in a familiar environment with the advantage that I could understand, interpret, and analyse the interactions according to the social, political, and economic context I know as a Bolivian citizen (Gelir, 2021; Labaree, 2002).

During the fieldwork developed in Sucre with the members of the Kaypi Rap collective, I adopted an insider-outsider position. Once Kaypi Rap was selected as one of the study cases, I started negotiating my position as a researcher (Ergun and Erdemir, 2010) while interacting with the collective's director. At first, I detected that introducing myself as a local consultant for a project promoted by the British Embassy caused two reactions in my interlocutor. On one hand, a position of power was established by my status as a researcher (Gelir, 2021) working for two international organizations. The Kaypi Rap's director talked to me very formally since he always used the word "*usted*" to show distance as a sign of respect in the relationship. At the same time, being identified as a researcher who worked for a European region woke up the interest of the director. He commented that he had established relationships with other international organizations before, so he understood the relevance that I wanted to include Kaypi Rap in the research to show foreign people the work the collective develops. Both attitudes positioned me as an outsider researcher. Nevertheless, during succeeding communications to coordinate the fieldwork I worked in to reduce the gap between the researcher and the researched. I started using more Bolivian colloquial expressions to reinforce the cultural identity I share with him. Moreover, I interacted with him using jovial language to mitigate the distance barrier my status as a researcher had established.

When I interacted with the members of the collective, other factors influenced my positioning. Regarding being positioned as an insider researcher, my appearance and knowledge about the music produced by the collective influenced positively. Even though I am over thirty, I look younger, so interviewing youth was easier to establish a fluent and confident dialogue. On the other hand, although I did not belong to this community, the information I collected about them and their activities helped me to adopt an insider position. Nevertheless, I was aware that my accent (Brownlie, 2009), ethnicity (De Andrade, 2000), gender (Ergun and Erdemir, 2010; Gelir, 2021), and link with a foreign Embassy represented elements to be considered as outsider. My accent corresponds to an urban educated speaker, and even though I am Bolivian, I self-identify as mestiza instead of a member of an indigenous Bolivian group. Some Kaypi Rap members belong to the Quechua indigenous group and come from rural families. The hip-hop community is predominantly composed of boys, so being interviewed by a woman may have caused some interference in the communication fluency. Finally, because of the political situation and social tensions in Bolivia, some people do not trust foreign people or the research developed by international organizations. I always emphasized that I was the Bolivian local consultant, but they knew I worked for international organizations.

Finally, during the fieldwork developed in the EnseñARTE Foundation, I was also positioned as an insider-outsider researcher. Many international donors collaborate with EnseñARTE, so its staff have established diverse relationships with foreign organizations. For this reason, my status as a local consultant for the British Embassy and Glasgow University represented an element to be positioned as an insider. However, the interaction with the beneficiaries was carried out from an outsider position. In this case, my accent, academic background, and work relationship with a European region established a distance from the interviewees. All the characteristics cited revealed a factor that made me alien to the reality of the participants: social class (Chavez, 2015). The beneficiaries of EnseñARTE belong to vulnerable population groups in the city of Cochabamba who struggle with situations such as poverty, social exclusion, child labour, abandonment, and consequences of delinquency, among others. Therefore, even though I know this social reality as a Bolivian citizen, I had not experienced these vulnerable situations in the first person. As a consequence, my intermediate position was inclined to being an outsider when I interviewed the beneficiaries.

6. WHAT DO BENEFICIARIES SING ABOUT? ANALYSIS OF SONGS

This section shows the content analysis of the songs produced by the beneficiaries belonging to the EnseñARTE Foundation and the Kaypi Rap collective. The methodology used was described in Subsection 3.3. Songs taken into account are available on Youtube, Spotify, and Bandcamp. With the aim to know the kind of musical production that both projects generate, their songs were carefully listened to, and their lyrics were transcribed to analyse the content (see Appendix 10 for a sample of lyrics in Spanish). Two CDs produced by EnseñARTE Foundation titled *Música para todos Vol. 2* (Music for everybody) and *Hip Hop K'ayma Vol. 4* were considered in this analysis. In the case of Kaypi Rap, 11 songs were selected from its Youtube channel for this purpose. Each set of songs was organized on a table according to their main topic and musical genre. Appendix 7 to Appendix 9 contain the tables corresponding to two EnseñARTE Foundation CDs and Kaypi Rap's songs. Finally, the content of the lyrics was processed using the software NVivo to generate word clouds to analyse the words' frequency. In the following Subsection 6.1 we compare the music produced by the two case studies. In Subsection 6.2 we consider the results of the analysis conducted with NVivo.

6.1 Comparative description of songs produced by the case studies

Both organizations record their music at their own professional studios, so the audio quality is high. All songs are available on different digital platforms and social media. EnseñARTE Foundation classifies its musical production into two types of CDs. First, the CDs collection titled *Música para todos* (Music for everybody) has two volumes recorded by all the children and teenagers who participated in the music workshops offered by EnseñARTE. This set of CDs was recorded from 2016 to 2018. Second, the foundation produced the collection titled *Hip Hop K'ayma* (Poor Hip Hop), which contains songs composed and performed by children and teenagers living and working on the streets. This collection has four CDs recorded from 2015 to 2019. EnseñARTE publishes its musical production on Bandcamp. Currently, the audience may listen to all songs for free on this digital platform. Moreover, CDs or single songs may be bought online. The money collected is used to contribute to EnseñARTE's music program. In the case of Kaypi Rap, their songs are promoted mainly on Youtube and Facebook. The collective does not receive income for its music published on digital platforms since the audience listens to the songs for free. They also share music on Spotify. Quantifying the number of

songs produced by Kaypi Rap is complicated since those posted on Facebook are not on Youtube. Besides, it is possible to find songs performed by many members of the collective, invited artists who record at Kaypi Rap's studio, and special individual sessions.

The foundation and collective's musical productions use basic melodies that sound very professional. However, we detected a difference in the singers' characteristics. The singers belonging to Kaypi Rap show outstanding proficiency in musical performance since they follow the rhythm, their diction is clear, and they convey many feelings and strong intentions in their songs. The singers in EnseñARTE's productions show different levels of expertise in performing and singing. Some of them sound like professionals and others are beginners. This feature is identified when the singers lose the rhythm of the basic melody or are out of tune. The main issue in EnseñARTE musical production is that in some songs the singer's pronunciation is unclear, their volume is too low, or the voice is modified making the lyrics difficult to understand. About the lyrics, Kaypi Rap songs respect the hip-hop structure related to the rhyme and rhythm in the lyrics' composition. In the case of EnseñARTE songs, it would appear that they result from an educational process in which some students achieve more skills than others. Therefore, these lyrics are diverse in quality and structure.

According to the content of the lyrics, Kaypi Rap collective's songs and the EnseñARTE's CDs, *Música para todos*, as *Hip-Hop K'ayma*, have different approaches. Kaypi Rap uses the hip-hop musical genre to denounce social injustice, talk about politics, and promote social awareness. Its musical production includes songs that encourage personal growth since they are reflexive, contain conclusions from auto analysis, and some give advice based on personal experiences to avoid making the same mistakes. Moreover, among Kaypi Rap songs, there are lyrics focused on women's empowerment and depatriarchalization. The most peculiar feature of Kaypi Rap musical production is that some artists of the collective sing in Quechua, a Bolivian indigenous language. Moreover, the songs include traditional Bolivian music instruments in some cases. Even though hip-hop may be seen as a foreign musical genre in Bolivia, some songs produced by Kaypi Rap have a decolonial approach. In the musical repertory of the collective, topics such as racism, indigenous rights respect, social inclusion, and Bolivian culture preservation are treated.

The music produced by EnseñARTE has different approaches according to the characteristics of the participants in its music program. The CDs belonging to *Música para todos* collection include songs composed by all populations of children and teenagers with whom the foundation works. It means that *Música para todos* collection includes musical compositions of children workers, children whose parents are in jail, and children who were fostered in orphanages after living on the streets. The content analysis was carried out considering all the songs of the last recorded *Música para todos* CD. The production includes pop, hip-hop, and rock genres. This musical material expresses ideas about diverse topics, but most of the lyrics are romantic. This characteristic is highlighted since the singers' voices seem to belong to children who describe romantic relationships that they have not experienced yet because of their age. They narrate romances probably based on external influences such as other songs, soap operas, or series. The romance described is very intense, and the expressions used by the singers show emotional dependence, and link suffering to love relationships. For these reasons, this romance may be interpreted as toxic. If the composers of these songs are children, they may need assistance to rethink their concept of love to experience sane relationships in the future. On the other hand, if teenagers were the composers, the lyrics are an alert that they may have had toxic relationships when they wrote the songs. Because of the content of the lyrics, it seems that the creative process led by the teachers of the music program may have focused on the music production only. It means the teaching methodology may need to reinforce a reflexive approach to help participants manage their feelings better, given that this music program works with vulnerable populations.

Finally, EnseñARTE produces the Hip-Hop K'ayma CDs collection. This musical material is recorded exclusively by children and teenagers living and working on the streets. The content analysis considers all the songs (16) belonging to the fourth volume of this collection available in this link <https://fundacionensenarte.bandcamp.com/album/hip-hop-kayma-vol-4>. As its name indicates, the musical genre of these CDs is hip-hop. In this case, the songs reflect the harsh reality their composers face daily on the streets. Most of the lyrics are grim life stories narrated in first-person, describing situations that children and teenagers would not have to experience but that they have normalized completely. These songs describe situations related to drug consumption, teen pregnancy, violence, abandonment and delinquency. An aspect

that caught the attention was that some singers express a kind of pride in committing illegal acts. They are not sorry or pretend to change their lives. It seems they have a firm conviction to keep the leadership position achieved in their street territories. At the same time, the songs are a statement of force because the singers use the lyrics to encourage themselves to continue fighting. The phrases expressing that they are strong, that they will triumph, and will solve all the obstacles they face are recurrent in the songs. On this CD there are also romantic songs. Once again, the concept of romantic love appears, this very intense and emotionally dependent love. Nevertheless, there is a song that narrates a breakup through the singer expressing his hate and contempt for his ex-girlfriend. Because of the words he uses, the song may be interpreted as violent.

6.2 Analysis with word clouds and the most frequent words in songs

To complement the previous analysis, the software NVivo was used to generate word clouds to compare the content of Kaypi Rap's and the *Música para todos* CD's songs. A total of 37 songs were transcribed for this analysis, 27 belonging to EnseñARTE and 11 to Kaypi Rap. The word clouds do not include words with less than three letters. The aim was to identify possible coincidences in the content of the lyrics between both musical productions. Because the songs are written in Spanish, the word clouds are in this language. The words were translated into English to explain the results and are presented in Table 3 below.

Table 3. Word clouds to explore case studies' musical production

1 st case study's songs (EnseñARTE)	2 nd case study's songs (Kaypi Rap)
<p>Spanish words: sentimiento, vivir, tiempo, puedo, vida, rapear, dolor, mundo, quiero, música, alegría, cantar, amor, siento, corazón.</p> <p>English translations: feeling, live, time, I can life, rap, pain, world, I want, music, happiness, sing, I feel, heart.</p>	<p>Spanish words: tiempo, amor, existe, pena, gente, vida, cultura, mundo, quiero, tierra, mejor, problema, rabia, bolivia.</p> <p>English translations: exist, pain, time, love, people, life, culture, To love, world, I want, earth, better, problems, rage, Bolivia.</p>

The clouds show that the word most frequent in the songs of the two groups is *I want (Quiero)*, which shows that composers express their desires in their songs. This word also may be associated with demand or need. Six identical words are reported in both clouds: *time (tiempo)*, *love (amor)*, *life (vida)*, *world (mundo)*, *problem (problema)*, *I want (quiero)*. The first word cloud contains the term *pain (dolor)*, and the second, the word *sadness (pena)*. Both terms have similar connotations. Even though there are feelings among the most frequent words contained in the songs, happiness is missing in Kaypi Rap's word cloud.

In the case of Kaypi Rap songs, the word clouds show that lyrics are related to Bolivian themes since the words *culture* and *Bolivia* are frequent. The lyrics of this case study are linked strongly to indigenous vindication and culture preservation. In Kaypi Rap songs, the words *problem* and *better* are frequent too. This may be explained by the positive and reflexive content of these lyrics. Kaypi Rap challenges reality and denounces social problems while trying to find solutions to solve them to improve.

The word cloud generated for EnseñARTE songs contains six words related to feelings. This shows that these lyrics are more related to expressing feelings than Kaypi Rap songs. Most of the EnseñARTE songs are romantic, so words such as *feelings (sentimientos)*, *heart (corazón)*, *I feel (yo siento)*, and *love (love)* are present in the word cloud.

7. INTERVIEW ANALYSIS AND FINDINGS.

This section presents the findings obtained through the coding process as part of the content analysis of interviews, as outlined in Subsection 3.2. A total of 16 interviews were transcribed which represented 10h and 40 min of audio transcribed in 396 pages double spaced. Table 4 below shows all themes and subthemes. The information in Section 7 is presented in three subsections. Subsection 7.1 includes the themes of teaching-learning methodologies and elements to improve their development, focusing on how the two cases carried out their activities. Subsection 7.2 analyses the benefits reported by participants focussing on the themes of social inclusion through music and social function of music. Finally, Subsection 7.3 is centred on the theme inclusion in cyberspace and considers the way in which participants used the Internet and social

media with their activities in the programs. Node maps are provided for all themes. The relevance of the interviewee’s voices is highlighted through interview quotations in Spanish, translated to English.

Table 4. Themes and subthemes developed through content analysis

	Themes	Subthemes	Number of quotations	Number of interviewees (out of 16)
Themes linked to how the case studies work	Teaching-learning methodologies	Collaborative learning methods	9	5
		Empiric, by experience	6	6
		Combining conventional and unconventional methods	28	5
	Hindering factor to success	Financial and human resources	30	10
		Promotion and diffusion	5	3
		Regular attendance	9	5
		Planning workshops and contents	4	3
Themes linked to the benefits for the participants	Music and social inclusion	Mitigation of Bolivian regionalism	3	2
		Re-insertion, insertion and permanence in academic institutions	9	7
		Link with public, private, and educational organizations	13	5
		Conquest of social spaces	23	8
		Inclusion in national/international artistic sphere	19	8
		Employment opportunities	26	8
		Revalue the pride of being indigenous	13	5
	Music social function	Women's empowerment	6	3
		Social protest tool	19	5
		Learn about teamwork	12	6
		Reflective function	17	8
		Therapeutic function	34	11
		Rehab tool	30	8
Themes re. Internet and inclusion	Inclusion into the cyberspace	Establishment of affective bonds of emotional containment	19	11
		Internet for music promotion	11	4
		Internet to develop activities in the pandemic	5	2

7.1 Findings for how the two study cases work and carry out their activities

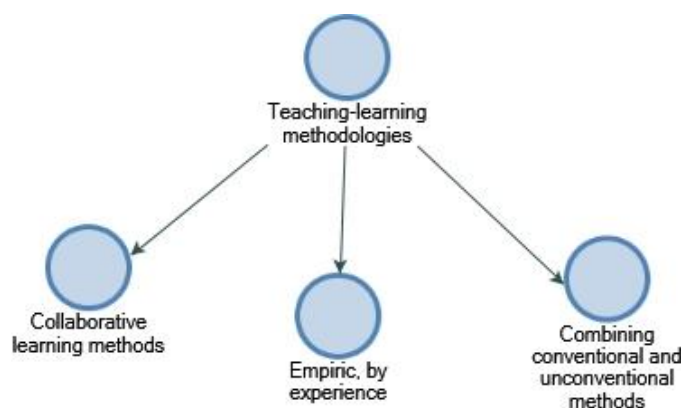
The data analysis in this section shows some elements related to the way in which EnseñARTE Foundation and Kaypi Rap Cultural Collective develop their activities. Because of the characteristics of both study cases, it was expected they use different teaching methodologies. Therefore, exploring this topic was considered relevant in the research. Staff members, as well as direct and indirect beneficiaries, have an insight on the organizations to which they belong, and they were able to identify the obstacles the institution had to

overcome or the improvements required. In this manner, the themes of teaching-learning methodologies and hindering factors to the success of both initiatives are analysed below.

7.1.1 Theme: Teaching-learning methodologies

The analysis of this theme was carried out by coding the information according to the three subthemes shown in Figure 4 below. In the recording of the interviews, a clear difference was detected between the two case studies when the interviewees described the way how they teach-learn musical skills. On the one hand, Kaypi Rap Cultural Collective uses collaborative learning methods, and some members learned to perform hip-hop empirically (without conventional teaching). Contrary, music teachers at EnseñARTE Foundation combine conventional/formal methods with unconventional ones to facilitate the learning process. All the differences are shown below.

Figure 4. Teaching-learning methodologies theme and subthemes



Subtheme: Collaborative learning methods

Members of Kaypi Rap Cultural Collective emphasized that as part of a collective, they learned how to compose, sing, and produce hip hop and rap together. They learned from other members of the collective from their experience through constructive advice. For example, one interviewee referred to the collaborative sessions where they interchanged knowledge as *juntuchas*. This word is a Bolivian expression used to name a meeting of friends characterized by its high-trustful and familiar environment:

“Si, (en el colectivo) he aprendido bastante. Antes lo hacía así al azar. No tenía pensado qué era una estrofa, dónde tenía que entrar, en qué momento debía hacer una pausa o todo eso. Aquí más me inculcaron lo que

es la respiración, la entonación y todo eso. Lo aprendí en las juntadas, nosotros le decimos las juntuchas. Cuando nos reunimos siempre hablábamos de lo que es esto, la música” (Atoq)

“Yes, (in the collective) I have learned a lot. Before, I did it randomly. I did not know what a verse was, where I had to start singing, at what point I had to pause. Here they taught me what is breathing, intonation and all these things. I learned it in the meetings, we call them ‘juntuchas’. When we got together, we always talked about music” (Atoq)

On the other hand, Kaypi Rap members also mentioned that when they record music at their studio, a teaching-learning space is created. During the pauses in the record sessions, the members exchange criteria about the performance of the person who sings, and they suggest to him/her how to improve the final product. Islu described this process during the interview:

“Bueno sobre mi experiencia en aquí en el colectivo en realidad conozco y me hacen conocer ideas frescas cada que vengo. Siempre es diferente. Me ayuda musicalmente porque hablamos de música, escuchamos a otros artistas y también somos críticos y decimos “esta parte suena genial” y después nos escuchamos y a veces no suena tan genial y lo cual me ayuda a tener este equipo y en realidad me agrada porque aprendo cada día nuevas cosas” (Islu)

“Well, about my experience in the collective, they make me discover fresh ideas every time I come. It's always different. It helps me musically because we talk about music, we listen to other artists and we are also critical and we say “this part sounds great” and then we listen to each other and sometimes it doesn't sound so great. It helps me to have this team and I actually like it because I learn new things every day” (Islu)

Based on the data collected, it seems that Kaypi Rap’s musical production results from a collaborative process, a teaching-learning collective process, and teamwork. Based on this group-dynamic of knowledge exchange, there is also an intergenerational responsibility since older members of the collective guide new generations to produce music with positive messages. Sthela Reyes, a member of Kaypi Rap cultural collective, emphasized the influence that older members may have on the younger ones:

“Las nuevas generaciones se han ido apoyando en nosotros los antiguos, los que hay como el Kaypi o yo que estamos hace tiempo intentando guiar a los jóvenes por este otro rumbo del amor y no la pelea” (Sthela Reyes)

“The new generations have been leaning on us, the old ones, those like Kaypi or me who have been trying to guide young people for a long time in this other direction of love and not fighting” (Sthela Reyes)

The interviewees did not identify formal teaching-learning methodologies to produce music, even though they mentioned technical skills they have developed or improved thanks to their participation in the collective, such as breathing, metric, and rhythm.

Subtheme: Empiric, by experience

Some interviewees stated that urban musical genres are learned on the streets and empirically. Some members of the collective identified the streets as the space where they started producing music before joint Kaypi Rap. They learned about rap and hip hop by listening to other boys who sang in their neighbourhood. They complemented this process with home-based experimental learning in which they improved their compositions through a trial-and-error process guided by listening to professional artists and watching videos on the internet. Atoq and Islu narrated their experiences during their own learning process in which these characteristics were identified.

“Al comenzar no teníamos idea, cómo le digo, de cómo hacer o a qué temática referirnos. Simplemente éramos chicos tratando de hacer música jugando con los instrumentos jugando con las aplicaciones o sino igual nos íbamos a comprar estos programas para las computadoras y desde ahí comenzó nuestra curiosidad para mejorar” (Atoq)

“At the beginning we had no idea about how to do it or what theme to refer to. We were just boys trying to make music playing with the instrument and the applications. We also were going to buy these software applications, and from then it started our curiosity to improve” (Atoq)

“Empecé con eso, con lo del freestyle gallos, iba a improvisar ahí con los amigos en una plazuela o quizás en una cancha y lo hacía de manera empíricamente” (Islu)

“I started with freestyle and I went to improvise with friends in a small square or perhaps on a court and I did it empirically” (Islu)

Finally, participants of this case study recognized the existence of workshops about urban genres, but no interviewees mentioned having attended them. Nevertheless, they had attended workshops to learn about relevant topics for society to send messages about them through their lyrics. For example, in 2019, some members of Kaypi Rap participated in a workshop organized by Las Juanas, a feminist collective, to learn about women's rights, gender violence, and the demystification of romantic love. As a result of the learning process, they produced a song to raise awareness among the population about these themes.

Subtheme: Combining conventional and unconventional methods

At EnseñARTE Foundation, the teaching-learning process was different. This organization had national and international volunteers in charge of the music workshops, their organization, contents, and development. They assume the role of music teachers in the program, and the participants learn from them. All the volunteers have a close relationship with music, some of them are professional or empiric musicians, other

musical producers, or students of music. They have the autonomy to decide the methodology they use and the subjects they teach according to their experience. In EnseñARTE, the participants can learn to play instruments, compose songs, musical theory, read sheet music, and musical production skills. For example, Illustration 1 next page shows how an international volunteer develops a music workshop at EnseñARTE Foundation teaching participants to play musical instruments. Two types of methodologies were identified based on the testimonies offered by the interviewees. One uses conventional formal methods, and the other utilizes unconventional methods. All the volunteers combine both in their teaching process.

For instance, Nahuel, a music producer who was a volunteer in the program in 2020, recognized that he learned music with very formal and strict methods that he tried to adapt to facilitate the learning process in the music workshops. He simplified the way in which the participants can comprehend subjects of musical theory based on memory skills. Moreover, he emphasized the relevance of identifying the natural abilities and the level of previous musical knowledge each participant has, to make them feel comfortable, part of the group, and have a more efficient learning process.

“Busqué explicarles desde la forma más sencilla, escalas mayores y menores y cómo funciona esto. (...) Me basaba en la teoría musical, en la armonía melodía y ritmo, pero mi metodología fue más que todo individual con cada uno de ellos viendo su nivel. Intenté buscar fue una formula fácil que ellos puedan desarrollar.” (Nahuel)

“I sought to explain to them how major and minor scales work in the simplest way. (...) I was based on musical theory, harmony, melody, and rhythm, but my methodology was personalized according to the level of each participant. I tried to find an easy formula that they can use.” (Nahuel)

A peculiar teaching experience was narrated by Adrián, a Colombian professional musician who grew up in a vulnerable context in his country and was a volunteer in different organizations. In 2019, he was the music teacher during the last workshop at EnseñARTE before the lockdown. As he is foreign, he decided to teach music from an exchange cultural approach. He promoted the composition of songs using Bolivian expressions he learned from the children and Colombian ones he shared with them. Moreover, in the creative process, he included elements belonging to both cultural contexts, such as traditional food, traditional rhythms, and Bolivian and Colombian cultural traditions, to create songs.

“Hacía algunas canciones colombianas, pero modificando el texto con los niños para que hablaran de Bolivia, de manera que habláramos de más culturas. Les hable mucho de gastronomía y con eso hacíamos música,

con platos típicos. Los ritmos que les enseñaba entonces utilizando las palabras de esas comidas típicas, de los gentilicios. Cómo se les dice a los bogotanos, a las personas de Medellín. Si ves todo ese tema como cultural principalmente fue ese tema y todo por supuesto desde la música” (Adrián)

“I played some Colombian songs, but modifying the text with the children to talk about Bolivia, and talk about more cultures. I talked to them a lot about gastronomy and we composed music about typical dishes. I taught them rhythms using words related to those typical foods, of their local names. How do you call people from Bogotá, people from Medellín? All these cultural topics addressed by music” (Adrián)

Illustration 1. EnseñARTE Foundation music workshop



Copyright. EnseñARTE Foundation

In contrast, Natalia, a national volunteer with many years of experience working in the foundation, remembered that when she started organizing the music workshops, she composed music empirically. Therefore, she taught this process from her own experience by trying to make the participants replicate the process that worked for her. During the interview, she described a useful but unconventional method to encourage young children to compose music when they did not want to write. When this happened, young children drew during the music sessions, and she wrote the lyrics of a song with them based on the stories their paintings represented.

“Con los más chiquitos la composición, les encantaba escribir a veces era como que “ya no quiero escribir, pero puedo dibujar y tú me los escribes”, y yo “perfecto”. Es como que les preguntaba, quieres que escriba esto o quieres que escriba esto y decían “no sé, te lo dibujo” y luego ahí les preguntaba “cuál te parece mejor” y ellos terminaban decidiendo” (Natalia)

“With the little ones, the composition, they loved to write, sometimes it was like “I don't want to write anymore, but I can draw and you write them for me”, and I said “perfect”. It was like I asked them, Do you want me to write this? or Do you want me to write this? and they said “I don't know, I will draw it” and then I asked them “Which one do you think is better?” and they ended up deciding” (Natalia)

The gamification of the learning process was identified among other unconventional methodologies to develop musical and creative skills. Group dynamics based on games were used to motivate the creativity in participants. Playing to describe the characteristics of certain elements, such as dry leaves, allowed participants to evoke emotions, feelings, and sensations. Participants expressed them through abstract concepts with a poetic approach that became the lyrics of a song. In addition, physical activities, like running or jumping, were used to teach rhythm. Regarding this topic, Nahuel reported one of these experiences as a teacher at the foundation in detail:

“Hemos abordado la escritura de letras en base a un pequeño experimento. Fer trae una botella con una rama de eucalipto con hojas secas. La primera reacción de los niños fue: “qué es eso”. Y empezamos a palpar, a ver la botella, a dar vueltas alrededor. Al principio no entendían cuál era el objetivo y qué tenía que ver con la música. La empiezan a tocar, a palpar, a oler, a ver cuáles pueden llegar a ser sus usos. Les dijimos, qué es lo que sienten, en qué han pensado cuando cerraban sus ojos olían el eucalipto, tocaban las hojas, qué es lo que salía de ellos. Ahí empezaban a evocar emociones, se empieza a crear la magia de la de la poética de la música, porque ellos empiezan a recordar cosas, evocan algo que es muy sinestésico. Entonces salen palabras, frases cortas que significan algo. Empezamos a escribir líneas para hacer una canción. Fue una buena manera de interiorizar y llegar a algo más profundo con ellos” (Nahuel)

“We addressed the lyrics composition carrying out a small experiment. Fer brings a bottle with a eucalyptus branch with dry leaves. The children's first reaction was: “what is that?”. They began to feel, to see the bottle, to go around it. At first, they did not understand what the goal was and how it was related to music. They began to touch it, to feel it, to smell it. We asked them what do you feel?, what they thought when they closed their eyes, smelled the eucalyptus, touched the leaves?, what came out of them?. Then, they started evoking emotions, and the magic of music's poetics began to be created. They started remembering things, they evoked something very synesthetic. Then words came out, short phrases that mean something. We started writing lines to create a song. It was a good way to internalize and reach a deeper process with them” (Nahuel)

Regarding conventional methodologies, staff members at the foundation mentioned some methods they use in the workshops to teach music composition, read sheet music and play instruments. For example, they talked about the *cadaver exquisite* technique that promotes the collective creation involving all the participants who contribute with their ideas to create a final product together. On the other hand, during the workshops the Orff method was also applied. This teaching-learning method is based on using voice, body and dance to acquire knowledge about rhythm, melody, and harmony. Adrian described how he applied these methods when teaching at EnseñARTE foundation as follows:

“El cadáver exquisito es una actividad que consiste en que, en un grupo, cada uno propone algo y el otro propone con base en lo que el anterior propuso, de manera de que al final se genera una creación colectiva que uno solo no hubiera podido hacer. Yo utilicé mucho, pero digamos que yo nunca he tomado un curso en la metodología Orff. Karl Orff es una metodología alemana del siglo XX. Yo nunca he tomado un curso de esa

metodología, pero he leído al respecto. Esa metodología tiene tres pilares que son, la música, la palabra y el movimiento. De esta manera, con una canción, tú puedas moverte y al moverte la estás aprendiendo desde el cuerpo, desde lo que dice, lo que se escucha y lo que se siente” (Adrián)

“The exquisite corpse is an activity according to which, within a group, each one proposes an action, and the other proposes another based on the previous action proposed. The result is a collective creation that one alone could not have created. I used this activity a lot, but I have never taken a course in Orff methodology. Karl Orff is a German methodology from the 20th century. I have never taken a course on that methodology, but I have read about it. This methodology has three pillars: music, word, and movement. In this way, with a song, you can move, and by moving you are also learning from your body, from what it says, from what is heard, and from what is felt” (Adrián)

When teachers teach beneficiaries to play musical instruments, they face more complex music theory.

Illustration 2 below shows some musical instruments that participants used in the workshops. The students have to acquire knowledge about musical scales, modes, and reading sheet music. One of the interviewees explained that he tried to find a didactic way to teach formal music theory. He talked about very technical aspects he simplified to give the beneficiaries the tools to play and compose music. For him, the most important was motivating students to analyse the music composition process and form their own criteria to create music by themselves:

“He aprendido música de una forma muy académica, muy cuadrada, muy matemática, que es muy importante, pero mi idea era generar clases más didácticas, obviamente siempre empezando por la teoría. Hacía que ellos tuvieran la tabla tónica, semi tónica y los changos simplemente iban haciendo sus cálculos matemáticos. Ahora si ellos quieren encontrar una nota en su guitarra, están tocando y escuchan una nota que les gusta, ellos van a tener el criterio para analizar y decir “¡Ah! Bueno, mira este es un acorde de MI menor. ¡Ah ya! Entonces estoy tocando MI menor. ¿MI menor con qué notas combina?”. Entonces agarran el cuadro y se dan cuenta de que, si quieren hacer una melodía feliz, van por las notas mayores. Mi idea de estas clases era darles una herramienta para que desarrollen su propio criterio” (Nahuel)

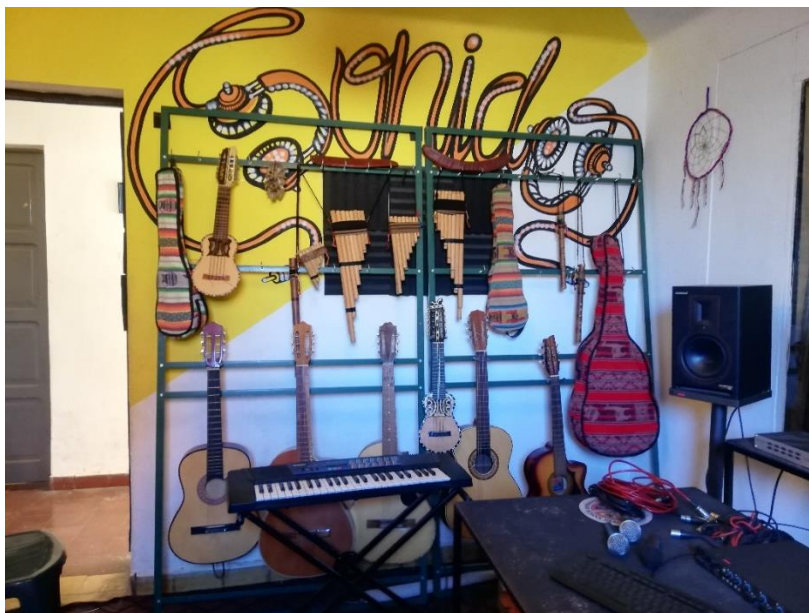
“I have learned music in a very, very formal way, very close-minded, very mathematical way, which is very important, but my idea was to teach more didactically, obviously always starting with theory. I gave them the tonic and semi-tonic tables, and the guys did their mathematical calculations. Now, if they want to find a note on their guitar, and they hear a note they like while playing... they could analyze and say “Ah! This is an E minor chord, so I am playing E minor. Which notes would E minor combine with?”. Then they look at the table and realize that if they want to create a happy melody, they go for the major notes. My idea about these classes was to give them a tool to develop their own criteria” (Nahuel)

The interviews explained that the foundation sometimes organized complementary sessions to read sheet music. Nevertheless, interviewees considered that developing this skill is arduous and demanding. Pablo referred to this point during the interview:

“Les dábamos materias complementarias como un poco de teoría musical lo que tratábamos de hacerlo lo más profesional posible pero es un poco complicado también trabajar esto con los chicos” (Pablo)

"We taught them complementary subjects such as a bit of music theory. We tried to offer content as professional as possible, but it is a bit complicated to work on this with the boys" (Pablo)

Illustration 2. Some of the musical instruments at EnseñARTE Foundation



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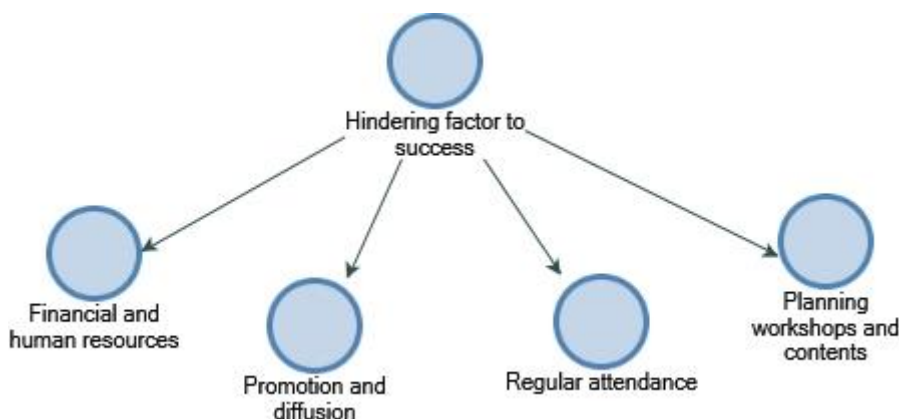
In this section we considered how the two cases applied different teaching-learning methodologies. In the case of the Kaypi Rap, its members usually arrived at the group with empirical knowledge acquired in the streets. An interchange of empiric experiences would take place within the collective. In this way, all members learn from their peers through a natural and fluent collaborative methodology. Therefore, they improve their skills together by sharing knowledge, suggestions, and advice. According to statements of the beneficiaries, this teaching-learning process seems efficient since they have learned diverse techniques to perform rap and hip-hop. In contrast, at EnseñARTE Foundation, the volunteers who work as music teachers proposed the teaching-learning process. Therefore, the workshops follow a more vertical educational system. It was perceived that workshops had a high quality since beneficiaries learn to compose music, write lyrics, play musical instruments, and produce music. The teachers use unconventional and conventional teaching-learning methodologies during the workshops. For example, they adopt gamification resources to make the sessions more dynamic, fun, and participative. But volunteers also use conventional methods to teach subjects related to music theory. However, they try simplifying the most complex contents to facilitate learning. Collected data showed that volunteers favoured a personalized education based on the abilities,

skills, interests, and preferred learning approach of each participant. Finally, a factor that may be counterproductive to the learning process was identified. According to the interviews, volunteers autonomously decide the methods they will apply to carry out the workshops. Therefore, when a volunteer leaves the project, their methodology is interrupted and replaced with a new one. This demands that beneficiaries continually adapt to new workshop methods.

7.1.2 Theme: *Hindering factors to success*

This section presents the analysis of the second theme linked to how the case studies work. This theme makes visible elements that interviewees considered the initiatives required to obtain better results. Figure 5 shows the map of this theme and its descendent nodes. The analysis takes into account quotations of staff members, volunteers, direct and indirect beneficiaries. In this case, the information reported for the two case studies converges in two of four subthemes: financial and human resources and promotion and diffusion.

Figure 5. *Hindering factors to success theme and subthemes*



Subtheme: Financial and human resources

The most recurrent problem that interviewees identified was related to the financial and human resources. 10 of 16 participants addressed this topic in their interviews. In the case of financial resources, the interviewees emphasized the relevance of public and private institutions. They demanded national and municipal governments to get involved with this kind of social projects linked to cultural expressions. Moreover, they enumerated some activities they expected the government to carry out to support these initiatives: implementing cultural programs, promoting cultural activities, increasing the budget for the

cultural sector, and encouraging national artists. Nevertheless, they highlighted that receiving governmental support does not imply following political guidelines. Lourdes and El Kaypi, directors of both case studies, expressed their position as follows:

“Las autoridades que deberían apoyar a este tipo de proyectos no lo hacen. Eso es un poco frustrante, decepcionante porque hay mucha propuesta, pero hay poco apoyo. Lo que quisiéramos decir es que ojalá se pueda a través de este tipo de investigaciones que resaltan la importancia de las artes, en este caso de la música, hacer eco en las autoridades que podrían apoyar de muchas formas a este proyecto y a otros parecidos para que los jóvenes tengan acceso a más actividades artísticas” (Lourdes)

“The authorities that should support this type of project do not do it. That is a bit frustrating, and disappointing because there are many proposals, but the support is minimal. We expect that through this type of research that highlights the importance of the arts, in this case of music, to capture the attention of the authorities to support this project and other similar projects to allow young people to access more artistic activities” (Lourdes)

“Pienso que lo que nos faltaría para que esto realmente funcione es apoyo económico real de las instituciones estatales porque hay concursos y convocatorias internacionales, pero no hay algo tangible del Estado” (El Kaypi)

“I think we would need real economic support from public institutions to make this really work. There are international competitions and calls, but there is not something tangible from the government” (El Kaypi)

Moreover, EnseñARTE Foundation’s director mentioned that establishing alliances with international organizations has turned more complicated. Before the pandemic, the foundation used to receive international donations or apply for international grants. Currently, the direct consequences of the pandemic or wars make other vulnerable populations in need of more support. Therefore, social projects related to the arts are not a priority today:

“Al ser autogestionados nuestra mayor dificultad y mucho más después de la pandemia, son los fondos, poder conseguir los fondos para continuar con el proyecto. Eso es la principal limitante, porque ganas hay, equipo hay, pero siempre el tema de los fondos, porque sabes ahora con toda la problemática social en torno a la guerra, antes de la guerra, la pandemia, muchas de los donadores que nosotros teníamos, con los que teníamos convenios han tenido que cambiar su foco de atención hacia otras poblaciones que en este momento necesitan mucho más ayuda” (Lourdes)

“Since the foundation is self-managed, our greatest difficulty, and much more after the pandemic, is gathering funds to keep the project active. That is the main limitation because we have the enthusiasm, the staff, but the issue of funds always appears. Currently, the social problems surrounding the war...before the war, the pandemic, many of the donors that we had, with whom we had agreements, have had to shift their focus to other populations that need much more help now.” (Lourdes)

Regarding the human resources, the interviewees referred to professional profiles and the frequent rotation of volunteers. Some of them emphasized that it is necessary that professional artists offer workshops in

specific areas. On the other hand, an old volunteer of the EnseñARTE Foundation suggested that the profile for the music program director position has to consider a musician who is also a professional educator:

“Creo que lo principal es un buen director y plata. Un buen director, que le guste y esté apasionado por el proyecto, pero no necesitas alguien que solamente le gusta la música, necesitas un educador- músico que sea director, porque no tiene sentido si no. Tiene que ser un educador sí o sí y que sea músico pero importante que sea educador” (Natalia)

“I think the most important is having a good director and money. A good director would be someone who likes and is passionate about the project, but Foundation does not need someone who only likes music, it needs an educator-musician otherwise it doesn't make sense. He must be an educator first, someone who is a musician, but it is important that he is an educator” (Natalia)

According to the interviews, the short periods that volunteers stay in the foundation may become an obstacle to the activities' continuity and contents taught. One interviewee stated that not receiving payment for their work reduces some volunteers' permanence in the project. When national volunteers start studying at university or working, most leave the foundation because they do not have enough time for volunteer work. Therefore, the activities they have implemented in the music program are interrupted. This suggests that the foundation would need permanent professional staff for the music program. Nevertheless, financial resources are required to have this type of human resource. Nahuel's statement is very clear in describing this situation:

“Hay gente muy abierta para trabajar como voluntario, pero al momento de tener un voluntario en una organización es un poco, cómo lo explico... No puede ser manejado de la manera tal vez correcta. No se manejan los horarios correctos o no hay el compromiso correcto que tendría que tener una persona de ese tipo. Porque al final todas las personas tienen necesidades. Imaginate que un voluntario venga 4 horas por día todos los días, son medio tiempo de trabajo. Ponte a pensar en la necesidad de cualquier persona en este mundo, tener medio tiempo de voluntariado para poder ayudar. ¿Qué pasa con estas personas?” (Nahuel)

“There are people willing to work as a volunteer, but when an organization has a volunteer, how could I explain it... It is not always managed in the right way. The schedules are not right, this person has not the commitment that a person of this type would have to have. All people have needs. When a volunteer comes 4 hours a day every day, it is like a part-time job. Think about the need for any person in this world to volunteer part-time to be able to help. What about these people?” (Nahuel)

Subtheme: Promotion and diffusion

Staff, volunteers, and beneficiaries of EnseñARTE agreed that the promotion strategy had scope for improvement. The efficient use of social media and community manager support were identified as needs to address. According to interviewees, a better promotion would help to launch and support the musical career

of the beneficiaries. For instance, Natalia mentioned that not many people know about the social role that the foundation develops. Therefore, implementing a promotion strategy may capture the attention of new participants:

“Hacer campañas para promocionar el proyecto y decir que es gratis porque hay muchos niños que se beneficiarían de este lugar muchísimos y es una pena que esto está aquí así nomás y no se esté utilizando” (Natalia)

“To carry out advertising campaigns to promote the project and emphasize that it is free because there are many children who would benefit from this place, and it is sad that all of this is here while is not being used” (Natalia)

An interesting statement shows why promotion is relevant from a beneficiary’s point of view. Eddy would like the foundation to promote the musical productions of beneficiaries because if one of them becomes famous, he could help the others. In this way, he revealed his dream to be an artist and his ideas about friendship, solidarity, and collaborative work:

“Me hubiera gustado que de tantos chicos que grabábamos música, por lo menos uno, esté arriba, no así como ahora seguimos ahí ¿no ve? Me hubiera gustado que ayuden a alguien (la fundación), no siempre yo, a alguien que les incentive. Que les den todo el apoyo del proyecto para que llegue hacia arriba. Promocionarlo, porque ellos tienen más movimientos, más espacios para hacer conocer. Me hubiera gustado que apoyen a por lo menos uno y ese uno nos ayude a todos. Un chico que se supera en la música, que no quede ahí nomás. O sea que esté entre los grandes, por lo menos en Bolivia y me hubiera gustado eso que salga uno del proyecto. Ese era mi propósito de mí y sigue siendo” (Eddy)

“I would have liked that among many boys who recorded music, at least one, be at the top. I would have liked the foundation to help someone, not necessarily me, someone who they could incentivise. That the project gives them all the support to reach the top. Promoting it, because the foundation has more tools, and more spaces to make music participants known publicly. I would have liked the staff supports at least one, and that one to help us all. I would have liked that someone triumphs as a musician and not just stops there. In other words, that he/she is among the most important artists, at least in Bolivia, and I would have liked someone from the project to achieve it. That was my purpose, and it still is.” (Eddy)

Subtheme: Regular attendance

Within the subtheme that addresses the improvements in the attendance frequency of the beneficiaries, the distance and means of transport were the principal factors that affect the participants. The EnseñARTE Foundation’s office is in a centric zone of the city, but most of the beneficiaries live around 50 or 60 minutes from this place. The long distances to attend the music workshops represent time and additional money for the participants. The situation is more complicated for young children who belong to shelters since they cannot take public transportation alone because of the danger it represents. In these cases, shelters need a

specific budget to cover transportation and a responsible adult to go with children. If they do not solve this logistic requirement, beneficiaries reduce their attendance frequency or leave the program. Vanesa, the director of one of the community centres with which EnseñARTE is linked, reported how distance represents an obstacle to regular attendance to the music workshops.

“El proyecto es lejos y entonces necesitaban como doble pasaje para ir y doble pasaje para volver Entonces sí ha sido un poco desventajoso pero los chicos querían ir entonces sí o sí. A veces yo les llevaba y ya después ellos han aprendido también a ir. Entonces teníamos adolescentes de 16 o 17 años, yo les llevo y ya iban en grupo. Más que todo teníamos dificultad de la distancia, el tiempo, el transporte, porque tenían que salir del colegio rápido, almorzar rápido, ir porque es una distancia larguita. Esa era más que toda la dificultad la distancia” (Vanesa)

“The project's office is far away, so they needed a double ticket to go and a double ticket to return. It has been a bit of a disadvantage, but the boys wanted to go, yes or yes. Sometimes I took them. Later they learned to go alone. We had teenagers who were 16 or 17 years old, I took them, and they went in a group. Most of all, we had difficulty with the distance, the time, and the transportation, because they had to leave school quickly, have lunch quickly, and go because there is a long distance. The distance was a problem”. (Vanesa)

Other variable the interviewees mentioned that affected the regular attendance are the norms each shelter has. Sometimes, beneficiaries were punished for misbehaviour by the institutions they belong. Therefore, they could not attend the sessions of music program. There were other teenagers who reported they had attended a workshop but they did not. Sometimes children left the program without an explanation. The volunteers in charge of the program mentioned that these situations hindered the progress of the contents they planned to teach:

“A veces los chicos no asistían, por ejemplo, los castigaban en sus hogares. Por castigo les decían “no vas a ir a las clases de música”. Entonces te quedas, no vas a ir tal vez por reglas, por imposiciones de los hogares donde ellos estaban no podían venir y eso creo que un poco limitaba. Del grupo de niños que tienen a su mamá o a su papá en la cárcel había talento en ellos. Había una niña de 12 años más o menos, con ella se podía trabajar súper bien y a veces decían “quiero seguir” pero por algún motivo sus papás ya no los mandaban. Eso un poquito limitaba y ya no había esa continuidad que se quería tener y desaparecían. Ya no venían. Un tiempo estaban acá, unos meses, y ya no volvían” (Pablo)

“Sometimes the boys did not attend, for example, their shelters punished them in this way. They told them, “you are not going to the music workshop”. So, they stay there and did not come because of the shelter's rules and impositions. They couldn't come and I think that was a bit limiting. In the group of children who have their mother or father in jail, there were many talented children. There was a 12-year-old girl, more or less, with whom we could work very well. She said "I want to continue", but for some reason, their parents no longer sent her to the workshop. That limited a little, and we didn't have the continuity we wanted because children disappeared. They stopped attending. They came for a period, a few months, and they never came back" (Pablo)

“Una (dificultad) de las que identifico fue que los niños no iban... iban más bien como intermitentemente. Yo pues tenía toda mi planeación lista, pero al ver eso que no llegaban... cuando yo lo planeé lo hice pensando que iban a ser el grupo estable. Empezaba a hacerse difícil para avanzar en cuanto es lo que yo pues había planeado” (Adrián)

“One (difficulty) that I identified was that the children did not go to the workshops... they went intermittently. Well, I had all my planning ready, but when I saw that they did not arrive... I planned the activities considering they were a stable group. It started becoming difficult to move forward as far as what I had planned.” (Adrián)

Subtheme: Planning workshops and contents

The last subtheme is about improving the planning and structuring of music program sessions. The volunteers stated that an official syllabus that explains in detail the contents and activities of the program did not exist. Therefore, the subjects the participants need to learn are not formally established. This happens because volunteers independently plan their activities without following a teaching-learning sequence. When a volunteer leaves the program, the new one may propose a new approach to the sessions. This situation may leave the education cycle unfinished. A quotation by Nahuel related to this topic is cited below:

“Hay muchas veces personas que vienen con muy buena predisposición pero que no pueden mantener a lo largo de una línea de tiempo un programa pensado pedagógicamente en temarios, en cuestiones de todo lo que comprende eso. Entonces que sea fluctuante que vaya cambiando hace que de alguna forma sin tener esta estructura principal de realmente una persona que maneje el programa de música” (Nahuel)

“Many people come with a very positive predisposition, but they cannot hold a program planned pedagogically, with all the issues it implies. So that it is fluctuating that it changes somehow without having this main structure and a person who manages the music program” (Nahuel)

On the other hand, they identified that there is not an appropriate systematization of the activities either. Not having a register of objectives, activities, and results of the workshops does not allow new instructors to give them continuity. If someone wants to continue with the previous activities or know the latest method used, they cannot. Adrian mentioned that he faced this situation when he developed the music workshops:

“Creo que es necesario sistematizar. Cuando yo fui, tenían algunas grabaciones, pero los procesos de formación como tal no. No eran claros. (...) No estaba sistematizado. Habían algunos cuadernos donde habían algunos apartados de canciones, pues yo no sabía cómo han llegado a eso, que no sé si eso era escritura libre, si era escritura con base a una experiencia, con base a una palabra, si era desde lo fantástico, o desde lo real. Ni idea, eran letras y ya. Poderlo sistematizar creo que eso podría proponerse mucho y pues también al poderlo hacer se pudiera inclusive llegar como a un proceso de formación yo qué sé, por ciclos, por módulos” (Adrián)

“I think the workshops have to be systematized. When I arrived, they had some recordings, but there was no record of the teaching-learning processes. This was not clear. (...) It was not systematized. There were some

notebooks with some sections of songs. Nevertheless, I did not know how they got that result, I did not know if that was free writing, if it was writing based on an experience, based on a word, or if the narrative was fantasy or real. I did not have a clue. They were lyrics, and that was it. I think that systematizing this process may be proposed. It may help to structure a program by cycles, by modules” (Adrián)

In this section we outlined how interviewees identified four areas they consider has scope for improvement. People from both case studies were emphatic in demanding financial support from the government. Less staff rotation was another suggestion to increase the quality of the workshops. Another need in common was improving the promotion and dissemination of the labour of the initiatives and their artists. A better promotion strategy would give the artists increased visibility to achieve their aspirations. Moreover, if more people knew about the activities carried out by the collective and foundation, there would be more potential beneficiaries. Finally, interviewees stated that the regular attendance, formal planning, and systematization of music program contents contributed to the continuity of the teaching-learning process.

7.2 Findings related to perceived benefits of music for participants

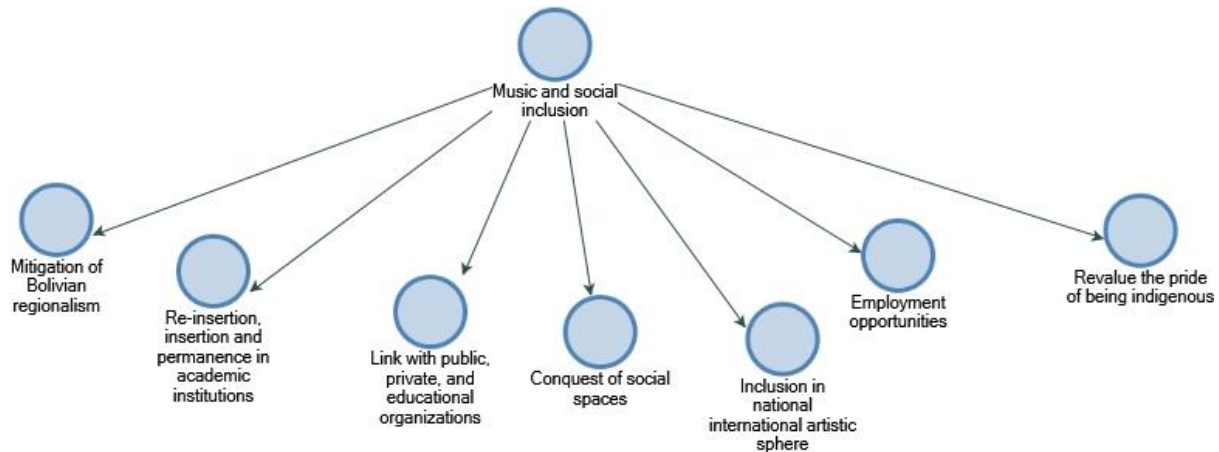
In this section, the analysis is based on quotations in which interviewees expressed how they perceived the benefits of music. Data were codified in two themes: music and social inclusion (7.2.1) and the social function of music (7.2.2). Both are the most salient themes since they contain 69% of the quotations classified in total. The analysis of content related to these themes suggests that the social approach of both case studies generated positive results. According to the interviews, although music is a recreational activity, it has the power to influence beneficiaries' life, behaviour, and personality. Moreover, thanks to getting involved in these social projects, they have experienced social inclusion in different ways and spaces. A detailed analysis is presented below in two subsections, one for each theme, including its corresponding subthemes.

7.2.1 Theme: Music and social inclusion

This theme is formed by seven subthemes that reflect different perceptions of social inclusion through music (see Figure 6 next page). This section considers the statements of staff, volunteers, and beneficiaries from both case studies. The analysis is focused on showing the actions promoted by music that generated social inclusion as a consequence. Each subtheme is related to a different kind of social inclusion experienced by

the beneficiaries. Thanks to music, participants reported inclusion in geographical territories, social spaces, labour markets, educational systems, and musical spheres.

Figure 6. Music and social inclusion theme and subthemes



Subtheme: Mitigation of Bolivian regionalism

The first subtheme shows how music may contribute to mitigating Bolivian regionalism. Even though this subtheme has a few quotations, they have meaningful content to analyse. Only interviewees belonging to Kaypi Rap cultural collective referred to this subtheme. Exposing the way in which these youths use music to promote social integration between Bolivian regions is important because the country has suffered regional conflicts for many years. In Bolivia, regionalism is especially strong between the altiplano and tropical lowlands regions. Unfortunately, people from these regions discriminate against each other because of their physical appearance. Nevertheless, during the last years, regionalism has increased because of political tensions between the official party (altiplano region) and opponent politicians (lowlands region). As a consequence, Bolivia currently has a polarized population and the tolerance and respect between people from different regions decreases little by little.

Through their statements, Kaypi Rap’s members argued that the collective achieved to congregate youths from different Bolivian regions to work together. This artistic collective captured the attention of Bolivian youngsters whose priority was playing and composing music. Over time, they decided to join the group. Kaypi Rap's headquarter is located in Sucre, but it welcomes artists from around Bolivia to record their music and

collaboratively create songs. The bonds of friendship that these youngsters established went well beyond Bolivian regionalism. In this group, everybody cooperates with their peers no matter from which city they come. During the interviews, members of Kaypi Rap mentioned that they carry out a type of interchange between regions to participate in events in different cities. Besides, when artists from other regions arrive in Sucre, members of the collective host them at their homes and vice-versa. Sthela Reyes, a Kaypi Rap member who lives in Santa Cruz, expressed her opinion about this theme as follows:

“Nos estábamos atacando mucho con las batallas de freestyle y eso sumado a la división que ya había entre departamentos en Bolivia, nos estábamos haciendo mucho daño y nos hemos dado cuenta algunos y hemos decidido comenzar a viajar para unir. Por ejemplo, yo me he llevado gente de aquí de Santa Cruz a La Paz con gente que yo conozco, es como juntar a tus primos y que se conozcan. Sabemos que somos familia y por algún lugar tenemos un punto en común y ya se nos olvida que somos cambas, collas, cochalas, y podemos juntarnos tranquilos a compartir rimas y todo” (Sthela Reyes)

“Some of us noticed that we were attacking each other too much with the freestyle battles. This added to the division that already exists between regions in Bolivia, causes much damage. So we decided to start traveling to unite. For example, I have taken people from here (Santa Cruz) to La Paz to meet people I know. It is like getting your cousins together to meet each other. We know we are family because we have something in common that makes us forget that we are cambas, collas, cochalas (expressions to refer to people from different Bolivian regions), and we can get together in peace to share rhymes and other things” (Sthela Reyes)

In this way, when the collective welcomes and includes members from different Bolivian regions, is carrying out an action that contributes to social cohesion. In this case, music is the common creative expression that these young people share and hence unites them. Therefore, Kaypi Rap seems a good example of how music helps forget regionalisms when the priority is sharing and enjoying the music.

Subtheme: Re-insertion, insertion, and permanence in academic institutions

The second subtheme explains how music is related to education in terms of re-insertion, insertion, and permanence of students at school. Both case studies reported this positive indirect effect of music as a successful result. Considering the vulnerable contexts participants come from, not all received a regular education. According to the interviews, they decided to return or stay at school thanks to the motivation music represented for them. Even one of the beneficiaries accessed high education because of their skills as a musician. In this section the analysis uses statements of staff and beneficiaries to consider how music influenced beneficiaries to continue studying.

Kaypi Rap collective and EnseñARTE Foundation motivate their beneficiaries to stay at school by establishing this requirement to attend the music program activities. The EnseñARTE's director stated that she strictly demands beneficiaries study at school if they want to participate in the music program. According to the interview, this strategy works well since children and teenagers are interested in learning more about music. Therefore, they stay at school to avoid leaving their leisure activities. In this way, motivated by the music, they make a very relevant and transcendent decision for their future. In some cases, music not only makes participants stay at school but also appears to drive them to improve their academic performance:

“Nosotros sí tenemos algunas condiciones para que ellos puedan asistir a los proyectos y la primera condición es que estén en el colegio que vayan a estudiar, que en el mejor de los casos que traten de ser buenos alumnos, pero mínimamente que vayan al colegio, que asistan y que sean constantes en eso. Muchos chicos a raíz de querer venir al taller se esforzaban mucho en el colegio. Los directores de los proyectos venían y nos decían “Los chicos están mejorando mucho, me parece que el proyecto les motiva”. Entonces yo creo que sí se ha podido de alguna forma traducir ese interés en venir aquí para que puedan mejorar sus conductas también en el colegio, en sus hogares” (Lourdes)

“We establish some conditions for them to attend the workshops. The first is that they are in the school and attend regularly. Even we tell them to try to be good students. Motivated by coming to the workshops, many children and teenagers do their best at school. The shelter's directors told us "Children and teenagers are improving a lot. It seems that the project motivates them". Therefore, I think that it has been possible in some way to transform their interest in coming here into improvements in their behavior at school and their homes” (Lourdes)

Kaypi Rap's director motivates the members to finish school or university based on the ideology of his first music teacher. When he was a child he attended a cultural centre called Los Masis to learn to play autochthone Bolivian music. He remembered that his teacher always said that music was a privilege. If students wanted to get this privilege, they had to fulfil some commitments for themselves. One of these commitments was studying at school. When El Kaypi created the cultural collective, he decided to follow this ideology. Therefore, from his role as Kaypi Rap's director, he established that studying is a requirement to participate in the activities the collective organizes. He even asked the other members to show him their university grades. They were not taken into account in the principal activities if their academic performance was poor. The following statements belonging to Atoq and El Kaypi refer to how music may motivate beneficiaries' commitment to formal education:

“Bueno todos somos estudiantes universitarios, El Kaypi (el director del colectivo) siempre nos inculcó que debíamos tener buenas notas. No sólo de venir y ser responsable con el colectivo sino de ser responsable con uno mismo de que si uno tenía malas notas era ya un castigo. Por ejemplo, en los eventos tal vez en la puerta

ya tenías que estar ahí sí o sí parado sin ver el evento, pero ya a la siguiente ya sabías que si sacabas una buena nota ibas a estar ahí junto con ellos, saltando con la buena vibra” (Atoq)

“We all are students and go to university. El Kaypi (the collective’s director) always instilled in us that we should have good grades, not only to come and be responsible with the group, but also with ourselves. When someone gets bad grades, there is a punishment. For example, staying at the door of the events organized by the collective. The next time you already know that if you get good grades, you will be inside with the group, jumping with the good vibes” (Atoq)

“Yo siempre les digo “Por lo menos salgan bachiller y de ahí escogen que pueden hacer. Tienen que dedicarse a algo, no se queden simplemente en un “lo he intentado””. Por ejemplo, Julio este año va a salir de promoción, tiene 25 años o 26. De eso se trata el colectivo, que entre nosotros nos estamos ayudando” (El Kaypi)

“I always tell them: “At least graduate from high school and then choose what you want to do. You have to achieve doing something. You cannot settle for a simple ‘I tried’”. For example, Julio is going to graduate this year. He is 25 or 26 years old. That is what the collective is about, to help each other.” (El Kaypi)

Moreover, EnseñARTE Foundation has had a very successful experience promoting accessibility to higher education. Some years ago, the director arranged for the foundation to establish an alliance with Escuela Superior de Ciencia y Arte (Higher School of Science and Art). Together they carried out some activities to improve the music program. For example, the director asked for a scholarship for Eddy, the most outstanding student in the workshops. The institution agreed, and the boy received a scholarship to study a sound technician degree. This participant started attending the music program when he was seven years old and got the scholarship when he was 19. His effort, constancy, and talent as a musician allowed him to continue his studies in a high education institution. This experience represented an achievement in terms of inclusion because one of the beneficiaries became a member of the highly educated population. Moreover, studying a career implies advantages to accessing the labour market:

“El proyecto aquí igual me ha ayudado a ingresar a un instituto allá por la Escuela Superior de Ciencia y Arte. El profesor Pablo que trabajaba aquí, trabajaba en ese instituto de profesor de teclado. Él le ha dicho al instituto que yo vengo de parte de él, cómo se dice, que soy recomendado. Y ahí pues me puse a estudiar tres años y ahí he aprendido a producir todo lo que veía aquí. He estudiado para técnico de sonido. Me faltan mi proyecto de grado” (Eddy)

“The project has also helped me to join the Escuela Superior de Ciencia y Arte (Higher School of Science and Art). The teacher Pablo, who worked here, was a keyboard teacher at Escuela Superior de Ciencia y Arte too. He told the institute that I came following his recommendation, and he gave them good personal references about me. And I studied there for three years. I learned to produce everything. I studied to be a sound technician. I’m only missing my final degree project” (Eddy)

The quotations coded in this subtheme evidenced how music indirectly had positive effects on the education of the beneficiaries. Studying at school or having a good academic performance at university are the requirements that both case studies imposed on their beneficiaries. Motivated by their interest in music, they decided not to give up school. Some participants even improved their academic performance and conduct. Finally, thanks to music, some beneficiaries could get scholarships to access higher education and have better opportunities to face the labour market.

Subtheme: Links with public, private, and academic institutions

The third subtheme considers different situations that allowed beneficiaries to establish relationships with public, private, and academic institutions. This subtheme only includes phrases mentioned by people who belong to Kaypi Rap. In the case of the EnseñARTE Foundation, it used to link with international organizations that were its donors. Nevertheless, this relationship was exclusively between institutions. It means that beneficiaries did not establish links directly with external institutions. On the contrary, in the case of Kaypi Rap, when the collective builds relationships with any institution, its members are directly involved.

Kaypi Rap members referred to very relevant achievements when they talked about the institutional alliances the collective established. They remembered that they experienced episodes of discrimination based on their musical genre and dress style before their popularity increased. Therefore, establishing links with high-level institutions represented a great advance in terms of inclusion and against prejudices about rappers and hip-hopers. In this line, Kaypi Rap had interesting experiences building these links. For example, in 2020 the collective established a temporary relationship with Sucre's Municipal Government because Kaypi Rap won a grant fund for cultural activities. Illustration 3 below shows Kaypi Rap's director with a representative of Sucre's Municipal Government. During the event where the picture was taken, the collective presented the CD they produced thanks to the grant. Kaypi Rap brought together diverse urban artists from Sucre in this musical production. Moreover, Kaypi Rap worked with Las Juanas, a local organization that defends women's rights, creating a song for a campaign to prevent gender violence. In another example, Sthela Reyes remembered that once, she organized a rap event and invited the national police. One of the high

representatives of the national police attended the event. She wanted to show that this musical genre is not related to delinquency or misbehaviour, and she got it:

“Invité a la policía, los invité, les puse unos asientos y les dije “Esto es rap, no es siempre lo que ustedes están pensando, que estos criminales, que estos malas fachas. Hay jóvenes saludables que también hacen”, entonces se sentaron los policías. Vino el comandante y me dijo “Realmente tienes razón, mira no he visto hasta ahorita una pelea, ni un trago y están disfrutando de hacer música. Está hermoso este evento” (Sthela Reyes)

“I invited the police too, I put some seats for them, and I told them “This is rap. Rap is not what you usually imagine, relating it to criminals or bad looks. There are healthy young people who also perform rap”. The Police Major came and told me “You are really right, I have not seen a fight or a drink so far. They are enjoying themselves while making music. This event is beautiful” (Sthela Reyes)

Illustration 3. Kaypi Rap Cultural Collective’s director with a representative of the Sucre’s Municipal Government



Copyright. Kaypi Rap Cultural Collective

Kaypi Rap also established relationships with academic institutions. In 2016, the highest authority of the University of Guadalajara, Mexico, contacted them. On that occasion, the collective was invited to the Guadalajara International Fair Book as an honoured guest. A representative of Kaypi Rap participated in an academic conference talking about hip-hop music the collective sings in Quechua. Another experience occurred years ago when a teacher from Sucre contacted the collective's director seeking assistance to develop an educational project. The teacher wanted to record a song to teach vocabulary in Quechua and

chose Kaypi Rap home studio to do it. El Kaypi narrated both rewarding events during the interview:

“Me llegan las invitaciones y era la Feria Internacional del Libro en su 40 aniversario. Kaypi Rap sería el invitado de honor América Latina en el evento Juventud, Lengua y Música de la feria. El único invitado de Suramérica éramos nosotros la Kaypi Rap de Bolivia” (El Kaypi)

I received an invitation. It was for the 40th anniversary of the International Book Fair. Kaypi Rap would be the guest of honour representing Latin America in the event titled "Youth, Language, and Music". The only guest from South America was the Kaypi Rap collective from Bolivia" (El Kaypi)

“La profesora me había escuchado. Al lado de mi casa hay un colegio y a mediodía a veces salgo a comprar a la tienda y me vio ahí la profe. Me tocó la puerta “No sabía que tú vivías aquí y esto, que lo otro” y conectamos. Me mostró su proyecto pedagógico. Le grabamos la canción y un videoclip. Son cosas que nos han llegado, la mayoría de las cosas que hemos trabajado con gente de ese nivel ha sido porque han conocido nuestro trabajo y nos han buscado. El proyecto era de aprender Quechua pero con música. La canción que le grabamos era una morenada (música folklórica boliviana) que decía las partes del cuerpo” (El Kaypi)

“This teacher had listened to my music. Next to my house, there is a school, and at noon sometimes I go out to buy at the store. She saw me there. She knocked on my door "I didn't know you lived here" and we met each other. She showed me his pedagogical project. We recorded the song and a video clip. Usually, when we work with people at this level, they connect with us because they previously knew our work. The project was to teach Quechua with music. The song we recorded for her was a morenada (Bolivian folk music) to teach the parts of the body” (El Kaypi)

The group established relationships with diverse institutions around the music thanks to hard work and the visibility gained over the years. Being linked with relevant organizations in the country implied that members of the collective were included in spheres that validated their work and talent as musicians. These relationships represent Kaypi Rap’s collective contribution to social cohesion since some boys stated to be involved with gangs in the past. Currently, they carry out cultural activities with municipal government, universities, and even the police.

Subtheme: Conquest of social spaces

The next subtheme shows how music contributes to beneficiaries achieving access to determined spaces that had been previously restricted to them. As mentioned before, interviewees suffered discrimination because of their dress style, music genre, and the social context they belong. Nevertheless, they perceived this situation positively changed. Now they are included in relevant social events and perform in important spaces. This may occur because the social conquest of specific places seems to be related to gaining public recognition. Collected data evidenced that when the beneficiaries increased their popularity they had more opportunities to perform their music in different scenarios. Attaining public recognition means being

accepted by society since it starts opening doors to determined spaces. The analysis in this section considered quotations from both case studies. However, the advances in social conquest Kaypi Rap collective carried out appear greater than those the Foundation achieved.

In the interviews, members of Kaypi Rap talked about how they perceived the audience embraced their music. They attributed the positive reception to the quality and messages of their songs. Moreover, they mentioned that people valued that they vindicated their indigenous identity by performing hip-hop and rap in Quechua. One member of Kaypi Rap who referred to this was Betóxico.

“La verdad ha sido innovador (la música del colectivo). La gente siempre se sorprendía y toda la gente nunca nos ha dicho que lo que hacíamos estaba mal, entonces siempre venían con buenas felicitaciones buenos argumentos que nos motivaban a querer seguir haciendo más música y demás” (Betóxico)

“It (their music) has been innovative. People were always surprised, and no one has ever told us we were doing something wrong. They always came with congratulations that motivated us to continue making more music”. (Betóxico)

They started perceiving that social recognition made more opportunities come out their way. The interviewees mentioned that their hard work and authenticity broke some prejudices people have about hip-hopers and rappers. Over time, Kaypi Rap became a referent of the urban music in Sucre. The next step was to break into different social spaces. The collective moved hip-hop and rap from the streets of a marginal neighbourhood to relevant scenarios while vindicating these music genres. According to the collected data, Kaypi Rap started performing at pubs and discotheques in Sucre. In parallel, they participated in cultural events organized by the municipal and regional governments. Illustration 4 shows the Kaypi Rap cultural collective performing at the event Cultural August (Agosto Cultural) organized by Kultur Café in honour of the Bolivian National month. The Kaypi Rap’s director described how this social conquest process occurred.

“Creo que todo lo que hemos hecho ha influido mucho porque con el colectivo hemos sido varias veces los primeros en muchas cosas, como salir al exterior y también tener estos acercamientos como con la universidad. Hemos roto esquemas. Ya no solo cantar en la calle, o en alguna discoteca. Hemos tenido presentaciones en la Casa de la Libertad, en teatros grandes, combinaciones con músicos de otros géneros” (El Kaypi)

“The collective has been the first several times in many things. For example, we performed abroad and established approaches with the university. We have broken schemes. We do not only sing in the street or a pub. We have had presentations at the Casa de la Libertad, or prestigious theatres. We also perform with musicians of other genres” (El Kaypi)

Even a university allowed the final competition of a freestyle battle to take place in its auditorium. Sthela Reyes mentioned this event in her statement cited below. Additionally, interviewees mentioned that some members visited other cities in Bolivia to carry out shows thanks to the audience embracing their music positively. As mentioned before, in 2016 Kaypi Rap was invited to participate in an academic conference in the Guadalajara International Fair Book. This event represents a relevant international social conquest.

“Hemos ido moviéndonos para tomar espacios culturales. En la universidad Gabriel René Moreno, un montón de gestiones hemos hecho y nos han apoyado. Hemos hecho una clasificatoria en el teatro de la universidad. ¡Buenísimo! (Sthela Reyes)

“We have been moving to take over cultural spaces. We conducted many negotiations with Gabriel René Moreno University, and they supported us. We even organized a qualifier event at the University's theatre. It was great!” (Sthela Reyes)

Illustration 4. Kaypi Rap cultural collective performing at an event in honour of the Bolivian National month



Copyright. Kaypi Rap Cultural Collective

In this way, the interviews showed that music is a factor that may promote social inclusion. In this case, the content and intention of the music made the beneficiaries gain public recognition. Due to this public

recognition, they established relationships with representatives of different institutions. Moreover, their music reached diverse audiences. And thanks to gaining public recognition, hip-hopers, and rappers who were discriminated against some time ago conquered social spaces as part of a process of inclusion.

Subtheme: Inclusion in national and international artistic sphere

The fifth subtheme refers to how beneficiaries of both case studies achieved their inclusion in the national and international musical spheres. Interviewees shared their experiences regarding established relationships with artists from other cities and countries. Nevertheless, the interaction occurred differently in both case studies and with different aims. The beneficiaries of Kaypi Rap described a horizontal relationship. It means that national and international artists met members of the collective to develop activities considering them their peers. On the other hand, the relationship between artists and beneficiaries of EnseñARTE was vertical. National or international musicians represented a figure of respect, admiration, and even authority for the participants of the music program. These differences and the perceived positive effects of this inclusion process on the musical sphere are explained below.

In the case of the EnseñARTE, their beneficiaries established relationships with famous national musicians. Even though some international volunteers were professional musicians, they were not public figures. The artists were involved with the project in two roles: music teachers and collaborator musicians. For example, it was interesting to find out that recognized urban musicians from Cochabamba were program teachers. Eddy mentioned how excited he felt when he found out that an artist he admired would be his teacher:

“Mi instructor era Rasgo, yo lo conocía por la música a él, en sí porque tenía una música que se llamaba Chicha Chicha. Esa música he escuchado y era él en persona y más impresionado todavía. Él (el vocalista de la Gran Llajta) me ha enseñado desde principio él. Con él ha sido la primera vez que he entrado a un estudio así para grabar” (Eddy)

“My teacher was Rasgo, I knew his music. He had a song titled Chicha Chicha. I listened to that music, and my teacher was him in person, and it was very shocking for me. He (the vocalist of the Gran Llajta) has taught me from the beginning. The first time that I got into a recording studio, I was with him” (Eddy)

The foundation allowed beneficiaries to meet these figures and learn from them. For example, Illustration 5 below shows how an EnseñARTE beneficiary shares time with a foreign musician during a session at the recording studio. And when the foundation organized public performances, national artists often participated

and played music featuring the beneficiaries. During the interviews, participants remembered an experience regarding the role of artists as collaborators. Once, a famous rapper who was the official Bolivian impersonator of Eminem composed a song and produced a video clip with a beneficiary. Pablo and Eddy mentioned different situations when recognized artists were involved in EnseñARTE activities:

“Yo tenía contactos con artistas, entonces trataba de invitarlos para que graben incluso con los chicos. En ese caso fue el grupo Mandíbula, el vocalista de Mandíbula. Llegué a contactarlo y él se animó a grabar. Entonces cuando íbamos a los conciertos lo conocían a él por Mandíbula y como que también atraía y el doble de Eminem” (Pablo)

“I met some artists, so I tried to invite them to record with the participants. Once, I contacted the vocalist of the Mandibula group, and he was encouraged to record. So when we organized concerts, the audience recognized him, and he attracted more audience. Same happened with Eminem’s impersonator” (Pablo)

“No si te acuerdas del Eminem de Yo me llamo (un programa de televisión de imitadores). Él vino aquí y yo estaba ansioso de conocerlo. Igual porque el profe nos ha dicho “el Eminem de Yo me llamo viene aquí”. Y yo “¡Wow quiero conocerlo!”, y lo vi por tele no más. Y vino aquí y todo así buena onda, el tipo también. Y empezamos a grabar. El primero no era la canción, no era con esa pista que lo pusieron, pero más antes era con otro y lo han empezado a cambiar. Así le hemos metido, así escribimos y listo grabamos” (Eddy)

“Do you remember Eminem from Yo me llamo (a TV program of musicians imitators)? He came here, and I was eager to meet him. The teacher told us “Eminem from Yo me llamo will come”. And I said, “Wow! I want to meet him”. I had watched him on TV, and then he would come here. Everything was cool, and he was too. We started to record. The first time it was not the right song, it was not with that track. We started changing the music, and we went on. We wrote it and recorded.” (Eddy)

Illustration 5. Recording session at EnseñARTE Foundation led by a foreign professional musician



Copyright. EnseñARTE Foundation

According to the interviews, national and international artists contacted the Kaypi Rap cultural collective to create music together. Therefore, the interaction was from artist to artist. They expected to compose music together, carry out musical features, or record music at Kaypi Rap's studio. In this way, the collective established a type of friendly commercial/collaborative relationship with other musicians. In the following quotations, Atoq and Santana narrate experiences when the collective established relationships with artists from Latin America and Europe:

“Es su tesis universitaria de nuestro hermano Bandur, músico artista de Argentina. Inició su proyecto por Chile, bajando por Ecuador, Perú, hasta llegar aquí a Bolivia. Nos toma en cuenta aquí a Sucre, La Paz, y Tupiza. Y no pues, igual como te digo, fue inesperado. No nos esperábamos toparnos con esta situación, pero fue una experiencia muy bonita. Compartimos con él muchas cosas que antes no conocíamos. Él ya había convivido con otras personas del exterior, con otras lenguas originarias y eso fue lo que nos impulsó a colaborar con él” (Atoq)

“Well, the thesis of our brother Bandur, a musician and Argentinian artist, who began his project in Chile, going down through Ecuador, and Peru, until arriving here in Bolivia. He took us into account, and Sucre, La Paz, and Tupiza. It was unexpected. We didn't expect to run into this situation, but it was a very nice experience. We shared many things with him that we didn't know before. He had already lived with foreign people with other indigenous languages. This prompted us to collaborate with him” (Atoq)

“Sí, ahí me abrió las puertas con un proyecto que sacamos con Dido Smooth de Francia. El tema se llamaba Fuerza, lo pueden encontrar en YouTube. Ahí me abrió las puertas, me dijo que me integrara a la canción y bueno formé parte, sacamos un videoclip también” (Santana)

“Yes, the project we released with Dido Smooth from France opened the doors for me. The song was called Strength (Fuerza), and you can find it on YouTube. He gave me a great opportunity when he told me to participate in the song. I did it, and we also produced a video clip” (Santana)

For both case studies establishing relationships with national and international artists represented learning and artistic growth. In the case of EnseñARTE's beneficiaries, they learned to improve their performance and music skills. These relationships motivate beneficiaries since they meet artists who have reached the dream of being professional musicians. In this way, they have referents to follow their example. These types of relationships make them feel that their work is valued and reaffirms their confidence as musicians. In the case of Kaypi Rap, establishing links with national and international artists represents cultural exchange and acquiring new knowledge to enhance them as artists. Besides, relationships with international artists contributed to improving the management system of the collective based on foreign examples. In both cases, the involvement of national and international artists supports the inclusion of their beneficiaries in the musical sphere.

Subtheme: Employment opportunities

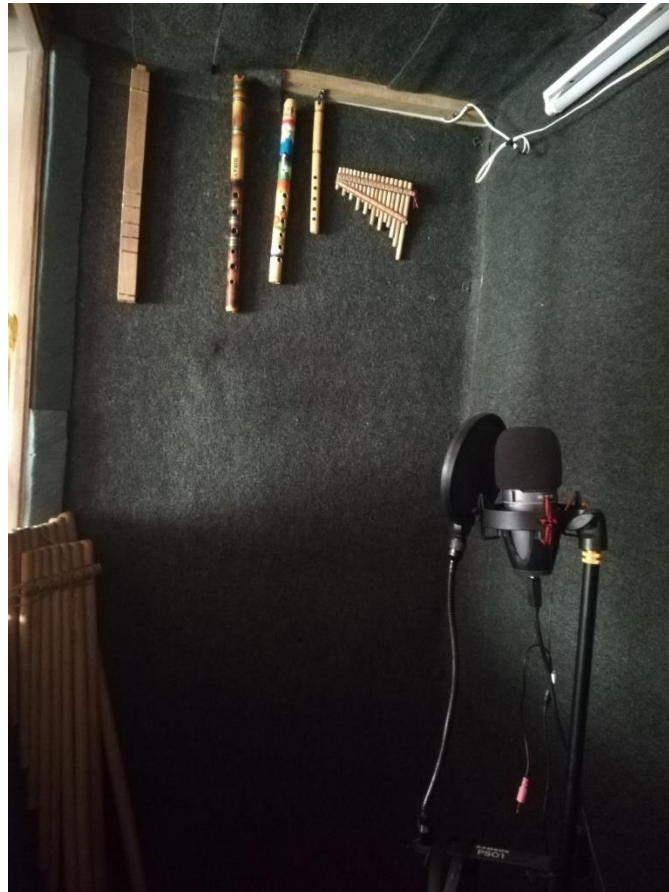
The sixth subtheme of this section shows that music is not only a recreational activity but became a source of work for the beneficiaries. During interviews, beneficiaries of both case studies explained how they created small creative enterprises from music. Even in some cases, they diversified their productive activity by integrating other areas such as graphic design, audio-visual production, and garment confection. Collected data suggests these productive activities are based on a collaborative ideology: each person contributes knowledge and skills from their area of expertise. Beneficiaries expect to collaborate with their peers to develop activities related to music or other creative skills through these enterprises. Some participants mentioned that music was a hobby at the begging, and it became an activity that helped them to have extra income. In this manner, music allowed many of these youngsters to be included in the active population in their cities.

In the case of Kaypi Rap, they appear to have formed a very interesting, diverse, and efficient collaborative work group. The interviewees stated that the collective never rejects the inclusion of new members. Everybody is welcome to Kaypi Rap because the collective values all types of talents and skills. From this approach, Kaypi Rap has implemented a working system that impulses the productive chain of musical production. Currently, Kaypi Rap home studio is one of the most relevant recording studios in Sucre. It stands out because of the quality services to record urban music, especially rap and hip-hop. Illustration 6 next page shows the room where the collective records their musical productions. It was interesting to find traditional Bolivian musical instruments in the studio, such as those on the wall in the photo. Thanks to the collaborative work of its members, the collective offers a complete service to the artists. It includes the recording service, sound production, cover and back cover design of the CD, and promotion on social media. Besides, when the collective organizes events with national and international invited artists, its graphic designers work on the flyers and banners to promote the activity. The collected information evidenced that Kaypi Rap home studio has a multidisciplinary team that works on the music's productive chain. Kolla Nation, one of the graphic designers of the collective, describes how he contributes to the group's activities and how they work as a team:

“El director es el que administra casi todo el dinero, entonces cuando yo hago digamos un flyer, yo tengo mi parte. Hay otro igual que igual que yo, diseña en el colectivo. Igual le tocaron hacer portadas y contraportadas porque nosotros trabajamos en toda esa área. Es como decir tú vas a nuestro colectivo, te vamos a entregar un disco, también vamos a entregar la portada, contraportada y si quieres tu canal de YouTube igual te lo abrimos. Es un servicio completo digamos que podemos brindar” (Kolla Nation)

“Gambo manages almost all the money, so for example, when I design a flyer, I get my part. There is another boy that designs too. He also designs front and back covers because we work in all those areas. Therefore, if you go to our collective, you will have your CD, the cover, the back cover, and your YouTube channel if you want. We provide a complete service” (Kolla Nation)

Illustration 6. Recording room of the Kaypi Rap home studio



Copyright. Valeria Salinas

Even though the collective's main activity is music production, the group also promotes enterprises in which graphic designers have the principal role. An interviewee mentioned that the collective supports his clothing brand in which he shows his art designs. Other participants remembered the cultural fair they organized that congregated all kinds of artistic expressions. On that occasion, the collective promoted the stickers designed by their members. On the other hand, when the pandemic stopped cultural activities, the collective started an enterprise of personalized masks. Graphic artists of the collective were in charge of proposing creative

designs. The result was masks decorated with illustrations that merged the hip-hopper urban style with Bolivian identity. In this way, as they had to leave apart the music temporarily, they created a source of work to generate income during that period. The following quotation belonging to Atoq contains some details about this enterprise the collective created during the pandemic:

“En la cuarentena tuvimos un emprendimiento de barbijos. Antes de este emprendimiento de barbijos sacamos poleras para vender, el costo era de 80 Bolivianos. Con la polera podías ingresar a cualquier evento y después de esto surge la idea de la de los barbijos con el tema de la cuarentena. Igual nos fue bastante bien. Yo también participé en el diseño de los barbijos junto a mi compañero Kolla Nation” (Atoq)

“During the lockdown, we developed a little entrepreneurship. We designed masks. Before we released t-shirts to sell. Their cost was 80 Bolivianos. Those who bought the t-shirt had free access to any event organized by the collective. After that, due to the pandemic, the idea of masks arose. We had positive results with this initiative. I also participated in the mask design process with my colleague Kolla Nation” (Atoq)

In the case of EnseñARTE, the foundation is not involved with promoting the creation of enterprises based on music. However, their beneficiaries seek to do it. According to the interviews, they have big dreams about the projection of their music: they would like music to be their principal activity and become famous artists. Their responses showed that some try to reach this dream and take actions to do it.

“Ellos (los beneficiarios) querían ser artistas, porque Participant 1 en uno de sus videos dice “Quiero ser cantante para sacar adelante a mi familia”. Es su frase que lo dice en el video clip. Está en YouTube y dice quiero ser cantante para que saque adelante a mi familia porque tiene varios hermanos y viven solo con su mamá. Entonces creo que tienen ese sueño” (Pablo)

“They (the beneficiaries) wanted to become artists. For example, Participant 1 says in one of his video clips “I want to be a singer to support my family”. That is his quote. The video is on YouTube, and he says I want to be a singer since I can support my family. He has several brothers, and they live alone with their mother. I think they have that dream” (Pablo)

The beneficiaries of EnseñARTE also follow a collaborative approach when they carry out productive activities. The relationship between Eddy and Juan is an example of this. Eddy has attended the music program since he was seven, and years later, the foundation helped him to get a scholarship to study a sound technician degree. He narrated that, little by little, he got the equipment to set up his recording studio at his home. Over time, his popularity as a sound technician increased in his neighbourhood and expanded. In this way, he began to work recording the music of boys who requested his sound technician services.

“En mi casa me he armado mi propio estudio, así igual que esto, similar pero más pequeño, lo básico. Unos monitores, una PC más o menos que corra bien y unos micrófonos y ya. Una habitación y mis muebles, nada más. Si me conocen ya casi del lugar. De ese lado de la Petrolera igual vienen amigos así, “Quiero grabar.

Cuánto me vas a cobrar”, así. En sí para empezar no he empezado cobrando. Pero sí empezaba así grabando gratis para aprender a editar y son buenos muchachos, son cracks” (Eddy)

“In my house, I have set up my own studio like this (referring to the Foundation's studio), similar but smaller. It has the essential things, some monitors, a PC which more or less runs well, and some microphones and that is all. A room and my furniture. Some people already know about my work in my neighbourhood. Some friends also come from the Petrolera (a neighbourhood in Cochabamba). “I want to record a song. How much does it cost?”. In the beginning, I did not charge. I started recording for free to learn to edit. The boys with whom I work are incredible.” (Eddy)

Juan lived on the streets since he was a little child and was involved in drug consumption. When he was a teenager started attending EnseñARTE's music workshops. Currently, he is rehabilitated, works as a shoe-shining, plays the guitar, and writes lyrics in the indigenous language Quechua, his mother tongue. During the interview, he said he would like music to become his main activity and be a professional musician. When he talked about his music, he emphasized the quality of their lyrics in Quechua. Moreover, he expected to gain visibility as other artists who sing in this language did in other countries. Eddy and Juan met each other in the EnseñARTE's music program and have been in touch since then. Juan mentioned that he recorded some songs at Eddy's studio and that they have a project to record a new reggaeton song. In this way, in EnseñARTE foundation the beneficiaries found friends to develop productive activities to continue creating music:

Juan...es mi amigo, lo sigo grabando. Ahora yo lo grabo. Sí, lo conozco a él. Él creo que vivía en el hogar y ahora vive solo y no pues ahí yo lo veo en la calle igual ahí trabajando y “¡Cómo es! ¿Vamos a grabar el domingo? Así. “¡Vamos!”” (Eddy)

“Juan...is my friend. I am still recording his music. Now I record it. I know him, I think he lived in a shelter and lives alone now. I see him working on the street. “What's up? Are we going to record on Sunday?” “Let's go!”” (Eddy)

Juan shared a statement that showed how music helped him as a source of income during the pandemic. When the lockdown was more flexible, he worked as a street musician singing their lyrics in Quechua at popular markets in Cochabamba. He explained that due to the unemployment caused by the pandemic, music was a means to get financial resources:

“En la cuarentena iba a cantar a los mercados, lo que componía en quechua y algunos les quedaba bien, me daban monedas normal, porque todos los otros (chicos) eran imitadores. Los imitadores, yo pienso, no tienen muchos sueños porque yo también imitaba pero solo estás perdiendo el tiempo. Si quieres ser artista, si o si tienes que componer tus propias músicas. Esa idea también me han dado los voluntarios que venían aquí porque ellos también estaban dedicándose a la música “¿Por qué estas imitando? ¿Por qué no compones?” Desde ahí me he animado” (Juan)

“During the lockdown, I sang my songs composed in Quechua in the markets. Some of them sounded well, and people gave me coins because the other (signers) were imitators. I think the imitators don't have many dreams because I also sang covers, but you are only wasting time. If you want to be an artist, you must compose your own music. The volunteers who worked in the Foundation gave me this idea because they were musicians. “Why are you imitating? Why don't you compose?”. I have been encouraged since then” (Juan)

This subtheme showed that, in different ways, beneficiaries of the Kaypi Rap cultural collective and EnseñARTE Foundation developed productive activities around music that represented extra financial income for them. Data from both groups of interviewees evidenced they embraced a collaborative ideology to carry out these actions. In the case of the cultural collective, music was the motivation to create a small creative enterprise focused on recording and producing CDs. Some beneficiaries at EnseñARTE sought to develop activities as semi-professional musicians. They used the knowledge from music workshops and the tools the foundation gave them to create music. In both cases, participants appear to support each other to make their projects succeed. In this way, music contributed to mitigating the financial vulnerability of the beneficiaries thanks to collaborative work and entrepreneurship.

Subtheme: Revalue the pride of being indigenous

The last subtheme of this section is related to how beneficiaries reinforced their indigenous Bolivian identity through music. Both cases studies are located in the Bolivian Valley region. There, the indigenous population belonging to the Quechua culture is large, and many people still use the Quechua indigenous language. We expected that some of the beneficiaries would identify themselves as Quechua speakers. Almost all the interviewees of Kaypi Rap mentioned that they came from Quechua speakers families. In the case of EnseñARTE beneficiaries, one of them emphasized with high conviction their Quechua identity. Nevertheless, not all of them spoke the indigenous language fluently. Some of them explained that they knew how to speak Quechua but when they moved to Sucre (the city) started forgetting this language. Others had learned only some words from their parents. Others understand everything when they listen to a Quechua conversation but cannot speak it. Nevertheless, they sing in Quechua. Betóxico and Islu are some members of the Kaypi Rap collective who explained they inherited the Quechua identity from their families:

“Yo (hablo quechua) muy poco, pero sí vengo de una familia donde mis abuelos hablan quechua, entonces también soy bien Sinchi Runa (hombre fuerte) por ese lado” (Betóxico)

"I (speak Quechua) very little, but my grandparents speak Quechua. Thanks to them, I am also a Sinchi Runa (Quechua expression that means strong man)" (Betóxico)

"Yo lo aprendí (quechua) mediante mis familiares. Mi abuelita más que todo. Mi abuelita habla netamente quechua, no habla español. Mi mamá igual, ella ya habla español fluido, pero igual no se le va el quechua. A mí me enseñó bastante, entiendo bastante quechua. No hablo fluido, pero sí entiendo bastante" (Islu)

"My relatives taught me how to speak Quechua. Especially my grandmother. My grandmother only speaks Quechua and does not speak Spanish. My mom speaks Spanish fluently but has not forgotten how to speak Quechua. She taught me a lot. I understand Quechua very well. I do not speak fluently, but I understand very well" (Islu)

In the case of the Kaypi Rap collective, the group has many songs with little fragments sung in Quechua. The director promotes the reinforcement of indigenous Bolivian identity. When he was a child, he started playing autochthonous music. At his first music school, he also learned about indigenous culture, traditions, rituals, and lifestyle. In the following quotation, he narrates his experience at the first music school he attended being a child:

"Nos enseñó (su primer profesor de música) a tocar los Sicuris bajo los fundamentos de la cultura. Con él aprendí lo que es pijchar, a mascar coca, a conocer lo de la k'oa, las palabras claves, como el kutichiy, por ejemplo, que significa reciprocidad, la minkha y cosas totalmente nuestras" (El Kaypi)

"He (his first music teacher) taught us to play the Sicuris according to cultural foundations. He taught me about pijchar (ritual coca chewing), the k'oa (an indigenous ritual), the key concepts, such as kutichiy, which means reciprocity, minkha, and traditions that are totally ours" (El Kaypi)

From this musical background, the collective resignifies the foreign identity of hip hop to assign it a Bolivian one. In this manner, they introduce Bolivian sounds, concepts of indigenous culture, and the Quechua indigenous language. In other words, they reinterpret the essence of urban rhythms which arose in the United States to create and merge it with what they refer to as their own sound. In this way, some of their lyrics talk about cultural issues intending to express how Bolivia is. Betóxico addressed this topic as follows:

"Querían identificarse con nuestros sonidos (los miembros del colectivo), nuestro idioma natal. Ahí ha empezado. Como todos dicen que el hip hop, el rap viene desde de los Estados Unidos y es verdad, entonces nosotros queríamos ponerle a nuestro rap nuestra identidad entonces de ahí nació todo esto de fusionar el hip hop con lo que es nuestro, nuestras raíces, nuestra cultura" (Betóxico)

"They (the collective's members) wanted to identify themselves with our sounds, our indigenous language. Everything began there. As everyone says, hip-hop and rap come from the United States, so we wanted to give our identity to rap. For this reason, the merge of hip hop with our roots and our culture arose" (Betóxico)

It was interesting to find out that the collective's most famous song is one with many fragments sung in Quechua. The song is titled "Juntucha de Rap" and is available in this link

www.youtube.com/watch?v=dQTV71-Ww68 . As outlined previously, thanks to the music they compose in Quechua, the collective was invited to represent Bolivia at the International Book Fair in Guadalajara in Mexico. Following the Bolivian assertive line, Illustration 7 shows how some members of the collective merge urban and local elements in their dress sense too. In the picture, one singer wears an Aguayo (traditional Bolivian fabric) as an accessory to his urban outfit. Interviewees also mentioned that the graphic style they use on CD covers combines urban with Bolivian cultural elements. Atoq, a graphic designer of the collective, explained how he introduces this fusion to his illustrations:

“Yo tengo en mente siempre el no dejar morir lo que es nuestra cultura. Como te digo soy diseñador gráfico, igual me gusta inculcar en mis diseños lo que es la cultura, siempre la cultura, aunque sea un poquito pero que lleve algo de nuestro país” (Atoq)

“I always have in mind not to let our culture die. As I told you, I am a graphic designer, and I like to show in my designs our culture. Even if it is a little bit, my designs always bring something related to our country” (Atoq)

Illustration 7. Member of Kaypi Rap cultural collective wearing an Aguayo in a performance



Copyright. Kaypi Rap Cultural Collective

In the case of interviewees belonging to EnseñARTE, this link with indigenous culture was not detected but in one of them, Juan. This beneficiary left his house when he was seven years old. Since then, he had lived on the streets until he knew the Foundation. Currently, Juan is twenty years old, but he never forgot that Quechua was his mother tongue. He identifies himself as a Quechua speaker. He has become a great composer of Quechua lyrics. With his guitar, he performs different music genres while he sings in the indigenous language. During the interview, he said that it is easier for him to write lyrics in Quechua. Due to it being his native language, he feels more comfortable and has a larger vocabulary. In this manner, through

music, he could express himself better. He explained how music is the cultural expression that lets him say the things that are difficult to communicate in Spanish:

“En quechua las palabras fluyen por mi mente y tengo más gramática que en castellano. En castellano no tengo mucha gramática, no me salía. Pero cuando componía me salía y por eso más me esforzaba a escribir. Pero como hablaba quechua, no me salía perfecto (componer en español), la fallaba. He fallado en componer en castellano y ahora mejor me está saliendo en quechua. He entrado al internet y he visto. Hay en quechua canciones, he visto videos, a parte que no tienen buena letra y tienen muchos likes. Cómo yo no puedo ser como ellos pues, talvez mejor, si a mí me gusta componer en quechua y me sale más mejor que en castellano” (Juan)

“The words flow through my mind in Quechua, and my grammar is better than in Spanish. In Spanish, my grammar is not good enough. But when I wrote lyrics in Spanish. I achieved it. For this reason, I made more effort to write. But since I speak Quechua, I did not do it perfectly (writing in Spanish), and I failed. I have failed to compose in Spanish. For me, writing lyrics in Quechua is better. I sought on the Internet, and I found songs in Quechua. I watched videoclips. The lyrics are not good, but they have many likes. How can I not be like them? Maybe I could be better if I like to compose in Quechua, and it works out better for me than in Spanish” (Juan)

Interviewees from both case studies mentioned they perceive discrimination against indigenous language speakers. Unfortunately, in Bolivia discrimination against indigenous people still exists. This problem has marked the whole of Bolivian history. Even though this issue has been mitigated in the last few years, it has not yet disappeared. Juan was one of the interviewees who expressed their position about discrimination:

“Otros discriminan no sólo porque no sabes hablar bien en castellano, porque ellos también tampoco saben hablar quechua bien clarito. Entre nosotros nos podemos discriminar, eres cholo así. Pero la realidad no es así, he aprendido quechua, es su lengua” (Juan)

“People discriminate against you because you do not speak Spanish well, but they neither know how to speak Quechua fluently. We can discriminate between ourselves, “You are a cholo! (Word used to refer to urban indigenous)” But it is not like that. I have learned Quechua, and it is their language too” (Juan)

When indigenous people move from rural areas to cities, they suffer a culture shock. They start living in a new place where Spanish is the main language. As part of their adaptation process, they become bilingual.

Nevertheless, not all of them learn perfect grammar or pronunciation in Spanish. This is the case of Islu, who shared his experience during the interview:

“Luego me vine a la ciudad y yo no sabía nada de español. ¡Aprendí español a putazos! porque no podía, no les entendía y estaba en kínder. Después de eso me olvidé completamente el quechua, no volví a hablar más hasta que no pues tuve que ir al campo y hablarle a mi mamá, me reñía “¡De dónde eres gringo!” (Islu)

"Then I came to the city. I did not know any Spanish. I learned Spanish the hard way! I could not. I did not understand people. I was in kindergarten. After that, I completely forgot about Quechua. I did not speak anymore until I had to go to my rural area and talk to my mom. She scolded me, "Where are you from gringo!" (Islu)

Coming from a rural area, being indigenous, and speaking a lower to average level of Spanish are variables that negatively affect social inclusion. As a consequence, some indigenous people avoid using their mother tongue while feeling shame when they cannot speak Spanish properly (some may even adopt a withdrawn behaviour). Considering this framework, songs in Quechua could positively influence non-Quechua speakers and Quechua speakers. In the first case, music brings closer the indigenous language to those who do not use it. On the other hand, Quechua speakers reinforce the pride of their indigenous identity through this cultural expression. They use music to express their feelings and toughs, solving the communication issue. Instead of being withdrawn, they sing proudly in their mother tongue, demonstrating their indigenous heritage. Songs in Quechua may encourage other indigenous people to preserve their language and vindicate their identity. Illustration 8 shows the recording session of the video clip of Juan. International volunteers were in charge of the audio-visual production. In the photo, Juan is wearing a vest with traditional Bolivian textiles and plays the guitar while singing one of his songs. The video was released at the beginning of 2023 and is available on EnseñARTE's Youtube channel at www.youtube.com/watch?v=DRcofMfmMA8.

Illustration 8. A beneficiary of EnseñARTE Foundation at the recording session of his video clip

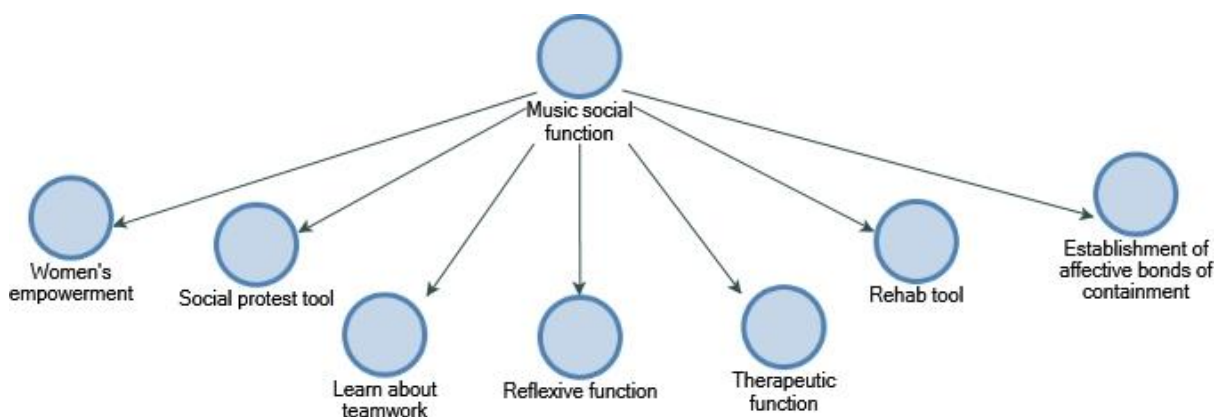


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7.2.2 Theme: The social function of music

This theme considers the social function music divided across seven subthemes, drawn as descendent nodes in Figure 7 below. Overall, beneficiaries from both case studies revealed that music influenced their life at two levels: as individuals and as members of a community. Each of the seven subthemes is analysed in detail below, including how musical engagement may help beneficiaries improve their self-development, change misbehaviours, and acquire social values.

Figure 7. The social function of music theme and subthemes



Subtheme: Women's empowerment

The first subtheme is related to a gender approach and considers how music is used by beneficiaries as a tool to promote women's empowerment. This music-social function is exclusively addressed by Kaypi Rap cultural collective in the interviews. It was interesting to find that both men and women members of the collective have composed lyrics related to this topic. Therefore, it seems that women's empowerment is a social demand that not only involves girls in the collective. For instance, male members of Kaypi Rap remembered their experience participating with the feminist collective Las Juanas. In 2019, they were part of a campaign to demystify the concept of romantic love and toxic relationships. They created a song titled "Go away at the first sign" (Vete a la primera) that claimed women's rights and demanded to stop gender violence - the song is available at www.youtube.com/watch?v=bqglIsq3FMM. Atoq and Santana participated in this collaborative project and expressed their impressions as follows:

“A finales del 2019 ellas (El colectivo Las Juanas) lanzaron una convocatoria en donde nos invitaban a participar con cualquier forma de expresión cultural referido al tema: derechos de la mujer, el amor romántico y basta de maltrato y todo eso. Nosotros presentamos este proyecto (la canción Vete a la primera) y nos aceptaron de buena forma. Hubo una campaña donde Las Américas donde se cantó este tema en vivo por primera vez” (Atoq)

“At the end of 2019, they (Las Juanas collective) released a call through which they invited us to collaborate with any form of cultural expression related to topics such as women's rights, romantic love, and stopping violence against women. We presented this project (a song titled Vete a la primera) and they accepted it positively. There was a campaign in Las Americas where this song was sung live for the first time” (Atoq)

“Con Las Juanas ha sido la experiencia por la violencia contra la mujer más que todo y porque siempre te andan metiendo esos mitos que si lo amas tienes que aguantar y demás cosas fue una experiencia muy muy formidable para mí así también yo gané yo experiencia al tiempo de hacer música” (Santana)

“We had an experience with Las Juanas addressing the violence against women. We always are influenced by myths like if you love him, you have to put up with it and other things. Participating in this project was a great experience for me. Besides, I gained experience as a musician” (Santana)

Moreover, one of the female members of Kaypi explained that she utilized her music to reflect on women's empowerment. In this case, the artist used hip-hop music to confront the content of Bolivian folkloric songs. From an accurate reflection on the message of some folkloric songs, the artist established that this musical genre frequently shows a woman who suffers for love. According to these lyrics women tolerate infidelity in their relationships and are afraid to be left out. For this reason, the artist decided to expose the sexist approach that some folk music has. In her songs, she responded to folkloric lyrics (or replaces them) with positive messages that empower women. Illustration 8 next page is an advertising post where Sthela Reyes appears as an invited artist in the hip-hop event Mujeres al mando (Women Bosses), organized by the female MC Sathiva in Perú. She explains this as follows:

“Nuestras canciones terminan en que la mujer se queda llorando entonces no, no, no ya no. Me gusta que las mujeres sean fuertes, se levanten, se pongan lindas. Con mis letras yo quiero que se sientan poderosas. Quiero que todas las mujeres se sientan respaldadas, fuertes, comprendidas, ya no tristes, ni heridas. Hay un taquirari que dice “Sos aguillillo, te gusta amor” Y se le canta a un mujeriego con tanto cariño. Pero como es taquirari y es Santa Cruz, y es el cambia, y la mujer, y todo eso se le da la libertad de decir al hombre, así desleal, y no me parece a mí. Entonces yo le cambio un poquito en este mismo taquirari. En este último disco he necesitado purificar el folklore” (Sthela Reyes)

“In our songs' lyrics (Bolivian folkloric songs) usually, the woman is left crying but not anymore. I prefer to encourage women to be strong, stand up, and get pretty. With my lyrics I want them to feel powerful. I want all women to feel supported, strong, comprehended, and no longer sad or hurt. There is a taquirari (a traditional Bolivian rhythm) that says “You are a little eagle, you like love (Sos aguillillo, te gusta el amor)” And people sing to a womanizer with so much affection. But it is a taquirari and is from Santa Cruz, and there is the cambia (word to refer to a man from Santa Cruz), and a woman. All these things give the freedom to refer

to the man in this way, even though he has been so disloyal. I do not agree. So I change this lyric a little. I needed to purify the folklore with my last album.” (Sthela Reyes)

Illustration 9. Female member of Kaypi Rap cultural collective in an advertising post



Copyright. Instagram profile @sathiva.lanzafa

In a Bolivian context, the cases of gender violence and femicides show that women are not safe nor protected by the government, police, or justice. For this reason, using music to convey messages about women's empowerment is important. Interviewees suggested that music can become a powerful tool to wake up social awareness in youth. Listening to the songs, girls could reflect on the type of relationships that are healthy and keep away from others that could damage them. Moreover, the lyrics reinforce self-love, self-esteem, women's rights, and women's power.

Subtheme: Social protest tool

The analysis of the second subtheme of this section exposes the function of music as a social protest tool. In this way, lyrics of the songs may make visible social problems and demand solutions. The interviewees who belong to EnseñARTE Foundation did not mention that their songs have this approach. Instead, members of the Kaypi Rap emphasized that social protest is one of their objectives when they compose music. Actually, when they described their music, they admitted it has a rebellious style as the director explained:

“Siempre contesto que lo que yo hago es rap social contestatario. A eso me refiero, a no solo hablar de políticas, sino de todo lo que significa social. Contestatario todo lo que no se dice porque esa es la esencia del hip hop, la denuncia crítica. Entonces trato de mantener ese lineamiento a la altura de lo que está el género” (El Kaypi)

“I always say that I perform a rebellious social rap. It means, that it not only addresses politics but also all topics related to social problems. It is rebellious because it says all the things that are not said. This is the hip-hop essence, the critical complaint. I try to keep that guideline at the level of the genre” (El Kaypi)

Along this line of thought, Illustration 9 below shows the door of the recording room of Kaypi Rap studio where there is a logotype of the collective with the phrase “Listen, join and fight” (Escucha, únete y lucha). The protest songs produced by the collective may be classified into two groups: those that address social problems and those that criticize the system and the policymakers (in fact the word ‘problema’ is at the core of the songs’ word cloud in Table 3).

Illustration 10. Door of Kaypi Rap home studio with the rebellious phrase “Listen, join and fight” (Escucha, únete y lucha)



Copyright. Valeria Salinas

In the first group of songs, the members of the collective analyse diverse social topics they consider that need to change. Two examples are discrimination based on race and social class, and sexual aggression against

women and femicides. When men talked about these songs during the interviews, their social awareness was evident. They explained how to analyse these situations and clearly stated the damage they may cause within society. The interviewees demonstrated a high level of empathy. They mentioned that even though they have not experienced some situations that their songs describe, they imagined the feelings a person who suffers from these may have. Therefore, they use songs as a tool to try to vindicate the victims, and expose their cases to make injustices visible. José Luis and Atoq refer to the social content of their songs as follows:

“Situaciones de violaciones y todas las cosas que ha pasado aquí en Sucre que ha habido violaciones con asesinatos a chicas entonces uno de los temas también que sacamos fue en ese concepto que nunca no se veía mucho aquí en Sucre nos ha chocado a nosotros para sacar un tema. Nosotros sacamos el concepto de, por qué, por qué, por qué tuvo esto que pasar. Un concepto así como decir la familia lo que siente que le haya pasado algún familiar” (José Luis)

“Rapes and murders with rapes that happened in Sucre are topics we addressed. We released a song about these events that were not common in Sucre. It was shocking for us to compose that song. Our lyric claimed, why, why, why did this happen? We tried to convey what the family felt” (José Luis)

“Siempre esa ha sido nuestra lucha, de que todos somos iguales. No hay que por si eres moreno, que si por si eres blancón, porque si tú tienes hartos de dinero, que si no tienes dinero. Nosotros nos basamos en cero discriminación, cero violencia y más arte. Muchas personas lo toman a la ligera pero no puedes dañar a una persona con el tema de la discriminación. Puedes lastimar a una persona, y no solo lastimarla físicamente sino psicológicamente, lo que hace que esa persona se desgane se desmotive y muchos llegan a otros extremos” (Atoq)

“We always defend that we are all equal. It does not matter the colour of your skin or how much money you have. The collective supports no discrimination, no violence, and more art. Many people take it lightly, but you cannot hurt a person by discriminating against him. Discrimination hurts a person, physically but also psychologically. These actions make that person discouraged, demotivated, and many people carry out extreme actions.” (Atoq)

On the other hand, when interviewees talked about their songs with a political approach emphasized that their lyrics narrate real situations happening in Bolivia. With a clear conviction, they mentioned that they not only want young people to listen to these songs. They expect politicians also to know their music because they use their songs to talk to them. From their point of view as youngsters, their lyrics convey how they perceive the consequences of policymakers' decisions. In this line, Islu and José Luis explained in their statements the message they want to convey through their music and how they expect the audience to receive it:

“Como nos tratan, que algunos de la política te roban dinero y eso es real. Sacan dinero al pueblo y hablé de todo eso. El mensaje que quise lanzar es para que ellos lo escuchen y digan “¿Por qué está diciendo eso?” Es porque es real. A algunas personas, a los mismos políticos les molesta y les molesta porque es real” (Islu)

"The way they treat us, that some politicians steal money, and that is real (referring to the topics of his lyrics). They take money from the people, and I talked about all that. I wanted to send a message that they (politicians) could listen, and they said: "Why is he saying that?" I say these things because they are real. Hear this bother some people, bother politicians, and bother because these things are real" (Islu)

"Transmitir a la gente lo que nosotros sentíamos en ese entonces y transmitir en base a la música nuestro concepto de lo que nosotros vivíamos o percibimos como jóvenes y se vivía la política en ese entonces. Tocamos de todo, tocamos el tema de corrupción. Más que todo las situaciones sociales que se vivían, no eran nada equilibradas. El tema de la pobreza también, que sufren muchas familias bolivianas. Entonces en base a todos esos conceptos teníamos los temas" (José Luis)

"We want to convey to people what we felt through our music. We wanted to convey our opinions about what we lived or perceived as young people. We addressed how we understood politics at that time. Our music addressed diverse topics, such as the issue of corruption. We emphasized social situations that were inequality. The issue of poverty too, because it affects many Bolivian families. We wrote our lyrics based on all these topics" (José Luis)

According to the collected data, Kaypi Rap uses its music as a tool for social protest. They explain they adopt this approach because the hip-hop genre represents social denouncement by itself. From their rebellious perspective, these young musicians expose their reality and the reality many Bolivians live. They empathise with relevant social issues and interpellate politicians. These young men protest while they sing to express their dissatisfaction with policymakers. They wish to convey the message of their lyrics, both to their young audience and politicians, to encourage them to reflect on the social reality.

Subtheme: Learn about teamwork

The third subtheme is about how both case studies use music to promote teamwork between their participants. Collected data show that both initiatives develop activities that indirectly demand the involvement of their beneficiaries to work together with an aim in common. Nevertheless, each group expects to achieve different results by promoting teamwork. EnseñARTE seeks that children reinforce their perception of being included as part of a group, using teamwork as a teaching tool. Because beneficiaries come from vulnerable contexts, it is relevant that they feel their circle appreciates their work and contribution. For this reason, when they have to play a song with other beneficiaries, staff members promote that each participant is aware that he/she is a fundamental member of the group. In this way, each participant perceives that the song would not be the same if they were not involved. Therefore, the beneficiaries feel they are important to their peers and vice-versa. Adrián, who has vast experience working with vulnerable populations, explained how music is linked with teamwork and social integration:

“Todo esto (la música) se utiliza mucho con este tipo de poblaciones porque realmente ayuda mucho para que la persona pueda exteriorizar, pueda integrarse con las demás personas, funciona mucho. Los niños saben, es mi turno de cantar, el turno del trabajo en equipo porque yo debo hacer tal sonido en este grupo musical”. (Adrián)

“All this (music) is used a lot in projects that work with this type of population because it really helps to externalize feelings, to integrate with other people, it is very useful. Children know if it is their turn to sing or when the turn of teamwork is. They learn when they have to participate in their musical group” (Adrián)

Moreover, staff members always try to give beneficiaries additional support that helps their social integration. For example, in some cases, the teachers in charge include themselves as part of the band to create a confident and friendly atmosphere. This is the case of Nahuel, who narrated his experience adopting this role as follows:

“Lo interesante igual fue que como te digo todos querían cantar, todos querían aportar algo de la letra porque la verdad es que se creó un equipo bastante lindo. Yo era su maestro, pero he logrado ser su amigo. Ellos podían contar conmigo, yo era parte de la banda, por eso yo tocaba la batería y yo siempre me refería como NUESTRA banda, lo que hacíamos NOSOTROS” (Nahuel)

“It was very interesting that all of them want to sing and contribute to the lyrics with their ideas. A pretty nice team was created. I was his teacher, but I became also his friend. They could count on me, I was part of the band, and I played the drums. For this reason, I always said "This is OUR band. This is what WE do"" (Nahuel)

In the case of the Kaypi Rap, their members emphasized that teamwork is relevant to develop all their activities as a group. They expect teamwork facilitate collective growth. During the interviews, they associated teamwork with support, collective creation, and reciprocal help. They found teamwork is a tool to improve their performance as artists, enhance the quality of their music, and increase their visibility. Moreover, they described the collective as a tightly-knit structure within which each one contributes with their work and skills. Many interviewees highlighted that its members are the most important for the collective. From their point of view, the hard work they have developed so far as a team made Kaypi Rap gain all their achievements to date. Kolla Nation and Atoq expressed their opinion about the benefits of teamwork promoted by the collective:

“Yo digo por ayuda más que todo (refiriéndose al motivo por el que es parte del colectivo). Por ejemplo, hacerme conocer un poco y también conocer porque yo también estoy desde abajo y sé que apoyándome de alguien voy a crecer. Es como decir, “Creces tú, crezco yo, crecemos juntos” Porque tengo muchos muchos proyectos todavía” (Kolla Nation)

“Especially for help more than everything (responding to why he is part of the collective). For example, I want to make myself publicly known little by little and learn new things. I started from the bottom, and I know that

with the help of other people, I will grow. It is like saying, "You grow, I grow, we grow together" Because I still have many many many projects" (Kolla Nation)

"Mi compañero antes era solo El Kaypi y ahora como somos un colectivo también nos podemos ayudar entre todos. Mientras más personas hayan, más más ayuda para el colectivo igual, y para hacernos conocer tanto aquí adentro como afuera" (Atoq)

"Before, I worked just with El Kaypi, but now that we are a collective, we can also help each other. The more people there are, the more helpful for the group, and to make us known publicly both in the country and abroad" (Atoq)

This subtheme shows that musical engagement can promote teamwork with positive effects on the beneficiaries of both case studies. In the case of EnseñARTE, teamwork helps participants from vulnerable contexts to feel they are integrated into a group. When these beneficiaries play music together they perceive that they contribute their skills to the band. Therefore, they reinforce their confidence because they feel their contribution is important to the group. On the other hand, the Kaypi Rap collective promotes teamwork to achieve common goals together. The members of this group consider teamwork fundamental to their artistic growth. They know that all of them are essential pieces that contribute their abilities and knowledge to make the collective work.

Subtheme: Reflective function

Another subtheme of this section is related to the reflective function of music. Fieldwork data suggests that the lyrics composition process and song dissemination may benefit composers and their audiences. Only the interviews of Kaypi Rap contained quotations related to this subtheme (in a follow up study it would be interesting to re-interview EnseñARTE beneficiaries to further explore this subtheme with them). In their statements, they recognized that music has a double impact as a reflection tool. Some of them explained that they carry out a type of introspection while writing the lyrics of their songs. Therefore, they analyse their decisions and actions and write about these experiences. This process is linked to the therapeutic function of music (e.g. Rodríguez-Sánchez, Odena & Cabedo-Mas, 2018) and its usefulness as a tool for rehab (there are numerous studies of music in medicine that would fall beyond the scope of this study). Both variables are analysed in detail as subthemes in independent subsections. In these cases, they sing about their own experiences or those lived by their close circle. The lyrics are a kind of advice to avoid or leave negative behaviours. In this way, when they compose lyrics, they also carry out a reflection process. And when they

sing, the audience reflects on the message of the songs. Members of the collective mentioned that they use their lyrics to convey messages that may be useful to others, no matter if it was only one person or a massive audience. This is the case of Betóxico, who reflected on the evolution of his creative process and its implications for him and the audience who listen to his songs:

“Mis primeras canciones no han sido con buenos mensajes ya con el tiempo yo iba cambiando, me iba dando cuenta que no era correcto lo que hacía, o el estilo de vida que estaba viviendo. Una de mis últimas canciones habla de todo eso de que hay que vivir, de que he cambiado, de que en la vida no todo es drogas y alcohol, y desamores, sufrir por desamor, esas cosas. Porque pienso que algún chango (chico) que esté en la situación que yo estaba podría escucharme y de repente identificarse y poder quizás un poco decir que en este mundo no está solo, que alguien igual la está pasando y la está cantando. La canción es más reflexiva” (Betóxico)

“My first songs did not have good messages. Over time, I was changing because I realized that my behaviour was not positive nor was my lifestyle. One of my latest songs talks about this. The message says that you have to live, that I have changed, that life is not everything drugs and alcohol, and heartbreak, suffering from heartbreak, and those things. Because I think that a boy in the situation that I was in could listen to me and suddenly identify himself. Perhaps he could say that he is not alone in this world, that someone is experiencing the same and is singing it. This song has a more reflective approach” (Betóxico)

Regarding the audience's reflective process, the interviewees attributed its effectiveness to the listeners' identification with the songs. Kaypi Rap's members perceive that when the audience listens to some of their songs they may self-identify with the issues they also experienced. Therefore, the song shows them that there are solutions for some problems and that it is possible to overcome difficult situations. El Kaypi outlined the reflective function of hip hop and explained its effects on singers and listeners as follows:

“En las cuestiones más personales, las cosas reflexivas, supongo que es también el sentir, porque nosotros no hacemos música porque tenemos la vida arreglada, más bien, sobre todo el hip hop se encarga de eso. Hip hop significa salir adelante, mejorar cada día, cambiar tu futuro. Entonces algunas veces sí tocamos temas jodidos como las drogas o la delincuencia que miles de veces a la mayoría de los jóvenes que se dedican a esto los identifica. Entonces es como ponerse en los zapatos del otro y tratar de encontrar tu punto de vista y si se puede mandar un mensaje y si le llega a alguien está perfecto creo que funciona así” (El Kaypi)

“About most personal and reflective matters, I think they reflect the feeling because we do not create music because we have a perfect life. Rather, hip-hop takes care of that especially. Hip-hop means getting ahead, getting better every day, and changing your future. So sometimes, our songs address crude topics such as drugs or crime with which several young people identify. Doing this means positioning yourself in their position to find our point of view about these situations. If we can send a message, and if it reaches someone, it is perfect. I think it works that way” (El Kaypi)

There is a particular format of urban music that impulses artists to propose reflective lyrics. One of the interviewees explained the meaning of conscious rap and why it helps to change the approach of Freestyle Battles. During these events, the so-called MCs demonstrate their skills to improvise rhymes confronting their peers. Frequently, the rhymes have an aggressive intention, without much positive content. For this reason,

Sthela Reyes started promoting the Freestyle Battles from a conscious rap perspective. The objective of the events is the same, but the rhymes must include specific words organizers assign to the participants. In this way, the verses contain positive messages or address social topics. At the same time, this dynamic replaces the violent sense of traditional battles with a more reflective one (this resonates with a study of rap battles in Mexico, outlined in Odena, Figueiredo, González-Moreno, Green et al., 2022). This interviewee described how conscious battles unfold and which are the differences between these battles and conventional ones.

“Con el colectivo nos hemos conocido cuando yo estaba reclutando rimadores conscientes. En las batallas ha nacido un movimiento como de batallas conscientes, porque las batallas generalmente se tratan de humillar a la otra persona y hemos decidido hacer un movimiento con más temática. Por ejemplo, decirles palabras, que no sea tan libre su rima. Decirles palabras generalmente constructivas para que hagan su rima. Generalmente tratamos que la temática sea unión, que sea una unidad entre ciudades, entre personas, entre diferencias de pensamiento. Que se logre filosofar de tal forma que lleguen a un punto común. Algo más reflexivo y menos agresivo, talvez una cosa más light, más familiar más de juego, no una pelea” (Sthela Reyes)

“We met the collective when I was recruiting conscious rhymers. A movement of conscious battles has been born from the freestyle battles. These battles are generally about humiliating the other person, but we decided to promote battles that address other themes. For example, we assign specific words to the participants, so their rhyme is not completely free. We encourage them to use positive words in their rhyme. Generally, we try that they address topics such as union, unity among cities, people, and diverse ideologies. We want to promote the reflection to reach a common point. Something more thoughtful and less aggressive, maybe something softer, more familiar, like a game, not a fight.” (Sthela Reyes)

Fieldwork data shows how Kaypi Rap's members experienced the reflective function of music. Nevertheless, when they described their style or talked about the content of their lyrics, they did not identify the reflective function as one of the principal features. But the subtext of their statements showed that their music had a potential reflective component. During the interviews, some interviewees started narrating the lyrics of their songs, even singing them. The reflexive message was evident. When they reflect their own experiences in their lyrics they expose private periods of their lives and potentially generate empathy with their listeners. And when organising activities to introduce other urban musicians to the creation of rhymes and songs, their reflective and positive approach is evident.

Subtheme: Therapeutic function

The fifth subtheme of this section refers to the therapeutic function of the music. Participants of both case studies talked about this topic in their interviews. Actually, this subtheme reported the highest percentage of quotations associated with the theme "Music social function" and among all the subthemes. The analysis

was carried out by taking into account two different approaches. The first addressed the point of view of staff members because they plan the workshops and decide if they have a therapeutic component. Moreover, they perceive the reactions of the participants and evaluate the results. The second approach considers the beneficiaries' perspective since they perceive the therapeutic effects of music in their lives. The information brought by these two types of actors converged. It suggests that both cases studies had positive results when using music for therapeutic purposes with beneficiaries. Moreover, there were coincidences between the therapeutic objectives staff expected to attain and the results reported by the beneficiaries.

Only the interviews of EnseñARTE Foundation are taken into account in the analysis focused on the quotations of staff members. This was decided because both case studies use different methodologies to plan their activities. Kaypi Rap develops activities more organically based on the collective and collaborative work carried out by its members. Even though Kaypi Rap has a director, the teamwork overlaps the figure of authority or main organizer. On the contrary, EnseñARTE Foundation has a formally established staff in charge of planning, organizing, and conducting the music workshops. Therefore, the foundation has actors who could talk about the therapeutic function of music from a planner's perspective.

The first part of the analysis started with a very powerful phrase of the EnseñARTE Foundation's director. She stated that the music workshop is therapy by itself:

“El taller en sí mismo ya es una terapia para ellos. El poder grabar, el poder escribir sus canciones, ya eso es como que les ayuda a canalizar mucho porque algunos son muy reservados también con sus cosas” (Lourdes)

“The workshop itself is already therapy for them. Being able to record, being able to write their songs helps them to channel their feelings because some of them are also very reserved with their things” (Lourdes)

From this point, it was expected that other staff members followed the same line. Based on their experience, volunteers agreed that composing lyrics is the activity that has a therapeutic component. They explained that writing songs gives the participants the freedom to: express their feelings, externalize emotions, communicate their concerns, reflect on their problems, and talk about their dreams. According to the interviews, the process of writing demands making a personal retrospection that may trigger a positive catharsis. Nahuel exposed that as a result of this process, songs materialize feelings expressed in crude narratives or hidden among literary figures and poetic resources:

“Es una representación de los sentimientos la música desde siempre, de tu entorno, de lo que ves, de lo que sientes, de tu cosmovisión. De la misma manera funciona con los niños. En palabras sencillas se pueden decir cosas muy muy muy profundas, muy complicadas que tal vez en mucho tiempo en terapia no lo dirías” (Nahuel)

“Music has always represented your feelings, your environment, what you see, what you feel, your worldview. It works the same way with children. In simple words, you can say very, very deep, very complicated things that perhaps you would not say in therapy for a long time” (Nahuel)

Staff members at EnseñARTE emphasized the relevance of ethics and respect to conducting these activities that may affect the participants' sensitivity. They described the writing lyrics process as a free-flowing process in which beneficiaries autonomously decide the topics they want to address in their songs. The volunteer in charge teaches the methodology for musical composition and leads the process with suggestions to improve the lyrics. Nevertheless, they do not promote or motivate participants to write about bad memories, unfortunate experiences, or complicated episodes of their lives. These workshops, they observed, are carried out following ethical behaviour. Volunteers are careful not to intrude on the privacy of participants at any time. Therefore, beneficiaries do not feel obliged to expose private experiences, but they are free to do so if they wish. Natalia referred to these actions and mentioned that she always tries to create a friendly environment to make participants feel comfortable and supported:

“Habían otras chicas que escribían sobre sus problemas pero nunca, nunca, les hemos dicho “A ver qué te ha pasado, escribí de eso”. Sino como “¿De qué quieres hablar?” Porque si no es revictimizar a la víctima. Eso era lo que no queríamos hacer. Usualmente era un ambiente seguro era como “Me puedes mostrar tu letra si quieres y si no quieres ya cuando la grabemos no más”. Hay cosas de las que puedes hablar con los niños y otras cosas de las que no porque es como sacarles información y creo que no es muy ético” (Natalia)

“Some girls wrote about their problems, but we never ever told them “Let's see what happened to you. You have to write about that”. I said, “What do you want to talk about?” Because, in another way, you revictimize the victim. We did not want to do that. There was usually a safe environment. It was like, “You can show me your lyrics if you want, but if you do not want to, just when we record it”. There are things you can talk about with children and other things you cannot because doing it is like getting information from them. I think this is not very ethical” (Natalia)

Coming from vulnerable contexts often makes the participants have withdrawn and reserved behaviour when they are faced with communicating their feelings. For this reason, they use songs to express their emotions. According to the volunteers, if beneficiaries did not have this creative tool, they would probably reject to address particular topics. The interviewees stated that most of the beneficiaries do not mention their personal problems. Nevertheless, their lyrics expose the situations they lived or are living. One of the staff members remembered that sometimes participants cried while writing their songs because they vest

their feeling through the lyrics. These beneficiaries have lived too strong experiences at a young age since they belong to social contexts related to living on the streets, having parents in jail, belonging to low-income families, and addiction to drugs. Therefore, the interviewees mentioned that participants use music to share situations such as intrafamily violence, gender violence against them or their mothers, their parents' alcoholism, family breakups, and the abandonment of their parents. To offset this framework, a volunteer emphasized how relevant it is that beneficiaries find in the foundation a safe place where they can abstract from their realities at least during the music workshops. The statements of Lourdes and Nahuel supported these arguments. She narrated the changes she observed in participants' behaviour before and after they attended the workshops. And Nahuel emphasized the transformative power of music as a creative and therapeutic main of expression:

“Yo pude ver que a estos niños llegaban (al proyecto) bastante apagados, deprimidos. En el transcurso de los talleres ellos empezaban a hablar de sus cosas, empezaban como a soltarse, a abrirse Y eso generaba en ellos un bienestar. De empezar con los talleres de una forma bastante deprimida los chicos, muy muy tristes por las vivencias, porque las poblaciones del proyecto de música actualmente son niños institucionalizados, niños huérfanos, o niños que sus papás están reclusos. Ellos tienen vivencias muy fuertes” (Lourdes)

“I could see that children arrived (at the project) quite dull, depressed. During the workshops, they began to talk about their personal issues, they began opening up, and that generated well-being for them. They started the workshops depressed, very, very sad because of their experiences since the populations with which the music project currently works are institutionalized children, orphaned children, or children whose parents are in jail. They have very crude experiences” (Lourdes)

“Yo creo que principalmente poder transformar sus emociones en sonidos. En vez de sentirse mal y agarrar un cigarro, una botella, o irse de fiesta, que agarren, se sienten en su cuarto, empiecen a escribir y que toquen lo que sienten. Como una válvula de escape. Ellos tienen ese espacio personal para poder expresar sus emociones y sacarlas a través de un papel porque lo que hacían en el estudio con sus amigos ahora lo pueden hacer en otros lados” (Nahuel)

“I think that mainly being able to transform their emotions into sounds. Instead of feeling bad and grabbing a cigarette, a bottle, or going to a party, let them sit in their room, start writing and play what they feel. It is a kind of escape. They have a personal space to express their emotions and express them through a piece of paper. They can do the same they did in the studio with their friends” (Nahuel)

Volunteer staff motivate participants to use this creative expression to face difficult situations in a positive way. For example, they make participants watch videos in which famous artists narrated their hard life stories and how music helped overcome them. In this way, they expect that beneficiaries comprehend that music is a tool to channel their feelings, suffering, and frustrations and decide to utilize it instead of preferring alcohol,

drugs, or violence. Natalia is one of the volunteers that explained in more detail how she developed these type of activities:

“Les mostrábamos ejemplos de otros artistas que han estado en sus peores momentos y en vez de hacer algo malo han hecho música. Era como la motivación. Si te pasa algo malo, no te desahogues peleando, haciendo drogas o en la calle, si no escribes una canción y de ahí puede salir un gran hit. Esa era su gran motivación” (Natalia)

“We showed them examples of other artists who have lived terrible experiences, and instead of doing something bad, they created music. These examples were a motivation for the children. If something bad happens to you, do not let off steam by fighting, doing drugs, or being on the street. Instead, you can write a song, and a great hit can come out of it. That was their great motivation” (Natalia)

Nevertheless, an aspect that may need to be improved was also detected. The foundation's staff does not have a specialist who provides adequate support when beneficiaries decide to share complicated circumstances. The current director knows how to handle these situations because she is a psychologist and gives therapeutic containment to the participants when necessary. However, there is not an official counsellor, and some interviewees mentioned that having the support of a specialist to look at the participants' lyrics would help understand some aspects of their lives and behaviour. Finally, something that is worth noting is that volunteers explained how careful they are not re-victimise beneficiaries.

Regarding the beneficiaries' perception, they agreed that music fulfilled a therapeutic function in their lives. Direct beneficiaries of both case studies mentioned that writing lyrics allowed them to express their emotions and learn to externalize their feelings. Moreover, some of them established that music helped to manage the stress and problems of daily life. Santana shared his own experience by using music as a means that facilitated him to communicate what he felt:

“Tal vez sí necesitaba sacar, o sea expresar lo que se tenía adentro, de cómo he vivido porque hay gente que a veces te juzga sin saber cómo eres, o simplemente te juzga por la apariencia, pero sin conocer el contenido como dicen. Para mí es más fácil (hablar de mis cosas) cantando porque soy un poco tímido y nervioso cuando hablo frente a frente a una persona” (Santana)

“Maybe I needed to express what I felt inside, how I have lived because some people judge you without knowing who you are, or judge you simply by your appearance. It is easier for me (to talk about my things) singing because I am a little shy and nervous when I speak face to face with a person” (Santana)

Other beneficiaries admitted that taking part in the activities of Kaypi Rap and EnseñARTE Foundation influenced their frame of mind since they felt more motivated and happier. Eddy, who participated in EnseñARTE's workshops since he was a child, expressed this explicitly through the following phrase:

"Porque me gusta la música y es dónde puedo expresar mis sentimientos. Cuando estoy triste o algo así me relajo ahí y de la nada estoy feliz" (Eddy)

"I like music because I can express my feelings through it. When I am sad or something like that, it makes me feel relaxed and I am happy again" (Eddy)

Becoming engaged in these musical activities has helped some beneficiaries change their behaviour because they recognized that expressing their feelings meant being able to leave violent behaviours. This is the case of Betóxico, who talked about how he modified his conduct thanks to music:

"Con la música me desahogaba. Yo me contenía mucho porque no sabía expresar mis emociones. A veces llegaba a ser una persona muy violenta o simplemente era como una bombita del tiempo que está a punto de explotar. Entonces para mí, poder hablar de amor, del amor a una madre, del amor a un amigo, del carnalismo, para mí ha sido un quiebre en mi personalidad con la música" (Betóxico)

"I vented through music. I repressed my feelings very much because I did not know how to express them. Sometimes I have violent behaviour, I was like a time bomb about to explode. So for me, being able to talk about love, love for a mother, love for a friend, brotherhood, represented a break in my personality thanks to music" (Betóxico)

Another interesting finding was that Vanesa, the director of Jireh Project that belongs to the NGO Obades, as an indirect beneficiary, indicated that she sought to establish a relationship with EnseñARTE Foundation because she wanted children of their institution to attend the music workshops. She made this decision because she is an educator and knew that music was used as an alternative therapy. She was interested in hyperactive children learning to channel their energy carrying out creative activities. In the following quotation, Vanesa explained the reasons that motivated her to look for the approach with the foundation:

"Me recomendaron que era una terapia alternativa (la música). Entonces mi curiosidad ha sido tan grande que he podido contactarme con ellos. Yo también tenía niños que estaban muy hiperactivos y tal vez su energía estaba en eso, querían aprender a tocar o algo. Entonces tal vez es algo alternativo para esa persona y le va a gustar y va a poder expresarse mejor mediante eso" (Vanesa)

"They recommended that it (music) was an alternative therapy. So my curiosity was so great that I contacted them (the Foundation). I had very hyperactive children. I thought that they focused their energy on other things. Maybe they wanted to learn to play an instrument. Perhaps, music was an alternative for these children, and they would like it, and it would help them to express themselves better" (Vanesa)

In conclusion, this is one subtheme to which the interviewees referred the most, highlighting the benefits of music as a therapeutic tool. It was interesting to find that the collected information from staff members and beneficiaries coincided. This suggested that beneficiaries perceived the positive effects of music that staff members expected to convey through the workshop activities. Our data, albeit limited to two cases, showed that music can be a very efficient and powerful tool to use therapeutically with vulnerable populations. Music helped participants channel their feelings to relieve some emotional difficulties caused by unfortunate experiences. In this way, music seemed to contribute to mitigating and even addressing damages that beneficiaries had suffered. In a follow-up study it would be necessary to contrast these findings with data from participants that stopped attending workshops, to better understand the prevalence and processes of the therapeutic function of music workshops.

Subtheme: Rehab tool

This subtheme considers how music can be a tool for rehab and is linked with the one presented above. The analysis did not take into account the interviews of EnseñARTE Foundation's staff because they did not talk about this topic. This subtheme includes some of the most sensitive statements that interviewees generously shared. During the interviews, they mentioned experiences belonging to their past, and they admitted with courage that their lives needed to change. Moreover, they affirmed that music was one of the reasons that promoted their decision to modify their negative conducts. The results from the interview analysis are presented below. These show elements such as: how music motivated participants to change, retrospective reflections they did on their present, the behaviours and contexts they left, and the desire they have to retribute their actual situation by helping others through music.

Among the quotations related to this subtheme, there are two recurrent phrases, “The music has rescued me” and “The music has saved me” (this resonates with Pairon’s study in Congo outlined in Odena, Figueiredo, González-Moreno, Green et al., 2022 and in Pairon’s chapter in Odena, 2023a). Both are powerful statements that evidence the importance of music for rehab. All participants coincided that they became involved in music as a leisure activity. Nevertheless, the more they became involved, the more serious the recreative activity turned out to be. Little by little, music started attaining a principal role in their routines

and gained relevance. The young men who gave data for this subtheme remembered that they were related to gangs and alcohol and drug consumption in the past. Not all interviewees practiced these activities. Considering this context, when they began to get more interested in music, this demanded dedicating more time to it than to their other activities. As a consequence, music became a priority, and the change in lifestyle took place. Each participant experienced this process in a different way. For example, Kaypi Rap's director remembered two important episodes. First, when his music started capturing media attention, their friends motivated him to be away from the gang's milieu. Later, when he decided to create Kaypi Rap studio, he asked his parents to use a room at their home. The condition for the studio working there was that he and the people who attended the place could not misbehave. El Kaypi talked about part of these experiences in the following quotations:

“Los mismos compañeros al escucharme, al escuchar mis entrevistas, al verme en medios de comunicación, me decían que haga eso y que ya no me junté con ellos. ¿Qué estás haciendo aquí con nosotros? Supongo que es como este dicho que dicen que uno aprende de sus errores, pero las personas inteligentes aprenden de los errores ajenos” (El Kaypi)

“When my friends listened to me, when they listened to my interviews, when they watched me in the media, they told me to focus on those things and that I no longer hung out with them. ‘What are you doing here with us?’ I guess it is like this saying that you learn from your mistakes, but wise people learn from other people's mistakes” (El Kaypi)

Another example was put forward by Juan, who had lived on the streets as a young boy. He narrated that police captured him many times to take him to different shelters. Nevertheless, he used to get away from those places because he preferred to live on the streets. One day he got into a shelter for drug addicts and met a foreign volunteer who played different instruments. Juan became interested in music and started playing some instruments. This activity was the reason that made him decide to stay in that shelter. Later he attended EnseñARTE's workshops, and their bad habits began changing. Juan narrated in detail how he was introduced to music and conveyed sensitivity through his story:

“Primera vez ha sido cuando un educador estaba tocando, parece que estaba en un grupo y tocaba su guitarrita, sacaba y tocaba. En las noches también hacíamos fogata y tocaba. Ya desde ahí me ha gustado, entonces he empezado a tocar. Primero el charango, después la guitarra, o con mi tarca caminaba. Me ha gustado ahí y ya no me he escapado (del hogar)” (Juan Mendoza)

“The first time (he was interested in music) was when a teacher was playing, I think he has a group and played his guitar. At night we also made a campfire, and he played. From then I liked it, so I started playing. First, I

played the charango, then the guitar, or I walked playing my tarca. Since I felt interested in music, I did not run away anymore (from the shelter)" (Juan Mendoza)

When interviewees talked about music's positive effects, they were convinced that it transformed their lives.

Some of them mentioned that being focused on singing or writing lyrics helped them to quit bad habits and keep apart from bad friendships. Some interviewees, such as Betóxico expressed below, stated that music gave them a second opportunity and was the door to access new opportunities:

"Justamente a mí la música me ha rescatado harto, me ha abierto hartas puertas, ha sido como un puente a la rehabilitación te podría decir" (Betóxico)

"Music has rescued me, it has opened many doors for me. I could say that music has been a kind of bridge to rehabilitation" (Betóxico)

Even a beneficiary said that music gave him back his dreams. Thanks to music, they found and demonstrated that they were not bad boys because they could do positive things as musicians. This type of content showed that part of the rehab promoted by music is linked with reinforcing the participants' self-esteem. In this way they recognize themselves as people with valuable skills. Some of the participants have written lyrics about how they changed their lives. These songs became a reflective tool that may motivate listeners to change too. In this way, music has a double function since it helps to rehab the composer and, potentially, the audience that listens to these songs. Both Santana and Juan offered statements full of conviction related to this topic that support the rehab function of music:

"La música representa para mí, cómo te digo...ha sido una salida. Representa mucho para mí, no sabría cómo explicarte eso, pero la música ha hecho un gran cambio para mí en mi vida. La música a mí me ha influido de un modo en el cual, en un punto de mi vida, donde no tenía ni una salida, ni una alternativa pude encaminarme a hacer música. Esa fue mi salida de ese mal vivir, de ese mal mundo en el cual estaba metido. Ahora ya se ha vuelto parte de mi vida, ser artista, cantante. No solamente he estado yo aquí para hacer mal, también puedo dar o hacerme cosas buenas para mí mismo" (Santana)

"Music represents for me, how can I tell you... it has been an outlet. It represents a lot to me. I would not know how to explain that to you, but the music made me change my life. Music has influenced me. When I had neither a way out nor an alternative in my life, I focused on creating music. That was my way out of that bad life and the bad world in which I was involved. Now being an artist and a singer has become part of my life. I realized that I am not here to do negative things. Instead, I can also do good things for myself" (Santana)

"(La música) me ha hecho pensar diferente porque yo nunca pensaba grabar. También mi vida se estaba volviendo así "¡me vale, de aquí salgo y me vale me voy a ir otra vez a la calle!" y después he visto mi guitarra..."Y si grabo canciones?" Así pensaba. De eso más me he animado, te hace pensar otra clase. Si a mí no me hubieran enseñado la guitarra, yo ahoritita en la calle iba a estar, más que todo, no iba a estar pensando otra cosa. Cuando me ha gustado la música no más he empezado a pensar otra clase, voy a grabar y desde ahí ya no voy a... porque cuando fumaba mucho también no podía cantar, te cambia la mente" (Juan Mendoza)

"(Music) has made me think differently because I have never thought of recording music. My life was becoming like this: "Nothing matters. I will leave this place (the shelter), and nothing matters. I will go back to the streets!". But I saw my guitar and I thought "if I record songs?". This encouraged me because it made me think in another way. I would be on the street now if they had not taught me to play the guitar. When I liked the music, I started thinking differently, "I will record music and I will not... because I could not sing when I smoked a lot. It (music) changes your mind" (Juan Mendoza)

When the interviewees were asked to imagine what would have happened if they had never become involved with music, their answers were crude. While music changed their lives and led them in positive ways, they saw how their friends did the contrary. Therefore, these friends are a type of mirror where they can see the destiny they avoided. Juan reflected on this when he talked about his friends with whom he used to live in the streets when he was younger.

"Ah, pues no iba a dedicarme a la música o talvez iba a ser diferente. Iba a estar en la calle, yo pienso. Ahorita mis amigos, los que han salido del hogar, la mayoría no han cambiado. Yo les veo donde lustro, ahí pasan hechos mierda y a parte me piden plata y les doy" (Juan Mendoza)

"Ah, well, I would not have started creating music. Maybe it would be different. I guess that I would be living on the street. Most of my friends who have left the shelter have not changed. I see them where I work as a shoeshine boy. They are destroyed. They ask me for money, and I give them some" (Juan Mendoza)

In the same line, Santana's and El Kaypi's statements are a bit shocking because of the crudeness of the words they used. They said that if they had never met music, they probably would be in jail, still living on the streets, being drug addicts, being vagabonds, and even one of them mentioned that he would have died:

"Esa pregunta también a veces me la hago. Hasta a veces me sigo preguntando igual que hubiera sido de mí si no hubiera encontrado la música. Y hay veces que me pongo a ver a los vagabundos de la calle y hay momentos que yo me veo en ahí. Tal vez en un momento si no hubiera cambiado mi vida, yo hubiera sido esa persona que ahora está ahí vagando en cualquier lado" (Santana)

"Sometimes I still wonder what would have happened to me if I had not discovered the music. When I see homeless people on the street, there are moments when I see myself there. Maybe if I had not changed my life, I would have been that person who is now there wandering anywhere" (Santana)

"Soy prácticamente como las historias donde te dicen que el arte si te ha salvado la vida. Supongo que soy uno de esos casos, porque si no hubiera conocido, la música y tener afinidad con este tipo de expresión humana, me hubiese dedicado a todo lo malo. Podría estar preso ahorita o muerto" (El Kaypi)

"I am one of these stories in which art saved your life. I guess I am one of those cases. I would have been focused on misbehaviour if I had not discovered music and had an affinity with this type of expression. Probably I would be in jail right now or dead" (El Kaypi)

The last finding regarding this subtheme was that some participants mentioned they would like to help rehab others. Especially one of them was very emphatic in referring to this topic. Juan said he knows how it feels to be alone and to need help. Therefore, he would like to help other people who are living what he experienced in the past. He mentioned that there are many talented people singing on the streets. Even though this interviewee currently has a job as a shoeshine boy, he has a dream to have their own foundation. In the following quotation it is possible to perceive a commitment full of hope when he talks about this desire:

“Tantos talentos hay en la calle y no tienen ayuda, alguien que les puede ayudar. Mi sueño es así, crear una institución como ésta (la Fundación) y que vengan gratis a aprender, porque cuando yo estaba mal, cuando no tienes apoyo te sientes otra clase. Es como no tener sueños, no tienes otro pensamiento y eso quisiera ayudarles. Hartos he visto, como yo también iba a tocar a los mercados, más que todo sin miedo a la calle, ahí he visto mucho talento, pero no tienen apoyo, no saben dónde ir a grabar y quisiera ayudarles a esos cuatecitos” (Juan)

“There are so many talented boys on the street, and they do not have help, someone who can help them. I dream of creating an institution like this (the Foundation) where they come for free to learn because when I was bad, when you do not have support, you feel a different way. It is like not having dreams, you do not have another thought, and I would like to help them. I saw many boys who play music in the markets as I do. I saw many talented people there, but they do not have support, they do not know where to go to record songs, and I would like to help these friends” (Juan)

This subtheme has some of the most powerful statements showing how useful musical engagement can be to those who embrace it. Thanks to this creative expression, beneficiaries found a second opportunity with an objective that motivated them. In all cases, the interviewees decided to change their conduct by themselves. Music made them focus on new productive activities within a supportive social circle. Some said music ‘rescued’ their lives. Based on their experiences, these beneficiaries aim to introduce other youngsters to music. In this way, music would have a double function as a rehab tool, first helping beneficiaries who would later help others.

Subtheme: Establishment of affective bonds of emotional containment

The last subtheme of this section is related to the affective bonds of containment created by the music. This is an indirect result of getting involved in creative activities that are collectively developed. Neither of the case studies works individually with each participant. Instead, they create groups to carry out their activities while promoting the interaction between beneficiaries. As would be expected, the interviewees stated that they have established affective bonds inside Kaypi Rap and EnseñARTE Foundation. In this case, music was

the main activity that brought together people who found a containment circle. It happened while they composed lyrics, sang, or played musical instruments. The collected information showed that these fraternal relationships linked beneficiaries with other beneficiaries, as well as beneficiaries with staff members. For example, in the following quotation, El Kaypi described how he assumed the role of the older brother with a member of the collective:

“Atoq, por ejemplo, solo vive con su mamá. Era un chico igual de dificultoso como nosotros. Yo conocí a su mamá, le decía “Señora cuando le dice que está yendo a tal lugar está viniendo conmigo y estamos haciendo este tipo de cosas” Entonces creo que ha sido como que esa confianza entre hermanos se podría decir, y yo como el hermano mayor tenía que poner el orden” (El Kaypi)

“For example, Atoq lives only with his mother. He was a boy complicated like us. I met his mother, and I told her “Ms, when he tells her that he is going to this place, he is coming with me, and we are doing this kind of thing”. I think we trust each other as like brothers, and I as the older brother I have to order the issues” (El Kaypi)

Nevertheless, the analysis identified differences in how beneficiaries and staff describe these relationships. On one hand, beneficiaries referred to these bonds emphasizing those are very significant for them, even comparing the group with a family. This is the case of Atoq and Santana, who described their experiences with the cultural collective from a family intimacy approach.

“¡Uy! Desde el momento en que ingresé al colectivo para mí representó como una familia porque siempre nos apoyábamos, siempre las juntadas, siempre hablábamos de problemas. Si alguien tenía un problema, ya es problema de todos, que tratásemos de ayudar a esa persona. También en los cumpleaños creo que jamás se nos pasó un cumpleaños, siempre lo celebrábamos y nada tratábamos de ser unidos más que todo” (Atoq)

“Uy! Since I joined the collective, it was a family for me because we always supported each other. We always got together and talked about our problems. If someone has a problem, this is everyone's problem, and we try to help that person. We never missed a birthday, we always celebrated them. We try to be united” (Atoq)

“El colectivo Kaypi Rap para mí es mi segunda familia donde siempre voy a tener dos hermanos o más, que siempre van a estar dando la mano cuando yo los necesite. Sé que ellos no van a decir que no. Es una familia donde me han abierto las puertas y yo agradezco mucho eso” (Santana)

“The Kaypi Rap collective is my second family. There I will always have two brothers or more who will always lend a hand when I need them. I know they will not say no. It is a family that embraced me, and I am very grateful for that” (Santana)

On the other hand, staff members described the relationships as close friendships, not as a family. Even though they enjoyed these affective bonds, one staff member mentioned that he was aware those could negatively affect participants when volunteers leave the project and break the relationship. The following statements belonging to Pablo and Nahuel showed this difference in perceiving the relationships with

beneficiaries:

“Ellos también se encariñaban. Por ejemplo, Participant 1 me decía tío y siempre que me ve me dice tío. Todos llegaban “¡tío, tío!” Era bonito, se ha creado ese lazo sin querer” (Pablo)

“They were also attached. For example, Participant 1 called me uncle. Whenever he meets me, he calls me uncle now. Everyone came “uncle, uncle!” It was beautiful. That affective bond was created naturally” (Pablo)

“Yo era su maestro, he logrado ser su amigo. Para mí la idea de que yo era un amigo de ellos, entonces ellos podían contar conmigo. Generé un tipo de respeto no basado en el temor sino en la amistad” (Nahuel)

“I was their teacher, and I became their friend. My idea was to be a friend to them, so they could count on me. I imposed a kind of respect not based on fear but on friendship” (Nahuel)

This subtheme demonstrates how music makes beneficiaries feel included in a social group. In both social spaces, they not only learned about music but also found a place where they felt safe, confident, protected, and contained. For people who were marginalized for different reasons during their lives, experiencing a sense of belonging is very relevant. In the case studies, the participants interviewed felt they belonged to their groups, which meant that a social group accepted them. For beneficiaries, being included in small groups was the first step to being included in society, and the affective bonds created while engaged in musical activities increased their confidence.

7.3 Findings related to using of the Internet

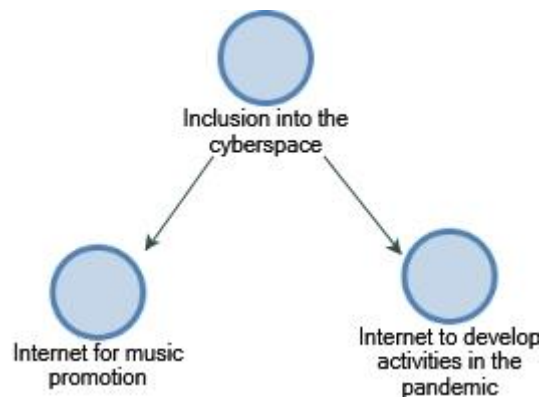
This section considers how the Internet may help to achieve social cohesion through music. Currently, cyberspace is a virtual place where people interact with others with similar interests and make communities up. Nevertheless, access to the cyberspace is limited for some social groups. Unfortunately, most vulnerable populations that suffer social exclusion in physical territories are also excluded in the virtual space. During the pandemic, the relevance of the Internet as a tool for social inclusion increased since it kept interpersonal relationships alive since face-to-face contact was limited. Therefore, both scenarios in a normal situation and during the lockdown are considered in this analysis. The statements included in this section outline how participating actively on social media may contribute directly and indirectly to social cohesion.

7.3.1 Theme: Inclusion in the cyberspace

This section considers the testimonies in which the interviewees referred to their inclusion into cyberspace. The interviews showed that members of the Kaypi Rap collective seem to be more immersed in cyberspace

since 94% of the codes related to this theme correspond to this group. This theme has two nodes shown in Figure 8 below: one is related to how both case studies promote their music through social media and digital platforms; the other analyses how they used the Internet to develop their activities and solve lockdown obstacles.

Figure 8. Inclusion in the cyberspace theme and subthemes



Subtheme: Internet for music promotion

Nowadays social media platforms work as repositories for artistic and creative productions. The beneficiaries of both case studies recognized that they use Facebook and Youtube to promote their music. In the case of Kaypi Rap collective, it has its own Facebook Fan Page and Youtube channel. There, the collective shares music produced by their members and artist who require the services of Kaypi Rap Home Studio. In addition, some members of the collective have their own Fan Pages that manage their personal brands as artists. Using these digital tools contributes to increasing the popularity of the artists belonging to the collective. Their social media presence facilitated public recognition in regional, national and international contexts. The songs produced by Kaypi Rap have reached large audiences on the Internet by going viral. This is the case of two songs: one of them has more than a hundred thousand views on Youtube and is sung in Quechua vindicating their cultural inheritance. The other song contains a reflexive message about avoiding violence in sentimental relationships, toxic relationships, and the idealization of romantic love. El Kaypi and Atoq mentioned the success of both songs as follows:

“En Juntucha de Rap (título de una canción) metemos el idioma quechua y el 2014 subimos esta canción a la plataforma de YouTube donde tenían como 30.000 reproducciones. Entonces yo les dije hay que hacer vídeo y no salió. Esperamos. El 2015 el tema ya tenía 50.000 reproducciones” (El Kaypi)

“In the song titled Juntucha de Rap, we sing in Quechua. In 2014 we uploaded this song to the YouTube platform. It had about 30,000 views. So I told them we had to produce a video clip, but we could not. We waited more time. In 2015, the song had listened 50,000 times” (El Kaypi)

“Porque llegó a bastante, bastante gente. Este fue un tema también muy muy viral aquí en Sucre. A muchas personas les gustó y estuvieron presentes en el evento donde se presentó por primera vez el tema musical Vete a primera” (Atoq)

“Because it reached many, many people. This song was also very, very viral here in Sucre. Many people liked it and attended the event where we performed the song titled Vete a la Primera for the first time” (Atoq)

Obtaining public recognition thanks to songs going viral on the Internet represents a relevant achievement in terms of social inclusion, exemplified with over 325 positive comments on Youtube at the time of writing (April 2023). The number of views shows how their audience supports them by playing their music on Facebook or Youtube. On the other hand, this inclusion into cyberspace allowed them to be included in other relevant physical spaces. For example, they explained that as a consequence of *Juntucha de Rap* song going viral, a representative of University of Guadalajara, Mexico, was interested in Kaypi Rap's music. In that opportunity, Facebook was the mean that the university used to contact the collective. According to the statement of El Kaypi, they were invited to Guadalajara International Book Fair to participate in a conference about hip-hop in indigenous languages through a messenger message:

“Nos llega un mensaje primero por Facebook y de un nombre medio raro. No me acuerdo que se llamaba, pero era el rector de la Universidad de Guadalajara. “He visto su vídeo, felicidades. ¿No quisieran venir para diciembre para la Feria del Libro? Yo soy tal persona, este es mi correo y mi número. Escribanme” (El Kaypi)

“We received a Facebook message from an unknown name. I do not remember the name, but he was the Rector of the University of Guadalajara. “I have watched your video. Congratulations. Would you like to come to the International Book Fair in December? This is my email and my telephone number. I will wait for your answer” (El Kaypi)

On the other hand, capturing the attention of the mass media is another positive consequence of music promotion through social media. Radio or TV programs have invited members of Kaypi Rap to interviews because of the popularity they gained sharing their music on Facebook and Youtube. Atoq experienced this benefit and narrated his experienced as follows:

“El medio virtual nos resultó bastante (en la cuarentena). Fue la primera vez que se comunicaron conmigo, que me hablaron de una radio. Me dijeron que querían saber más de mi arte, más de lo que yo hacía. Igual como ahora me hicieron una pequeña entrevista. Volviendo de la cuarentena ya me invitaron a la radio personalmente. Fui y pude hablar de lo que era el arte mío” (Atoq)

“Interacting in cyberspace during the lockdown was very effective for us. Thanks to that, a radio contacted me for the first time. They told me they were interested in my art and my work. I participated in a little interview like this. When the strict lockdown was discontinued, they invited me to the radio. I went, and I could promote my art” (Atoq)

Finally, the cultural collective uses social media platforms to promote artists that they invite to record music at Kaypi Rap Home Studio. This action contributes to the cohesion of hip-hop artists from Sucre and Bolivia. In this way, they work together to gain visibility. El Kaypi explained how the collective developed this online collaborative project:

“Proyectos como el One Shot que tenemos con invitados. Es un proyecto que hemos lanzado con sesiones de una sola línea, el audio y vídeo para que se escuche en vivo el artista y se pueda notar la calidad del artista. Esas son las que suben a la página de Youtube. Tenemos 11 capítulos” (El Kaypi)

“We have projects with guest artists like the titled ‘One Shot’. We released this project with single sound track sessions, audio, and video. In this way, the live performance quality of the artists is standout. We post these sessions to our YouTube channel. We have 11 chapters” (El Kaypi)

In the case of the EnseñARTE Foundation, the interviews did not show that they use social media platforms as a tool for promotion very actively at the moment. Even though the foundation has a Youtube channel, interviewees briefly commented that it is possible to find two video clips produced years ago. The ex-director mentioned they used the Bandcamp platform to share music and sell CDs. Just one beneficiary, Eddy, stated that he has a Facebook Fan Page and a personal Youtube channel to promote his songs.

“A mi Facebook, en YouTube también lo subí una canción que me grabé. Tengo en sí tengo...no sabría cuántas canciones, pero ahí están. No lo subo toditos, el que más me gusta nomás” (Eddy)

“I also uploaded a song I recorded on my FanPage Facebook and on my YouTube channel. I actually have...I do not know how many songs, but they are posted there. I do not upload all of them, just the one I like the most” (Eddy)

Overall, Kaypi Rap members use social media to break geographical boundaries and become musicians included in the artistic milieu. The efficient community management of its social media allows the collective to build virtual relationships and reinforce them in physical spaces through collaborative artistic activities they use to spread their music and indigenous identity.

Subtheme: Internet to develop activities during the pandemic

In this final subtheme we consider how the Internet was useful during the pandemic, particularly for the Kaypi Rap collective. During lockdown, both case studies stopped their face-to-face sessions. The Kaypi Rap

collective overcame this situation by using the Internet to develop virtual activities. Through efficient community management on social media, the collective captured the attention of their virtual community and new followers. Actually, members of the collective stated that even though the pandemic discontinued their regular work, the increase in virtual content consumption generated relevant growth for them. Therefore, they perceived some positive effects of the pandemic on the group. Atoq exposed his point of view about what they experienced during the lockdown as a collective:

“Hubo un pequeño desliz por lo del tema del coronavirus y todo eso. Dejamos de hacer música un momento, pero eso no nos detuvo sino nos impulsó a seguir con los proyectos del colectivo. Crecimos como yo y bastantes del colectivo porque en la cuarentena quién no estaba al tanto de las redes sociales y eso fue algo en cierta parte bueno para nosotros” (Atoq)

“There was a little slip-up because of the coronavirus. We stopped producing music for a period, but that did not stop us. This encouraged the collective to continue our projects. Members of the collective and I grew up artistically because everybody was on social media during the lockdown. That was something positive for us” (Atoq)

Moreover, the collective virtually congregated artists from different Bolivian regions. These youngsters faced the pandemic with creativity adapting their activities to make them work remotely. They promoted teamwork with artists who recorded music at their homes to create a final product centralized in the Kaypi Rap Home Studio. The results were posted on social media. In parallel, the members of Kaypi Rap who live in Sucre carried out Facebook Lives to interact with people and perform their new songs. Atoq and Islu described some actions the collective had to do to face the pandemic and keep it active:

“Nació este proyecto de varios MCS que se llamaba Al Borde. Participaron 15 MCS de diferentes departamentos del país. Nos mandaron pequeños audios desde sus hogares para que nosotros aquí en la casa lo podamos juntar y difundir” (Atoq)

“We started the project named Al Borde with several MCS. Around 15 MCS from different Bolivian regions participated. They sent us small audios from their homes, and we mixed them up together here (at the studio) and promoted it” (Atoq)

“Veníamos aquí a dar sesiones en vivo. Estábamos activos en la casa pero ya no en las calles porque por el tema de circulación solo había unos cuantos días pero nosotros nos quedábamos aquí una semana (en el Kaypi Rap home studio)” (Islu)

“We came here to transmit live sessions. We were active at home but not on the streets anymore because of the lockdown restrictions, as we could go out just a few days, we stayed here for a week (at Kaypi Rap home studio)” (Islu)

Therefore, Kaypi Rap cultural collective found a way to be included in the activities of a global context that fought in cyberspace against the stop of social interaction imposed by the pandemic. Thanks to social media

management, the collective was able to propose and develop new projects that represented merging the artistic contributions produced not only by Sucre hip-hopers but urban musicians from different Bolivian regions. The growth experienced during lockdown reported by interviewees indirectly affected the artists who participated in the activities remotely. The effort to keep active the hip-hop movement benefitted the musicians convened by Kaypi Rap, since they had a digital platform with regular followers. As a result, the audience could listen to the music produced by these artists, while they increased their popularity.

8. Discussion. Answering the research questions through key findings

The four Research Questions (RQ) outlined in the Introduction are addressed consecutively in Section 8, drawing on key findings considered in previous sections.

RQ1. What problems related to social cohesion do developers and participants seek to mitigate with the programs' activities?

Projects that use music with a social function often work with different vulnerable populations. The research identified that the case studies have beneficiaries belonging to at least six vulnerable groups in total. Each population needs to solve particular problems in terms of social cohesion. In the case of the EnseñARTE Foundation, their beneficiaries come from social contexts related to dysfunctional families, abandonment, child labour, living on the streets, drug consumption, delinquency, and domestic violence. The beneficiaries of this project may be classified into four vulnerable groups: 1) children and adolescents living on the streets, 2) children and adolescents whose parents are in jail, 3) low-income children and adolescents, and 4) drug addict adolescents. Because of their family background, life experiences, and economic situation, they are excluded from society at an early age. In the case of Kaypi Rap, the collective mainly work with young people from marginalized neighbourhoods and violent contexts. Most of these beneficiaries admitted to having been involved with negative behaviours in the past. According to the interviews, women members of Kaypi Rap defend their rights and empowerment. Moreover, most beneficiaries have indigenous identities inherited from their families. Therefore, vulnerable populations with whom this case study works are 5) young people from marginalized and violent contexts and 6) urban indigenous youth. Even though all beneficiary

populations have different characteristics, the information collected showed that projects sought to reduce socio-economic gaps and develop better opportunities for beneficiaries.

Through a creative tool, the initiatives develop activities to reduce the inequalities their beneficiaries face. According to Azevedo and Bouillon (2010) and McIntosh and Munk (2009), family background determines individual social mobility. Consequently, the education, economic position, and indigenous heritage of the beneficiaries' parents is of relevance. Historically, the indigenous have been victims of discrimination in Bolivia. These variables are disadvantages that mark the beneficiaries' social mobility trajectory. On the other hand, many beneficiaries particularly at the foundation, came from difficult backgrounds including domestic violence. According to the statements collected, some children prefer escaping from their homes to staying in a violent environment, living on the streets and becoming involved with petty crime and substance abuse. In this context, children and adolescents may be exposed to violent situations and insecurity. As a consequence, some of them start misbehaving and become addicted to glue or alcohol. These bad decisions also have adverse impacts on their social inclusion. Both EnseñARTE foundation and Kaypi Rap collective considered these variables and sought to break the circle of negative dynamics through musical engagement.

The themes Music and social inclusion and Music social function (Section 7.2) showed that the projects utilize creative activities expecting their beneficiaries to leave/improve situations and conducts that prejudice their social inclusion. Moreover, developers and participants interviewed agreed that the initiatives promote beneficiaries' personal growth, reinforce their confidence, inculcate values, and strengthen their identity to facilitate their integration. The statements analysed in the subtheme Rehab Tool indicated that music can drive the beneficiaries' interest in a wholesome activity to which they decide to dedicate their time. In this manner, they are able to give up or avoid bad habits and distance themselves from bad companions. In parallel, the projects further their beneficiaries' education as outlined in the subtheme Re-insertion, insertion and permanence in academic institutions. Participation in music workshops is conditioned to regular attendance at school or university. This positively affects their future prospects, since their education allows them to join the labour force in better conditions. Finishing school or university and finding a job is a great

achievement for the social integration of beneficiaries. For some, as exemplified in the subtheme Employment opportunities, music became a work activity from which they obtained income.

Additionally, thanks to the process of lyrics' composition, beneficiaries can reflect on how they lead their lives, share their experiences, and advise others. Using lyrics as a social protest tool can make their demands heard about injustices, unsolved needs, inequalities, and discrimination, among others. For instance, when women carried out social protest through songs it was focused on claiming their rights, denouncing gender violence and discrimination, and defending women's empowerment. Interviewees also reported that promoting the produced songs at events and digital platforms contributes to stopping prejudices that society has about vulnerable groups. Finally, songs sung in Quechua reinforce indigenous identity, mitigating racial discrimination individually - empowering young speakers - and collectively - providing visibility nationally and internationally e.g. through social media.

RQ2. What are the developers' and participants' perspectives about the usefulness of music for social cohesion and its results?

Not surprisingly, both developers and participants had positive perceptions of the usefulness of music for social cohesion. All interviewees were or had been recently engaged with the activities under study and in follow-up research it would be useful to compare their views with those of disengaged beneficiaries. Interviewees offered many positive statements about the efficiency of music in promoting social cohesion. Nevertheless, interviews evidenced that these two types of actors face the music workshops from different perspectives. Developers take part in the sessions following a plan to fulfil certain objectives. They are aware that a creative expression will be used to improve the personal development of the beneficiaries. From the first moment, they get involved with the music program knowing and trusting in music's social and therapeutic function. Because of their profession or expertise, they know about the benefits of music. Moreover, they see the results when participants change their behaviour, habits, and lifestyle. On the contrary, beneficiaries participating in this study reported to enrol themselves in the music program because they were looking for recreational activity. At the start they were interested in learning how to sing or play a

musical instrument. They were not seeking help to improve some aspects of their lives, and none reported being aware at the start that music may influence them positively beyond creative development. Nevertheless, during the process, they discovered other functions music had and how it helped change their lives. In this sense, the beneficiary statements about the usefulness of music are convincing since they experienced the results.

In the subthemes Therapeutic function and Rehab tool participants particularly emphasized the positive effects they perceived from music. All of them experienced the therapeutic function of music naturally. They were not forced or obligated to take a strict treatment or prescribed number of hours. Instead, their treatment consisted in creating music. They agreed that the activity more efficient for this objective was lyrics composition. Creative writing helped to vent themselves. By creating lyrics, they canalized their feelings, controlled their impulses, and reflected on their behaviour. This process allowed them to learn how to express emotions they had repressed. In this sense, our thematic analysis concurs with Urbanek, Kamiński and Chatzipentidis (2021) who established that lyrics composition helps communicate, accept, face, and improve problems. Little by little, the creative process motivated beneficiaries to start making changes in their lives. For example, they dedicated more time to music than other activities. They found a trustful containment in other beneficiaries and took distance from negative companions. Consequently, they admitted that they gave up misbehaviours too. That's when music appears to fulfil its function as a rehab tool. When they carry out all these changes, they identify that music helped them to improve their social development. In this way, the personal exploration that Levy (2012) states writing lyrics imply, contributes to beneficiaries' social inclusion. When they modify their lifestyle, they face society akin to experiencing a type of social reinsertion. According to the beneficiaries, thanks to music, they started their inclusion process with new objectives, a more organized life, and positive attitudes. In this manner, some perceptions of music reported in the case studies converge with the process of spoken word therapy, cognitive behaviour therapy, and person-centred therapy described by Levy (2012). And they resonate with the views of former gang members turned musicians in Pairon's study in Congo (outlined in Odena, Figueiredo, González-Moreno, Green et al., 2022).

In addition, the subthemes Link with public, private, and educational organizations and Conquest of social spaces expressed how beneficiaries were included in new social spheres thanks to music. This usefulness of music has been reported in other cultural contexts where similar research projects were developed. Indigenous hip-hopers from Australia (Warren and Evitt, 2010) and Guatemala (Barrett, 2016) established strategic alliances to be included in educational programs. In both cases, these musicians implemented programs to teach their indigenous language and culture through music. Brazilian hip-hoppers from marginalized zones acquired a relevant social position due to their alliances with public sector institutions and NGO's (Pardue, 2007). The interviewees of the Kaypi Rap collective mentioned that they experienced inclusion in academic spheres. Due to their Quechua lyrics, they participated in an academic event at the International Book Fair of Guadalajara. The positive acceptance of the audience, including in social platforms, allowed them to conquest social spaces which were previously restricted for them. For example, they organised a rap battle at the university auditorium and performed at the most relevant theatre in the city. These achievements are linked with the usefulness of music for young urban indigenous' social cohesion.

During the interviews, members of the collective mentioned that they inherited the indigenous identity from their families. Considering this factor, the subtheme Revalue the pride of being indigenous outlined the usefulness of music for indigenous inclusion. These young musicians recognized society discriminates against indigenous people. The same perception was reported by Tarifa (2012), who studied the hip-hoppers from El Alto city who sing in Aymara and belong to indigenous families from the Bolivian highland region. They use music to fight against social exclusion since young indigenous in El Alto suffer a double denial (Mollericona, 2007). They themselves deny their indigenous heritage, while society denies them their inclusion. Even though no urban indigenous interviewee reported rejecting their identity, they described the exclusion issue that affects these social groups. Nevertheless, music allowed them to preserve their ancestors' language while reinforcing the pride of their indigenous roots. As Tarifa (2012) and Kunin (2009) respectively mentioned, music sung in indigenous languages helps to make visible the indigenous culture and is a tool to fight against discrimination. Arguably, including fragments sung in indigenous languages influenced the audience too. Guardia (2008) mentioned that urban youth find music an instrument to understand and

vindicate their indigenous heritage. This may generate positive effects on singers and listeners, especially in a country such as Bolivia, where most people come from indigenous ancestors.

Finally, the analysis corresponding to the subtheme Internet for music promotion evidenced how music can contribute to vulnerable populations' inclusion in virtual and physical territories. According to the interviewees being active in social media and digital platforms increased their popularity as musicians. Along the same line, the research of Warren and Evitt (2010) and López and his colleges (2021) emphasized the relevance the Internet has in indigenous hip-hop promotion. Thanks to the virtual audience the beneficiaries attracted in cyberspace, they achieved being included in the artistic scope transcending the virtuality. Interviewees explained how their music was known in other countries, breaking geographical boundaries, for instance with the Mexican invitation or international collaborations. In this way, they became members of virtual communities and part of the national and international sphere.

RQ3. What are the principal goals/obstacles developers and participants have achieved/faced organizing/attending the programs' activities?

The information corresponding to the theme titled Hindering factors to success (and to its four subthemes in 7.1.2) is used to answer the first part of this research question. The interviewees identified the lack of financial resources as the principal obstacle to keep the music workshops active. Unfortunately, limited financial resources jeopardize the projects' continuity. This variable may affect the hiring of personnel, the projects' scope, and/or the quality of the activities. For example, currently, EnseñARTE Foundation organizes its activities based on volunteer work, however, this increases personnel turnover. Volunteers, especially foreign ones, collaborate with the foundation for short periods of time. Constantly changing music teachers interrupts the teaching-learning process, and may also modify the activities planned for the workshops. The lack of financial resources also limits the frequency and length of workshops, which also affects learning since beneficiaries cannot acquire deeper music knowledge. The scarce funding also limits the visualization of the results of these projects and the music they produce. The initiatives require resources to implement efficient promotion campaigns. Considering this context, additional funding may be invested in staff, for example to

engage with professionals in different areas including e.g. teaching, counselling, marketing, and community managing.

Another important obstacle detected was the interrupted attendance at workshops. The more vulnerable beneficiaries are, the more likely they will experience discontinuity in their attendance, and this would require further research. As outlined in section 7.1.2 multiple factors from their context influence their irregular attendance, including their host shelters' decision, as punishment for misbehaviour, lack of funds from shelters/families to cover transportation, or lack of a responsible adult to accompany younger beneficiaries to the activities. When a beneficiary misses a lesson, the whole group has to go back for them to catch up. Music teachers have to modify the planned activities when more than one participant does not attend, and these events negatively affect the teaching-learning process.

Regarding the goals these projects achieve, many positive ones were reported in themes Music and social inclusion (Subsection 7.2.1) and The social function of music (Subsection 7.2.2). Thanks to music and their reported benefits, these initiatives appear to make relevant improvements in the social inclusion of the participants interviewed. In both case studies, this work has two stages. Initially, projects establish a friendly environment where beneficiaries feel embraced and safe. This space allows them to develop their sense of ownership of a group of people they trust. In this manner, first, they experience social inclusion in a group inside the projects. In this context, their self-esteem and self-confidence are reinforced. Moreover, they explain how they acquire a sense of responsibility, discipline and give up bad habits by increasing their musical engagement. Then, they are ready to start their inclusion in different social spheres. For example, they are included in the academic scope. One of the most relevant goals of the case studies was achieving beneficiaries to go back to school/university, attend regularly, and complete a formal education cycle. Participants motivated to continue with the music activities accepted the requirement to prioritize their academic education. A related achievement is integrating beneficiaries into the economically active population. During the music workshops, they acquire knowledge and develop soft skills. Participants use them to carry out economic activities and enterprises that help them to mitigate their economic disadvantages. This aim is related to poverty reduction and access to equal opportunities. Some participants

gain national notoriety as musicians. They promote their music on social media and establish relationships with other artists. Therefore, some beneficiaries reach social inclusion in the artistic sphere. On the other hand, thanks to the retrospective analysis and reflective process involved in lyrics composition, beneficiaries report giving a new sense to their lives. For some, music has helped them rehab from substance abuse and move away from gangs. This represents a great goal since beneficiaries voluntarily decided to leave their bad habits, and resonates with recent research in other disadvantaged contexts in which young men replace gang activity with band activity (e.g. Odena, Figueiredo, González-Moreno, Green et al., 2022).

RQ4. What is the knowledge co-produced by program developers and participants, and how does it contribute to achieving social cohesion?

The music workshops of both case studies produced two types of knowledge: 1) technical knowledge conveyed from project leaders to beneficiaries, and 2) knowledge conveyed from beneficiaries to the audience who listen to the songs produced by the case studies. Regarding the first type of knowledge, the initiatives use different methods to generate it. Whereas the transfer knowledge process at EnseñARTE appears to be individual, Kaypi Rap members prefer learning together. In this group, the knowledge is generated collectively through the contributions of all participants. Most of them start acquiring knowledge empirically and then share it with the group. The activities the interviewees carry out include those identified by Kruse (2018) as part of the hip-hop learning process: self-teaching, learning through listening, learning by doing, and learning by creating. Beneficiaries also learn lyrics and music composition, play instruments (only at EnseñARTE), and learn musical production in the workshops. Participants who have attended the workshops regularly can compose the lyrics and melody of their songs, play them, and even record them. In the case of Kaypi Rap, the collective also helps its members to promote their music on social media. In this manner, beneficiaries acquire knowledge about all stages of the music's creative process. Based on these technical abilities, some participants have undertaken economic activities, as the Employment opportunities subtheme demonstrated. Therefore, the acquired knowledge contributes to their social cohesion since it becomes an employment source. Both case studies promote achieving goals on this aspect with positive results. EnseñARTE Foundation has established strategic alliances with educative centres to get scholarships

for their beneficiaries, e.g. one studied sound engineering and started a recording studio at home. In the case of Kaypi Rap, the collective has developed a small creative industry. Merging the artistic skills of their members, the collective covers all the stages of CD production, including recording, sound production, CD cover design, and even promotion on social media. The collective not only receives members related to music but also recruits young people with diverse artistic skills. According to the data collected, both initiatives bring participants all the appropriate means to learn music. For example, they can use the audio equipment of the recording studio, musical instruments and even have classes with national and international artists. Therefore, the learning process represents a relevant goal of accessibility to equal opportunities. During the interviews, beneficiaries were excited remembering the first time they got into the recording studio, their first class with a famous artist, and their first time playing the guitar. They emphasized that they had not had the opportunity to do these things before. These statements evidence that the knowledge transmission process meant a big step in inequalities reduction for them.

On the other hand, during the music workshops, participants reported also acquiring soft skills or values that they carried beyond the workshops. These aspects were considered in the Music social function theme. Playing music or singing implies discipline, responsibility, and commitment. The teaching-learning process requires participants to apply these values to their musical instruments or lyrics composition. Nevertheless, interviewees explained how these soft skills transcended to their personal lives, also recently reported by NGO beneficiaries in Brazil (Figueiredo and Odena, 2023), the USA (Mateos-Moreno, 2023) and Mexico (González-Moreno and Carrillo, 2023). This aspect is relevant for social inclusion, considering most participants come from complex contexts. Living on the streets, being involved with gangs, or using drugs made them lack positive routines at the beginning. They established that they started changing this situation thanks to the discipline learned through music. And they developed more confidence and self-esteem by participating in the musical activities too. As an interviewee stated, they discovered that they can do positive things and then begin to trust themselves and their abilities more. In addition, they learn about new cultures when interacting with teachers or artists from other cities or countries. These relationships promote an enriching cultural interchange. The knowledge acquired contributes to integrating them into the social reality

of the country and world. Finally, they also gain an understanding of teamwork. Participating in group activities or collective processes related to music creation, they learn how to contribute with their own skills to achieve common objectives with their friends.

The second type of knowledge co-produced is conveyed from beneficiaries to the audience who listen to the songs. This knowledge is materialized in the songs' lyrics, which contain a strong emotional charge developed from self-reflection, or are used as a protest tool and reflect how beneficiaries perceive their context. The lyrics written by beneficiaries may be classified as reflexive, testimonial, or protest songs according to the topics they address. All of them are cultural products that convey knowledge to the audience. Testimonial lyrics narrate the social reality of different contexts through intense, vivid, and informative content. Reflexive lyrics contain positive messages. Generally, they promote rehab and good behaviour. Their function is to advise people from the composer's own experiences. Finally, protest lyrics express young people's opinions about social, political, and economic topics. These awaken social awareness in young people and motivate them to get involved in the country's reality. The content of these lyrics is informative and educational. These types of lyrics concur with the lyrics approaches in pedagogical therapy identified by Urbanek and his colleagues (2021). These authors focus on hip-hop lyrics and classify them as those that (1) narrate personal experiences to raise awareness about mistakes committed, advising others to avoid doing the same, and (2) describe the environment trying to change and improve it. Finally, both cases have participants who write songs in Quechua. These songs can be seen as a didactic educational instrument. In the first place, they contribute to preserving ancestral cultural knowledge. Music sung in Quechua may help the audience to learn this indigenous language. Besides, spreading this language through music reinforces the indigenous identity of the composers. Hip-hop sung in Aymara by young *alteños* generates similar results (Mollericona, 2007).

In this manner, the lyrics supports knowledge transmission from composers to the audience. Establishing this relationship promotes social cohesion between beneficiaries and society. When the audience positively embraces the music produced by these composers, they embrace them too. In this manner, lyrics create a link between singers and listeners. Considering lyrics as a kind of literature, these sung poems fulfil a double function (Levy, 2012; Urbanek et al., 2021). On one hand, analysing the lyrics allows people to identify the

problems of these young artists from vulnerable environments. On the other hand, lyrics are a pedagogical instrument through which audiences learn new knowledge. Cervantes and Saldaña (2015) state that songs may convey information more effectively than lessons from a book. For example, Kunin (2009) studies how rappers use music to educate about history and political situations to encourage social conscience among young people. In this way, the knowledge conveyed through lyrics helps to understand the reality of marginalized groups since these are tools for expressing social critique and promoting actions to achieve social justice (Brewington and Hall, 2018). Thanks to the closeness that lyrics generate between beneficiaries and their audiences, beneficiaries re-position themselves positively as content producers, and stop feeling relegated.

9. HOW COULD THE RESEARCH BE IMPROVED? OBSTACLES AND LIMITATIONS

Even though the research was carefully planned and carried out systematically – the appendixes are a testimony of this – it is possible to identify some limitations. Firstly, the Music for Social Cohesion study was planned as a one-year project. For this reason, the research only considered two case studies. Because Bolivian geographical distances are large, moving from the capital where the local researcher resided to other cities was complicated. The case studies selection process did not take into account those initiatives which work in rural or areas with hard accessibility. This decision was made because arriving at these places required long trips, more time, and a higher budget. As a consequence, the project only explored two case studies in the Bolivian valley region. Unfortunately, this implied excluding other potential initiatives not because of their profile but for their location. Hence the study only made visible two types of vulnerable populations, as outlined in Section 5. Social cohesion in Bolivia is affected by economic, political, social, ethnic, class, and gender, among other factors. Nevertheless, the study addressed just some of these variables as they were evidenced in the case studies in the valley region.

It is necessary to consider that the research was carried out in 2022 when Covid infections had not yet stopped in Bolivia. This situation implied: 1) collecting information from case studies affected by the pandemic consequences and 2) developing the fieldwork in a context where the biosecurity restrictions were

in force because of the pandemic. Due to physical contact restrictions all the projects identified as potential case studies had to stop their activities. Therefore, the collected data reflect the adaptation and recovery process of the projects after the worst pandemic period. None of the interviewees mentioned regular activities by the projects since they were interrupted during the health emergency. During the interviews, the participants established that the projects were resuming the regularity of their activities and restructuring them. Therefore, the collected data described pre-pandemic experiences and some online actions carried out during the pandemic. Another aspect to consider is that the fieldwork coincided with the fifth wave of Covid. For this reason, the interviews scheduled had to be modified twice because the local researcher and some participants suffered bouts of Covid. This situation meant that some interviews initially planned face-to-face were conducted online. Even though these interviews were carried out by video call, they did not show body language in detail. Additionally, it was difficult to contact some participants because they had moved on to their original cities due to the pandemic. In normal conditions, it would have been possible to include a larger sample of interviewees.

Finally, the language may represent an obstacle when the researcher interacts with participants. Proficiency in speaking a language is not enough. The researcher needs to have language skills to interpret colloquial expressions and slang words according to the context. In this study, this aspect was solved because the local researcher belongs to the same cultural context as the participants. This familiarity contributed to establishing a fluent and clear conversation with participants. Nevertheless, she is not an indigenous language speaker. This complicated the communication when interviewees spoke in Quechua. When this happened, the researcher asked the interviewee to translate the Quechua expression into Spanish.

10. IMPLICATIONS AND CONCLUSIONS

In this final report section we consider the study's implications for policymakers, for practitioners involved in social music projects in Bolivia and for researchers interested on this topic. Subsection 10.1 outlines implications for policymakers and considers the framework of the political norms related to this topic. We hope that in this way, any suggestions line up with the political planning instruments. The subsection is

focused how the public support for projects related to creative activities and social inclusion could be further promoted. Subsection 10.2 seeks to bring a broad perspective on the improvements practitioners could consider implementing to develop their activities more efficiently. We highlight the most relevant issues the cases studied have to enhance their activities, which may resonate with other initiatives in Bolivia and beyond. Finally, taking into account this project's findings, in Subsection 10.3 we address implications for research and suggest paths for future work on social music projects and music for social cohesion.

10.1 Implications for policymakers

This research outlined an apparent lack of governmental focus on projects that use music with a social function with vulnerable populations, in terms of financial support and promotion. In this section we suggest that if the Government wishes to deliver all ten axes of the Economic and Social Development Plan (ESDP) 2021-2025, the culture and inclusion axes could be better aligned with relevant ministries and consider supporting organisations like the ones in the case studies. During the interviews, the participants recognized that some competitive funding calls for cultural activities exist at national and municipal level, even though they said that these are not recurrent. However, they perceived that these calls support initiatives related to restricted topics, generally political. For example, the Eduardo Abaroa Award finances cultural initiatives, but the proposals must be related to topics about the Pacific War in which Bolivia lost its coastal territory. Instead of this approach, we suggest this and similar cultural funding calls could accept proposals addressing different topics, adding a focus on current social issues to their lists of historical or aesthetic criteria. In this manner, cultural initiatives that use arts with a social function would have more opportunities. Interviewees identified the public sector as a key actor to work with to make their activities sustainable over time. They hoped that the government would better support the cultural and social objectives of their projects, as they felt this was not the case. Nevertheless, the social music projects appear to cross several variables of interest to Bolivian policymakers, such as education, social development, reduction of inequalities, inclusion, and culture, also complemented with a gender approach. Additionally, depending on their objectives, the projects that use music with a social function may be associated with indigenous identity vindications, rehab and social reinsertion, women's empowerment, and respect for sexual diversities, among others. Therefore, these

independent initiatives are suitable to line up with the aims of key public policy planning instruments such as the ESDP 2021-2025 "Rebuilding the Economy to Live Well, Towards Industrialization with Import Substitution" (Ministerio de Planificación del Desarrollo, Estado Plurinacional de Bolivia, 2021).

The public sector may support projects like those in the case studies according to two of the ten strategic axes of the ESDP (axes 10 and 7). The ESDP constitutes the medium-term plan guiding national government policies. Axis 10 is titled Cultures, Decolonization, and Depatriarchalization for the Cultural Democratic Revolution (*Culturas, Descolonización y Depatriarcalización para la Revolución Democrática Cultural*). One of its objectives is the promotion of cultural industries and art produced by Bolivians. Moreover, the goals of this axis also include implementing actions to revalue indigenous ancestral knowledge and developing intercultural and plurilingual education. Therefore, the public policy guidelines of the plan allow supporting initiatives similar to those of the case studies. On one hand, the participants of both projects are Bolivians who produce music and expect to be considered part of the cultural music industry. On the other hand, public policies could be formulated linking education and revaluation of ancestral knowledge through music in indigenous languages (Bolivia is not alone in this challenge, for an analysis of the lack of Indigenous perspectives in Mexican education see Vázquez-Córdoba, 2023). From this perspective, projects like Kaypi Rap and the government may work together to achieve the goals of ESDP axis 10. The Ministry of Cultures, Decolonization and Depatriarchalization (*Ministerio de Culturas, Descolonización y Depatriarcalización*) re-established in 2020 would be the competent institution to take action regarding these topics. For example, this Ministry could coordinate actions with the Education Ministry to include songs in Quechua in indigenous language educative programs at schools. Moreover, the Plurinational Institute for the Study of Languages and Cultures (*Instituto Plurinacional de Estudio de Lenguas y Culturas*) could work together with the case studies to produce didactical audio-visual material for the courses on indigenous languages it offers. The Ministry of Cultures, Decolonization and Depatriarchalization could create audio-visual and printed resources to support these formative programs from its Generation of Intercultural, Decolonizing and Depatriarchalizing Content Section. In this manner, the beneficiaries' songs would be promoted in an educative sphere. This is scope for this music because, according to the normative, all schools have an

indigenous language subject in their curriculum. Moreover, all people who work in the public sector must demonstrate proficiency in an indigenous language. Therefore, if these educative programs include music, the audience that would listen to beneficiaries of social music projects would increase.

These projects may be also articulated with ESDP Axis 7 since they support social impact through music. Axis 7 is titled Judicial Reform, Digitalized and Transparent Public Management; Security and Defense with National Sovereignty. This axis has five aims, and the second is focused on social inclusion and equity in society. According to the Plan, aim number 2 seeks to “Strengthen inclusion and social equity programs for the most vulnerable people with an emphasis on children and adolescents, older adults and people with disabilities, considering sociocultural diversity”. The principal beneficiaries of this objective must be vulnerable populations emphasizing children and teenagers. This section of the plan would support the actions and policies to develop programs to improve social cohesion. Therefore, projects similar to those considered as case studies in this research suitably fit with these public policy planning guidelines. Supporting these and similar initiatives would seem coherent with the purposes of the Government's plan, such as promoting equal opportunities and reducing the socioeconomic gender gap. Moreover, Axis 7 establishes that by 2025 the government has to implement one multi-sectorial plan for inclusive cities. In this line, support for cultural projects that develop social cohesion could be included. The Ministry of Cultures, Decolonization and Depatriarchalization has a section named Artistic Cultural Promotion. Among its functions, it has to develop cultural and artistic programs and projects aimed at vulnerable populations and/or carried out by themselves, promoting social inclusion. Therefore, this section, concurring with Axis 7, could coordinate with other ministerial sections to support initiatives like the case studies. For example, it could invite beneficiaries to participate in cultural events organized by the Ministry or sponsor them to perform in cultural events. It could organize festivals of music and social cohesion in relevant government spaces such as El Parque de las Culturas y la Madre Tierra (Cultures and Mother Earth Park) or El Campo Ferial Chuquiago Marka (Chuquiago Marka Fairgrounds). Producing a documentary may increase public visibility of both the Ministry and projects related to music for social cohesion. In this manner, society at large could better know the benefits of these initiatives and the reach of the Ministry's work. The Generation of

Intercultural, Decolonizing and Depatriarchalizing Content Section has attributions to implement these proposals. The coordination of all this work would benefit from a National Music for Development Plan like in Colombia, Chile and Uruguay, and there have been calls for such a national plan to be developed in Bolivia (Fernández, 2021).

Additionally, strategic alliances between the public sector and independent socio-cultural initiatives would respond to Sustainable Development Goals (SDG) 11 and 17 (UNDP, 2023). The 11th SDG titled Sustainable Cities and Communities, seeks to achieve cities being inclusive, safe, resilient, and sustainable. Culture is a transversal variable to this objective. And the 17th SDG Partnerships and Goals, promotes efficient alliances between the public and private sectors and civil society to achieve objectives. Therefore, it is expected that the government and civil society may work together to organise arts programmes that use music for social development and inclusion.

In conclusion, this research identified socio-cultural projects that develop an efficient social function and demand support. These work for the social inclusion of different vulnerable populations. Music is the instrument used to reach this objective. The ESDP 2021-2025 proposes two axes of action related to promoting cultural activities and improving social inclusion. Therefore, projects that merge cultural expressions to achieve social cohesion perfectly match these axes to receive increase government attention. Establishing strategic alliances between civil society groups and the government is also needed to achieve some of the SDGs. This research increases the visibility of a social sector with demands that policymakers have not fully responded to yet. However, the guidelines of the Government policy planning instruments present an ideal fit for this sector. Increased alignment and coordination between the relevant ministries, sections, municipalities and civil society when developing the ESDP could generate positive synergies.

10.2 Implications for practitioners

This research provided valuable data on how efficient the projects run by the case studies were and some aspects with scope for improvement. In this section we make practical suggestions for the case studies based on the strengths, weaknesses, and opportunities identified. If relevant, these suggestions may be taken up

by other social music projects benefiting similar populations elsewhere. Regarding the strengths, a key practical implication would be to increase the use of ludic methodologies in the music teaching-learning process. Adapting formal and conventional methodologies to a friendlier format helps to engage the attention of these types of populations. It does not mean lowering the educational demand level or eliminating relevant topics because of their complexity. According to the statements, participants tend to absorb the knowledge better when the teaching is more practical than theoretical. Even some interviewees mentioned that when they teach music, they take into consideration their students' skills and types of intelligence. Doing this facilitates the learning process and promotes more personalized teaching.

According to interviewees, therapeutic activities are identified as strengthens too. In both case studies, the lyrics composition process was the activity that generated the most well-being in the participants. Therefore, projects would benefit from strengthening this activity. It was detected that none of the study cases have professional therapeutic support that accompanies and contains the participants in this process. There were contradictory opinions regarding to the addition of these type of professionals. For example, some interviewees belonging to the EnseñARTE Foundation's staff indicated that the presence of a psychologist or psychotherapist would inhibit the participants. For some volunteers, incorporating specialists to collaborate in managing situations when participants address complicated topics would be positive. Moreover, they mentioned that the analysis of the songs' lyrics carried out by a professional may help in a better comprehension of participants' emotions. In the case of Kaypi Rap, their members have constituted a kind of brotherhood. Therefore, they support each other when they experience sensitive situations as a consequence of the therapeutic function of music. In this way, members of the collective emotionally support each other by sharing their own life experiences. Self-identification has a relevant role in rehab for them. Nevertheless, including a professional in the psychological area may increase the positive effects of the music's therapeutic function. This does not imply incorporating the professional into the staff permanently, but rather receiving their collaboration in specific actions. For example, he/she may conduct psychological assessments with participants before and after participating in music workshops. The results may help to identify and better assess the benefits and needs participants report. Our report highlights nevertheless that

both projects protect and take care of beneficiaries during the therapeutic process. Participants who belong to vulnerable populations have often lived traumatic experiences, some at an early age. Therefore, the therapeutic activities must not re-victimize the victims or force them to relive unpleasant situations. In this context, the ethics and duty of care of participants with a teaching/mentoring role in both case studies stood out. In projects that work with vulnerable populations, respecting the intimacy of participants is essential.

Regarding the areas with scope for improvement, project promotion, regular attendance, and the systematization of teaching and learning were findings that have some practical implications. Both case studies efficiently fulfilled their objectives, but the dissemination of their activities and mission did not reach a large audience. This situation limits their scope to attract more beneficiaries or volunteers. Additionally, this makes it more difficult to engage the attention of institutions that may be interested in establishing strategic alliances. In the case of the hip-hop milieu, this social circle is very closed. Therefore, promoting Kaypi Rap's activities by word of mouth generates good results. Moreover, this cultural collective has demonstrated high efficiency in promoting its products. For example, Kaypi Rap posts songs and videos produced by its members on social media. This has given them public visibility in national and international musical spheres. EnseñARTE Foundation also shares music produced by its beneficiaries on Youtube, however it emphasizes promoting institutional information. A community manager may contribute to enhance the Foundation's positioning. Making public the results of the music workshops could further motivate the participants. And a more active presence of the initiatives on social media could help raise awareness among society about the social problems they are trying to address. One suggestion that would apply to both cases is to share more content about the participants' creative process, to make visible the inside work the projects develop. Finally, complementing the music workshops with personal brand workshops would help beneficiaries to promote their music by themselves. Many participants expressed the desire to become artists. Learning to manage their personal brand on social media would contribute to making their potential audience grow. Additionally, digital platforms are nowadays essential for the dissemination of music, and allow artists to generate income. These actions would be an alternative source of financing for the projects and potential income for beneficiaries.

Through the case study of EnseñARTE the issue of regularity of the teaching-learning process was outlined. On the one hand, the interviewees recognized some difficulties with the participants' attendance frequency. These occur because the Foundation is very distant from the beneficiaries' neighbourhoods. The distance becomes a conflict that affects them in terms of time and financial resources. On the other hand, since the Foundation works toward collaborative agreements with shelters, the latter may impose attendance rules for the music workshops – shelters' schedule does not always prioritize them. Finally, shelters that house minors require someone to take participants to the workshops, as they do not have their own transportation. Most beneficiaries belong to a vulnerable population and have scarce economic resources. Consequently, paying for public transportation means a relevant money expenditure for them. These obstacles make workshop attendance irregular. Issues regarding the teaching process systematization were also identified. Since there is a high turnover of music teachers, the teaching methodologies constantly change. Besides, teachers are specialists in diverse areas and address different topics when they teach, but their volunteering time rarely overlaps. This does not allow new teachers to know the skills that children have already developed and those they need to reinforce. Nor is it possible to continue the learning process based on previous workshops. Therefore, establishing a written record of activities and structuring a syllabus of minimum contents could facilitate the volunteers' work and enhance the educational process.

The research detected opportunities from which this type of project may take advantage. These initiatives can articulate themselves with the current political legislation since their objectives cross topics such as education, social inclusion, social development, and indigenous identity. It means that there is a legal framework through which the public sector could support this type of projects. For example, music that these projects produce in Quechua could be included in educative programs at schools supported by the Law of Education Avelino Siñani - Elisardo Pérez (Asamblea Legislativa Plurinacional. Estado Plurinacional de Bolivia, 2010). This norm promotes pluricultural and plurilingual education, encouraging educational institutions to teach indigenous languages. Moreover, the current social context could bring these initiatives opportunities to recruit more beneficiaries. Youth from marginalized neighbourhoods has been found to be naturally interested in using urban music as a protest tool (Brewington and Hall, 2018; Pardue, 2007). In this

environment, the rebellious spirit of hip-hop awakens in young people the motivation to tell their reality through music. Projects may use the advantages of this music genre to capture the attention of vulnerable populations. In the same way, urban music genres help to make visible topics related to gender and women's empowerment. By addressing these themes, projects would enlarge their reach to the female population. This aspect is required because both case studies reported a lack of women participation. Including more women in their activities would mean diversifying the population of beneficiaries while integrating people exposed to additional vulnerabilities because of their gender.

10.3 Suggestions for further research:

In this final subsection we make suggestions for future research, reflecting on the original contributions from this project. The present study contributes to research in the field of the Social Impact of Making Music (SIMM), a term increasingly used since the SIMM platform www.simm-platform.eu started its conferences in 2015. Nevertheless research in this field has been carried out across disciplines in previous decades, for example by scholars in the Community Music Activity Commission of the International Society for Music Education, established in 1982 www.isme.org. This study adds to international studies that analyse this topic in other countries with different vulnerable populations and cultural contexts (Odena, Figueiredo, González-Moreno, Green et al., 2022; Odena, 2023a). For the first time, Kaypi Rap and EnseñARTE are considered as case studies in a research project. Both initiatives had captured the attention of media and journalists before. Nevertheless, this is the first study that makes them visible for researchers nationally and internationally. This is relevant since the research literature on this field in Bolivia focuses recurrently on two initiatives: (a) orchestras made up in the Bolivian tropical region (Hernández, 2020; Villamizar, 2014), and hip-hop from El Alto sung in Aymara (Kunin, 2009; Mollericona, 2007; Tarifa, 2012). Until now, research projects had not paid attention to projects from the Bolivian valley region.

Findings regarding the relevance of Kaypi Rap Cultural Collective for the development of hip hop in Sucre constitute a contribution too. Diverse authors (Kunin, 2009; Tarifa, 2012) have studied hip-hop *alteño* due to its role in denouncing the violent events surrounding the political convulsion in 2003. These authors stand out against discrimination of urban indigenous hip-hopers singing in Aymara. Previous studies identified

Wayna Tambo Cultural Centre as the principal promoter of indigenous protest hip hop in Bolivia. However, in the present research Kaypi Rap came up as one of the most representative exponents of rebellious hip hop in the valley region, focussing on social, economic, and political themes. Many members of the collective belong to indigenous families and the director encourages them to feel proud of their indigenous identity and sing in Quechua. Kaypi Rap seems to be as relevant for the young Quechua population as *Wayna Tambo* is for Aymaras. Moreover, since the collective is in a different region from the *alteño* initiative, its music supports social demands unique to their context. A comparative study between *Wayna Tambo* and Kaypi Rap would allow us to identify their similarities and differences in working for social cohesion through music and it would be worth pursuing.

Alongside the above comparative study, further interrogation of the concept of 'inclusion' would be required, given decolonial critiques on who includes who and under whose terms (e.g. Baker, 2021, 2023). Taking into account the ESPD broad use of the concept of inclusion it would be interesting to interview policy leaders at national, regional and local levels, to investigate (a) the logic model behind the ESPD and (b) how they envisage its full implementation. More policy-focussed research is needed to fully understand the reach and feasibility of current planning guidelines after they are approved by the government of the day.

This research also considered social inclusion in cyberspace, and it is the first time a study focused on Bolivian social music projects considers this perspective. We suggest cyberspace needs to be addressed in-depth in future research. Applying virtual ethnography methodology on social media may generate interesting results. Two additional topics in need of further research are how to reach disengaged beneficiaries – often from disadvantaged backgrounds as seen in EnseñARTE - and how to increase female participation. Like in a recent Brazilian study with overtly positive results, a limitation is that all interviewees were engaged beneficiaries and leaders (Figueiredo and Odena, 2023). We need to study further the perceptions of beneficiaries that discontinued participation half-way through the project, to better understand their needs and how to address them. Such research would allow us to consider 'different levels of success and failure, which could illustrate more accurately the processes and outputs of social projects' (Figueiredo and Odena, 2023: 110).

Related to the above topic, it was peculiar that the beneficiaries sample only included one woman. Interviewees mentioned that boys and girls attend the workshops, but female participation is low. Unfortunately, women's social inclusion is affected by different factors, but gender represents an additional disadvantage. Therefore, exploring how they face this problem and empower themselves through music would be a contribution to gender studies and to SIMM research more generally. How does gender imbalance relate to age in beneficiary groups? What do resilient female beneficiaries have in common, if anything? How do girls and young woman manage gender imbalance when participating in social music projects? Finally, considering the Bolivian context, the present study could be spread to rural areas where the indigenous population uses music for social cohesion. Historically, indigenous groups were discriminated against because of their physical appearance, language, and cultural heritage. In a country where the National Constitution recognizes more than 40 indigenous nations, studying cultural initiatives which promote their inclusion seems important. As revealed in the grey literature review, some intermittent social music projects developed by artists have come up in Bolivia, aimed for example at promoting women's empowerment. Even though these initiatives are recent and sporadic, they may be potential case studies due to the vulnerable populations with which they work. Complementing this study by including additional case studies may enhance the quality of the insights and resonance of the findings. Conflicts related to social cohesion depend on the region and its context. Therefore, diversifying the case studies would allow a broader perspective. Extending the coverage of the research in terms of geographical and population diversity may generate a deeper comprehension of social inclusion/cohesion issues in Bolivia.

Overall, this study showed positive results of musical engagement to support social cohesion and individual inclusion through two case studies in Bolivia. The statements by interviewees in both cases evidenced how engaging in creative activity influenced their personal growth. Music encouraged them in different ways to change their behaviours, reinforce their confidence, implement teamwork, be focused on positive and productive activities, and feel proud of their indigenous heritage, among other things. Therefore, this research supports the view that music could transform lives (some stated that it rescues lives), and support individuals from vulnerable groups find their place in society, achieving social cohesion. We have suggested

how the current policy planning instruments present an ideal fit for implementing social arts programmes, and advocate for increased alignment between ministries, municipalities and civil society when developing the ESDP to generate positive synergies. Nevertheless, some factors beyond our control such as political stability and policy continuity are required to facilitate these synergies.

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12. APPENDIXES

Appendix 1. Ethics approval



College of Social
Sciences

14 June 2022

Dear Professor Oscar Odena

College of Social Sciences Research Ethics Committee

Project Title: Music for social cohesion Bolivia

Application No: 400210185

The College Research Ethics Committee has reviewed your application and has agreed that there is no objection on ethical grounds to the proposed study. It is happy therefore to approve the project, subject to the following conditions:

- Start date of ethical approval: 14/06/2022
- Project end date: 31/12/2022
- Any outstanding permissions needed from third parties in order to recruit research participants or to access facilities or venues for research purposes must be obtained in writing and submitted to the CoSS Research Ethics Administrator before research commences: socsci-ethics@glasgow.ac.uk
- The research should be carried out only on the sites, and/or with the groups and using the methods defined in the application.
- The data should be held securely for a period of ten years after the completion of the research project, or for longer if specified by the research funder or sponsor, in accordance with the University's Code of Good Practice in Research: (https://www.gla.ac.uk/media/media_490311_en.pdf)
- Any proposed changes in the protocol should be submitted for reassessment as an amendment to the original application. The Request for Amendments to an Approved Application form should be used: <https://www.gla.ac.uk/colleges/socialsciences/students/ethics/forms/staffandpostgraduateresearchstudents/>

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Susan A. Batchelor'.

Dr Susan A. Batchelor
College Ethics Lead

Susan A. Batchelor, Senior Lecturer
College of Social Sciences Ethics Lead
University of Glasgow
School of Social and Political Sciences &
Scottish Centre for Crime and Justice Research
Ivy Lodge, 63 Gibson Street, Glasgow G12 8LR.



College of Social
Sciences

Hoja de Información para el Participante para adultos

Título de la Investigación: *Música para la cohesión social Bolivia*

Investigadores: Dr Oscar Odena, Universidad de Glasgow, UK (Investigador Principal)
MSc. Valeria Salinas, (Asistente de Investigación)

Introducción

Está siendo invitado a una entrevista individual para un estudio de investigación. Antes de decidir si desea participar, es importante que comprenda por qué se está realizando la investigación y en qué consistirá. Tómese su tiempo para leer la siguiente información detenidamente y discúptala con otras personas si lo desea. Queremos que se sienta cómodo durante la entrevista si acepta participar. Por eso, es importante que conozca los objetivos del proyecto y reciba la información que necesite de forma transparente. Pregúnteme si hay algo que no te quede claro o si tiene alguna duda. Por favor, tómese el tiempo para decidir si desea participar o no. Su participación será voluntaria y respetaremos estrictas normas éticas para proteger sus datos personales y su seguridad. La investigación no tiene fines lucrativos, y la información recabada será utilizada exclusivamente para fines académicos. Gracias por leer esto, y gracias por su tiempo.

Antecedentes de la investigación *Música para la cohesión social Bolivia*

Este proyecto de investigación e intercambio de conocimientos examinará críticamente la contribución de las prácticas musicales en el desarrollo de la cohesión social con las personas afectadas por las tensiones sociales y étnicas en Bolivia. El proyecto entregará estudios de casos de programas/ONG/colectivos relevantes y beneficiará a profesionales, líderes políticos y de investigación al ayudar a desarrollar prácticas basadas en la investigación. El marco teórico del proyecto se basa en investigaciones previas sobre los usos de la música y la educación musical para desarrollar la cohesión social en la Irlanda del Norte posterior al conflicto, realizada por la profesora Odena, quien es la investigadora principal del proyecto. El profesor ha aplicado las teorías de la psicología social para investigar el potencial transformador de las artes, estimulando el debate sobre la práctica efectiva.

Propósito del estudio

Este proyecto desarrollará experiencia para evaluar críticamente el papel de las prácticas musicales para la cohesión social y la educación para la paz en entornos complejos en Bolivia (este tema a nivel mundial es el enfoque de AHRC-GCRF The Arts of Inclusion, www.tai.international, Odena PI). El mandato del proyecto se ha desarrollado para reflejar las necesidades de los programas potenciales sobre el terreno y en consulta con la Oficina de Prosperidad de la Embajada Británica en La Paz. El proyecto aborda el Objetivo de Desarrollo Sostenible 16 de la ONU para promover sociedades justas, pacíficas e inclusivas. El objetivo del proyecto es doble:

a) Crear nueva capacidad de investigación investigando los usos de las prácticas musicales para la cohesión social y la educación para la paz en situaciones de conflicto, prestando especial atención a la coproducción de conocimiento con los desarrolladores y participantes del programa.

b) Facilitar el debate crítico y el conocimiento de los recursos entre los líderes académicos y no académicos y el público.

Alcanzará estos fines a través de cuatro objetivos:

1. Analizar la literatura sobre el papel de las prácticas musicales para la cohesión social y la educación para la paz en entornos de conflicto, analizando los problemas a nivel local y global.
2. Alcance de prácticas relevantes a través de estudios de caso de programas/ONG/colectivos relevantes.
3. Organizar talleres de intercambio de conocimientos con líderes de investigación, prácticas y política.
4. Elaborar trabajos académicos y no académicos sobre música para la cohesión social a partir de la revisión bibliográfica y estudios de casos.

Línea de tiempo y compromiso de tiempo

El trabajo de campo se realizará de abril a julio de 2022. Durante este período, la atención se centrará en organizaciones exitosas que utilizan la música con un enfoque social. Se realizarán entrevistas con líderes, practicantes y beneficiarios de los proyectos. Cada entrevista durará alrededor de 30-40 minutos. Este proceso se desarrollará en línea y en terreno si las restricciones de viaje lo permiten.

Nuestro compromiso con usted y con la confidencialidad durante el proceso de investigación

Respetaremos su privacidad durante su participación en la entrevista para el proyecto, por lo que no tiene que responder ninguna pregunta que no quiera. La entrevista no incluye preguntas que le soliciten información personal, como su dirección, información confidencial sobre su trabajo, datos privados sobre sus ingresos. Si alguna pregunta no le hace sentir cómodo o cree que puede exponerle a algún peligro o situación de vulnerabilidad, tiene total libertad para evitarla o incluso detener la entrevista.

Las entrevistas serán grabadas en audio y el investigador las transcribirá para procesar la información. De esta forma, se evitará cualquier mala interpretación, ya que los registros contendrán todos los detalles de sus respuestas. Tanto los registros de audio como las transcripciones se mantendrán en un archivo bajo llave en la computadora portátil del investigador. Estos archivos no serán compartidos con nadie que no pertenezca al equipo de investigación, y serán utilizados exclusivamente con fines académicos. Los registros de audio serán destruidos una vez finalice el proyecto de investigación en diciembre de 2022. Las transcripciones podrán ser utilizadas en futuras publicaciones, manteniendo en el anonimato la identidad de los participantes y respetando todos los compromisos de privacidad asumidos en el contexto de este proyecto.

Los productos publicados derivados de este proyecto se referirán a los participantes de la entrevista utilizando un seudónimo. Si solicita ser mencionado con su nombre real o artístico, se respetará su decisión. Los miembros del equipo de investigación no están autorizados a compartir sus datos de contacto con terceros a menos que usted dé su consentimiento para hacerlo.

Gracias por su participación. Este proyecto ha sido aprobado por el Comité de Ética de Investigación de la Universidad de Glasgow.

Si tiene alguna pregunta sobre este estudio, no dude en ponerse en contacto con Valeria Salinas en [REDACTED].

O el Oficial de Ética de la Facultad de Ciencias Sociales, Dr. [REDACTED]

_____ Fin de Hoja de Información para el Participante _____

Aviso de Privacidad para la Participación en el Proyecto de Investigación: "Música para la cohesión social en Bolivia", Profesor Oscar Odena Investigador Principal y Valeria Salinas Asistente de Investigación

Tus datos personales/ Información personal

La **Universidad de Glasgow** será lo que se conoce como el "Controlador de datos" de sus datos personales procesados en relación con su participación en el proyecto de investigación (Música para la cohesión social Bolivia). Este aviso de privacidad explicará cómo la Universidad de Glasgow procesará sus datos personales.

¿Por qué necesitamos la información?

Estamos recopilando datos personales básicos, como su nombre y datos de contacto, para llevar a cabo nuestra investigación. Necesitamos su nombre y datos de contacto para concertar entrevistas y posiblemente hacer un seguimiento de los datos que ha proporcionado.

Solo recopilamos los datos que necesitamos para el proyecto de investigación y desidentificaremos sus datos personales de los datos de investigación (por ejemplo, sus respuestas dadas durante la entrevista) a través de seudónimos.

Tenga en cuenta que su confidencialidad puede ser imposible de garantizar, por ejemplo, debido al tamaño del grupo de participantes y la ubicación. Consulte la **Hoja de Información para el Participante** adjunta.

Base Legal para el tratamiento de su información

Debemos tener una base legal para procesar todos los datos personales. Como este procesamiento es para investigación académica, confiaremos en **Task in the Public Interest (Labor de Interés Público)** para procesar los datos personales básicos que usted proporcione. Para cualquier categoría especial de datos recopilados, los procesaremos sobre la base de que es **necesario para fines de archivo, fines de investigación científica o histórica o fines estadísticos**.

Además, para cumplir con nuestras obligaciones éticas, le pediremos su **consentimiento** para participar en el estudio. Consulte el **Formulario de Consentimiento** adjunto.

¿Qué hacemos con la información y con quién la compartimos?

Todos los datos personales que proporcione serán procesados por Valeria Salinas. Además, existen medidas de seguridad para garantizar que sus datos personales permanezcan seguros: seudonimización y almacenamiento seguro y bajo llave. Consulte el **Formulario de Consentimiento** y la **Hoja de Información para el Participante** que acompaña a este documento.

Debido a la naturaleza de esta investigación, es muy probable que otros investigadores encuentren útiles los datos recopilados para responder preguntas de investigación futuras. Le pediremos su consentimiento explícito para que sus datos sean compartidos de esta manera.

Le proporcionaremos una copia de los hallazgos del estudio y los detalles de cualquier publicación posterior si lo solicita.

¿Cuáles son sus derechos?

El Reglamento General de Protección de Datos (GDPR abreviatura en inglés) establece que las personas tienen ciertos derechos que incluyen: solicitar acceso, copias y rectificación o eliminación de datos personales y oponerse al procesamiento. Además, los interesados también pueden tener derecho a restringir el procesamiento de los datos

personales y la portabilidad de los datos. Puede solicitar acceso a la información que procesamos sobre usted en cualquier momento.

Si en algún momento cree que la información que procesamos relacionada con usted es incorrecta, puede solicitar ver esta información y, en algunos casos, puede solicitar que se restrinja, corrija o borre. También puede tener derecho a oponerse al procesamiento de datos y el derecho a la portabilidad de datos.

Tenga en cuenta que, dado que procesamos sus datos personales con fines de investigación, la capacidad de ejercer estos derechos puede variar, ya que existen exenciones de investigación potencialmente aplicables en virtud del GDPR y la Ley de Protección de Datos de 2018. Para obtener más información sobre estas exenciones, consulte a la [Universidad de Glasgow – Investigación con datos personales y categorías especiales de información](#).

Si desea ejercer cualquiera de estos derechos, envíe su solicitud a través del [Formulario Web](#) o comuníquese con [REDACTED].

Reclamos

Si desea presentar un reclamo sobre cómo hemos manejado sus datos personales, puede comunicarse con el Oficial de Protección de Datos de la Universidad, quien investigará el asunto.

Puede ponerse en contacto con nuestro responsable de protección de datos en [REDACTED].

Si no está satisfecho con nuestra respuesta o cree que no estamos procesando sus datos personales de acuerdo con la ley, puede presentar un reclamo ante la Oficina del Comisionado de Información (ICO) <https://ico.org.uk/>

¿Quién ha revisado éticamente el proyecto?

Este proyecto ha sido aprobado éticamente a través del Comité de Ética de Investigación de la Facultad de Ciencias Sociales o el Foro de Ética Escolar relevante en la Facultad.

¿Por cuánto tiempo lo guardamos?

La Universidad conservará sus **datos personales** solo durante el tiempo que sea necesario para el procesamiento y no más allá del período de aprobación ética del 31 de diciembre de 2022. Después de este tiempo, los datos personales se eliminarán de forma segura.

Sus **datos de investigación** se conservarán durante un período de diez años de acuerdo con las Directrices de la Universidad de Glasgow. Los detalles específicos en relación con el almacenamiento de datos de investigación se proporcionan en la Hoja de Información para el Participante y el Formulario de Consentimiento que acompañan a este documento.

Fin del Aviso de Privacidad _____



College of Social Sciences

Formulario de Consentimiento para beneficiarios adultos

Título del Proyecto: Música para la cohesión social Bolivia

Nombre del Investigador: Dr Oscar Odena (Investigador Principal), Universidad de Glasgow, UK
MSc. Valeria Salinas (Asistente de Investigación)

POR FAVOR COMPLETE LOS ESPACIOS QUE CORRESPONDA

Mediante el presente formulario de consentimiento, confirmo que mi nombre es:

..... y

acepto participar en la entrevista perteneciente al proyecto “Música para la cohesión social Bolivia”.

Confirmo que he leído y entendido la Hoja de Información para el Participante para el estudio y he tenido la oportunidad de hacer preguntas.

Marque con una X sus decisiones sobre consentimientos y permisos.

Confirmo que soy considerado mayor de edad por la ley boliviana y doy mi consentimiento para ser entrevistado

SI NO

Doy mi consentimiento para que la entrevista sea grabada en audio.

SI NO

Doy mi consentimiento para que mi participación se registre mediante un:

PSEUDÓNIMO NOMBRE ARTÍSTICO NOMBRE REAL

- Cuando se utilice un seudónimo, se harán anónimos todos los nombres y otro material que pueda identificar a las personas.
- En todos los casos, la información personal no será utilizada en la investigación. El estudio sólo tendrá en cuenta datos relativos a los objetivos del proyecto. Los investigadores no compartirán con nadie datos de contacto como números de teléfono.
- El material se tratará de forma confidencial y se mantendrá en un lugar seguro en todo momento.

- El material anonimizado se mantendrá en almacenamiento seguro para su uso en futuras investigaciones académicas
- El material puede ser utilizado en futuras publicaciones, tanto impresas como en línea.
- El material recopilado será utilizado exclusivamente con fines académicos.
- El material colectado no será utilizado con fines lucrativos.
- Acepto renunciar a mis derechos de autor sobre los datos recopilados como parte de este proyecto.

Acepto participar en este estudio de investigación SI NO

Nombre del Participante Firma

Fecha

Nombre del Investigador Firma

Fecha

Fin del Formulario de Consentimiento _____

Formulario de Consentimiento para Líderes

Título del Proyecto: Música para la cohesión social Bolivia

Nombre del Investigador: Dr Oscar Odena (Investigador Principal), Universidad de Glasgow, UK

MSc. Valeria Salinas (Asistente de Investigación)

POR FAVOR COMPLETE LOS ESPACIOS QUE CORRESPONDA

Mediante el presente formulario de consentimiento, confirmo que mi nombre es:

..... y

acepto participar en la entrevista perteneciente al proyecto "Música para la cohesión social Bolivia".

Confirmo que he leído y entendido la Hoja de Información para el Participante para el estudio y he tenido la oportunidad de hacer preguntas.

Entiendo que mi participación es voluntaria y que soy libre de retirarme en cualquier momento, sin dar ninguna razón.

Marque con una X sus decisiones sobre consentimientos y permisos.

Confirmo que soy considerado mayor de edad por la ley boliviana y doy mi consentimiento para ser entrevistado.

SI NO

Doy mi consentimiento para que la entrevista sea grabada en audio.

SI NO

Doy mi consentimiento para que mi participación se registre mediante un:

MI NOMBRE REAL PSEUDÓNIMO NOMBRE ARTÍSTICO

- Cuando se utilice un seudónimo, se anonimizarán todos los nombres y otro material que pueda identificar a las personas.
- En todos los casos, la información personal no será utilizada en la investigación. El estudio sólo tendrá en cuenta datos relativos a los objetivos del proyecto.
- Los investigadores no compartirán con terceros datos de contacto como nosotros, correo electrónico y número de teléfono sin el consentimiento del participante.
- El material se tratará de forma confidencial y se mantendrá en un lugar seguro en todo momento.
- El material anonimizado se mantendrá en almacenamiento seguro para su uso en futuras investigaciones académicas
- El material puede ser utilizado en futuras publicaciones, tanto impresas como en línea.
- El material recopilado será utilizado exclusivamente con fines académicos.
- El material recaudado no será utilizado con fines lucrativos.
- Acepto renunciar a mis derechos de autor sobre los datos recopilados como parte de este proyecto.

Acepto participar en este estudio de investigación SI NO

Nombre del Participante Firma

Fecha

Nombre del Investigador Fecha

Fecha

Fin del Formulario de Consentimiento _____

Appendix 5. Literature review

- **PAPER 1**

AUTHOR AND YEAR

Gustems-Carnicer, Josep, and Diego Calderón-Garrido. 2016

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION:

Proyectos musicales, ciudadanía y desarrollo humano: Una mirada desde la psicología positiva (Musical projects, citizenship and human development: A look from positive psychology)

REF. Cuadernos de Música, Artes Visuales y Artes Escénicas, 11(2), 253-273.
<https://dialnet.unirioja.es/servlet/articulo?codigo=5827840>

ABSTRACT

The article uses positive psychology to analyse 24 educational musical projects applied in different countries.

METHODOLOGY

Literature review and projects reports

REGION AND DATA

Different countries around the world. The author mentions on project applied in La Paz, Bolivia 24 projects (literature review and reports)

FINDINGS AND IMPLICATIONS

The organization Projects Abroad develops a project in the orphanage of the Ciudadela Sedeges. According to the values classification proposed by positive psychology theories, the project is related to generosity. The project is not described in the paper.

NOTES

The authors present an analysis of 24 educational music projects applied in different countries. They associate each project with the virtues proposed by theories of positive psychology. According to them, there are six virtues: Wisdom, Courage, Humanity, Justice, Temperance, and Transcendence. They are subdivided into 24-character strengths. The article describes the projects superficially but identifies their main strengths. In this article, just one project applied in Bolivia is cited. The authors mention a music project in the orphanage of the Ciudadela Sedeges developed by the organization Projects Abroad.

- **PAPER 2**

AUTHOR AND YEAR

Crespo, Marcelo Guardia. 2008

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION:

Culturas "raleadas", viles recursos de exclusión social. (Excluded cultures, vile resources of social exclusion)

REF. Punto Cero. Universidad Católica Boliviana, 13(17), 45-51. www.redalyc.org/articulo.oa?id=421839644005

ABSTRACT

The author presents a brief about historical moments when music was used to vindicate the indigenous heritage in Bolivia. He shows how indigenous cultural expressions were prohibited until 1952. During the sixties, young urban movements promoted the indigenous identity through music.

METHODOLOGY

Literature review
Lyrics

REGION AND DATA

Bolivia
Literature review

FINDINGS AND IMPLICATIONS

The most important of this article is the description of historical moments. It contends a kind of description of cultural expressions evolution in Bolivia.

The author emphasizes the relevance of musical creation and proposes belonging to musical groups founded during the sixties.

Fusing traditional and modern music helps to promote the inclusion of indigenous groups. The diffusion of their music can empower their identity. Besides, urban youth can find in music a tool to understand and vindicate their indigenous heritage.

NOTES

The author mentions that indigenous musical expressions were prohibited during the Republican period until the National Revolution in 1952. Then, the Bolivian state finally recognized indigenous as citizens. Around 1960, a feeling of vindication of the indigenous heritage came up in the city youth. They started discovering their indigenous heritage and accepting it too. In this way, groups composed of middle-class students were the promoters of the boom of Bolivian folklore during the seventies. They used traditional musical instruments to play rock and other modern rhythms.

- **PAPER 3**

AUTHOR AND YEAR

Fernández Malanda, M. ^a. Dolores, and Mara García Rodríguez. 2020

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Chiri Wayrita: La voz de los sin voz. Una experiencia de educación transformadora para los niños y niñas del Cerro Rico (Bolivia) (Chiri Wayrita: The voice of the voiceless. A transformative educational experience for the boys and girls of Cerro Rico (Bolivia)). REF. Aula, 26(0), 73. <https://doi.org/10.14201/aula2020267384>

ABSTRACT

The authors present an analysis of the results of the project Chiri Wayrita applied in the Cerro Rico Region (mining zone). This project includes creative writing in the children's educational programs as a kind of therapy to express their inner conflicts. The author mentions there are (were) some musical activities.

METHODOLOGY

Project reports review

REGION AND DATA

Potosí, Bolivia

FINDINGS AND IMPLICATIONS

Creative and arts help children who live in vulnerable locations to solve inner conflicts, recover their inner child, and resolve moral dilemmas.

NOTES

The author mentions the Universidad Domingo Savio develops cultural projects in the Robertito school located in the Cerro Rico, Potosí. The cultural activities (including music) help the children feel protected in a hostile environment. Cerro Rico is a geographical area where mining is the most relevant economic activity.

The author describes Chiry Wayrita project, focused on motivating creative writing in children.

- **PAPER 4**

AUTHOR AND YEAR

Hernández, Ana Martínez. 2020

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Dos modelos diferentes de cambio social a través de la música en Bolivia: La Orquesta Sinfónica Juvenil de Santa Cruz de la Sierra y la Orquesta Municipal San José de Chiquitos (Two different models of social change through music in Bolivia: Santa Cruz de la Sierra Youth Symphony Orchestra and San José de Chiquitos Municipal Orchestra)

REF. AV Notas: Revista de Investigación Musical, 10, 9-23. <https://dialnet.unirioja.es/servlet/articulo?codigo=7720654>

ABSTRACT

The author compares the musical educational systems used in Orquesta Sinfónica Juvenil de Santa Cruz and Orquesta Municipal San José de Chiquitos.

METHODOLOGY

Ethnography, participant observation, interviews

REGION AND DATA

Santa Cruz de la Sierra and San José de Chiquitos

Interviews to directors, teachers and members of both orchestras.

FINDINGS AND IMPLICATIONS

The Venezuelan System applied in the Orquesta Municipal San José de Chiquitos has generated a deep involvement of their members in the project. They are a kind of family. San José the Chiquitos population is also involved since they recognized the orchestra is relevant to keep alive their culture. On the other hand, in the Orquesta Sinfónica Juvenil de Santa Cruz many problems were detected. The author identifies a lack of commitment and low motivation in the students.

NOTES

The study compares the structure and models of the Orquesta Sinfónica Juvenil de Santa Cruz de la Sierra and the Orquesta Municipal San José de Chiquitos en Bolivia. The first orchestra follows the traditional model and, the second was structured according to the Venezuelan Sistema. The author was an exchange music teacher in the volunteer program Vacaciones Artísticas Solidarias promoted by REDOMI Foundation. As part of the program, in 2018 she visited Santa Cruz de la Sierra and San José de Chiquitos to participate in educational activities in both young orchestras. She detected problems in the Orquesta Sinfónica Juvenil de Santa Cruz since there was a lack of interest and motivation in the orchestra's members. In the Orquesta Municipal José de Chiquitos, she observed the whole members were very involved with the project, even though they do not have the same access. The author describes both orchestras.

- **PAPER 5**

AUTHOR AND YEAR

Kunin, Johana. 2009

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Apuntes Sobre El Rap Político Boliviano. (Notes about The Bolivian Political Rap)

REF. Controversias y Concurrencias Latinoamericanas, 1(2), 119-143. www.redalyc.org/articulo.oa?id=588665427007

ABSTRACT

The paper describes the characteristics of the rappers from La Paz y El Alto. The author analyses the way they use their music as a tool for political reflection. In their lyrics, the author identifies, they express being proud of their indigenous roots while criticizing the discrimination they suffer.

METHODOLOGY

Ethnography, analysis of lyrics

REGION AND DATA

La Paz and El Alto

Lyrics

Interviews to rappers from La Paz and El Alto.

FINDINGS AND IMPLICATIONS

The rappers use the music to educate the young population about Bolivian history and political situation. Besides, they seek to wake up conscientious about social problems. Rappers who sing in native languages use their music to fight against indigenous discrimination. A contradiction is detected: Even most of the rappers are opponents of the neoliberal system and the called imperialism they accept funds from institutions linked to these ideologies.

NOTES

The author explores the political rap created in La Paz and El Alto cities. She states that rap arrived in Bolivia in the nineties with the piracy of musical production. During the 2000s a local rap movement came up but not until 2003 did it gain strength. The violent political facts that occurred in that year motivated young people to manifest their rejection of the neoliberalist system and imperialism. They found in the rap the cultural expression they would use to protest. This phenomenon especially happened in El Alto. In the interviews, the author collects testimonies of rappers who talk about the violent situations they witnessed in 2003, how they took part in the manifestations even what they felt when they saw their friends' death. These experiences are narrated in rap lyrics. Rap is a fight tool for them.

According to Mallericona (2007) there are around one hundred rap groups in El Alto. The musical movement is dominated by men, but women are also included. In this musical movement, there is a minority group that produces rap in Aymara and Quechua. Because of their vindicative objective, they receive mediatic attention.

The author identifies a confrontation between the rappers from El Alto and La Paz based on social class differences and musical objectives. Alteños rappers state their peers from La Paz just want to make commercial rap because they are "jailones" (high-class people). Alteños rappers produce non-commercial music with real social content. Even they identify themselves as subjects of multidimensional discrimination because they are young, Aymaras (indigenous), alteños, and rappers (many people judge them as delinquents).

This musical movement has received support from the United States and France Embassies. Their members have participated in cultural (political) activities in Cuba and Venezuela. The ONG Wayna Tambo has supported the rap movement too. Not all rappers accept the support of these institutions because they do not want to compose according to imposed topics or ideologies. Finally, the author classifies the rap groups into five categories according to their musical objectives and lyrics thematic.

The author mentions political rap was linked to the cultural centre Wayna Tambo (El Alto) and Pub Tiwanaku (La Paz). Besides she identifies two radio programs: La Nueva Flavah and El Rincón Callejero.

- **PAPER 6**

AUTHOR AND YEAR

Quiroga, Carlos Gutiérrez, and Sebastián Zubieta. 2013

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Notes on Music and Contemporary Art in Bolivia

REF. Review: Literature and Arts of the Americas, 46(1), 126-130. <https://doi.org/10.1080/08905762.2013.780915>

ABSTRACT

The author presents a reflection about the music and contemporary art in Bolivia. His analysis is based on his experience as musician and teacher of the national conservatory of music. He emphasizes the influence of the Orquesta Nacional de Instrumentos Nativos on the Bolivian musicians formation.

METHODOLOGY

It is a short essay

REGION AND DATA

Bolivia

FINDINGS AND IMPLICATIONS

The most relevant of this article is the information about the Orquesta Nacional de Instrumentos Nativos.

NOTES

The author emphasizes the relevance of the Orquesta Experimental de Instrumentos Nativos in the musicians' formation in Bolivia. He describes the Orquesta as a creative space that promotes composition, interpretation, research, and pedagogy. Besides, this project is based on principles that allow discovering alternative ways of learning.

"The Experimental Orchestra of Native Instruments (Orquesta Experimental de Instrumentos Nativos, OEIN) was founded by the musician and composer Cergio Prudencio in 1980, and is the only contemporary music ensemble in its genre. It works with traditional Andean musical instruments, bringing to the present the ancestral pre-Columbian Andean roots, recognizing their values, and facing the challenge of creation."

Using native instruments in musical introduction education develops social, psycho-motor, and artistic skills in a holistic way. The author mentions the students learn to play 5 different native instruments attending workshops in OEIN.

- **PAPER 7**

AUTHOR AND YEAR

Reyes-García, Victoria, and Álvaro Fernández-Llamazares. 2019

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Sing to Learn: The Role of Songs in the Transmission of Indigenous Knowledge among the Tsimane' of Bolivian Amazonia. REF. *Journal of Ethnobiology*, 39(3), 460. <https://doi.org/10.2993/0278-0771-39.3.460>

ABSTRACT

The authors examine the role of traditional songs in transmitting Indigenous Knowledge among the Tsimane' Indigenous Peoples of Bolivian Amazonia.

METHODOLOGY

Study of corpus of traditional Tsimane' songs compiled by J. Riester in the 1970s. Ethnography

REGION AND DATA

Amazonia Region

140 traditional songs

FINDINGS AND IMPLICATIONS

The authors found the traditional songs content very important information about traditions, religious beliefs, and the economy of this indigenous community. Since to date, few people still singing them all this knowledge is disappearing. The authors carried out a project to promote the dissemination of these traditional songs. Even though the population recognized the relevance of preserving these cultural expressions, the songs recorded during the project are not available anymore.

NOTES

The authors study 140 traditional songs of Tsimane' Indigenous Peoples of Bolivian Amazonia. Their analysis is centred on 52 songs related to wildlife and hunting. They state songs were used as tools to transmit information about hunting practices and skills. Through music, indigenous people taught topics about cultural norms and wildlife behaviours. The songs are testimonies of how these indigenous communities understood nature according to their culture. The music had social and ritual functions.

To date, this community is alive, and the knowledge contained in songs is still relevant since hunting continues to be its major livelihood activity. However, traditional songs are played only in small social gatherings or in private, so they are at risk.

The authors mention they developed diverse projects to preserve the traditional songs. The most relevant consisted in producing 11 podcasts which were transmitted on the only radio station in Tsimane language. Each episode contends diverse Tsimane songs. The objective was to revitalize these cultural expressions. The project was carried out in 2013 in coordination with the Great Tsimane Council and the local communities

- **PAPER 8**

AUTHOR AND YEAR

Siemann, Yvonne. 2017

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

'Transmitting the message of Okinawa by drums': Representations of Japanese-ness and Okinawan-ness in Okinawan dance in Santa Cruz, Bolivia. REF. Contemporary Japan, 29(2), 177-192.

ABSTRACT

This paper examines the role of dance in identity construction among young descendants of Okinawan migrants who settled in Colonia Okinawa in Santa Cruz, Bolivia in the 1950s and 1960s. The author states that workshops of traditional Japanese dance and music serve the need to negotiate issues of identity among the younger generation of an ethnic minority of Okinawan ancestry within the Japanese descendant minority.

METHODOLOGY

Ethnography, participant observation and interviews in Okinawa Santa Cruz between 2013 -2016.

REGION AND DATA

Interviews to Okinawa community members

FINDINGS AND IMPLICATIONS

The author shows that using Japanese traditional music young population of Okinawa has preserved their Japanese heritage. They also learn Japanese values and Japanese history since the lyrics contend stories about Japanese culture. Moreover, the project promotes the integration between the Okinawa population (Bolivian-Japanese) and the San Juan population (Bolivians).

NOTES

The author describes how the Japanese-Bolivian community located in Santa Cruz (Colonia Okinawa) uses music and dance to preserve and promote the Japanese culture. The paper is focused on the Ryūkyū-ko Matsuridaiko dance introduced in Bolivia in 2000. Colonia Okinawa is constituted as a result of two migration processes carried out around 1899 and 1952.

In 2000 exchange teachers from Okinawa arrived in Bolivia and founded the chapter called shibu. Its objective is to transmit the message of Okinawa or the culture of Okinawa by drums. Currently, the chapter has around 30 members and 20 juniors who learn about Okinawa culture, music, and dances. Even though the chapter seeks to preserve the Japanese identity of the members of the Colonia, many Bolivians attendances their activities. In the chapter, students learn Japanese songs, and they are aware of the relevance of understanding the lyrics' message. These songs talk about historical Japanese moments and cultural traditions. The chapter's objective is to teach Japanese values through traditional dances and songs.

Santa Cruz and San Juan populations are involved with chapter activities since they participate in many Japanese festivals as spectators and musicians.

- **PAPER 9**

AUTHOR AND YEAR

Tarifa, Ariana. 2012

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Hip hop as empowerment: Voices in El Alto, Bolivia.

REF. International Journal of Qualitative Studies in Education, 25(4), 397-415.

<https://doi.org/10.1080/09518398.2012.673030>

ABSTRACT

This paper focuses on the Bolivian “Hip hop revolution”: a hip hop that criticizes and interrogates the social, political, and economic structure, the differences between the haves and the have nots, and proposes using hip hop to spread “education as cultural action of freedom”. This article examines the ways young people of El Alto, Bolivia are making sense of their social, political, and economic context.

METHODOLOGY

The author explains the ways Paulo Freire’s critical pedagogy articulates with this musical movement. She uses ethnography, interviews and analysis of hip hop lyrics.

REGION AND DATA

El Alto

The data collection took place in June of 2009 with the Alteño youth, and is based on 20 hours of audiotaped interviews, participant observation, field notes, and lyrics provided by participants.

FINDINGS AND IMPLICATIONS

The author's findings show the impact that the Guerra del Gas generated on the youth from El Alto. Young people in this city use the music to remember audiences the violent moments lived in 2003 that they consider the Bolivian population cannot live again.

Their productions support the idea of a plural and diverse country where all the Bolivians are respected and included. Because of the social content and the therapeutic use of music, this hip-hop movement is related to the Pedagogy of the Oppressed.

NOTES

The article is focused on the analysis of the Hip Hop produced in El Alto city as a tool of indigenous vindication and political protest. The author finds in the lyrics a sense of empowerment and "lucha" (fight) against the neoliberal political system state in Bolivia until 2003. El Alto was the most relevant city in the manifestations of the Guerra del Gas.

- **PAPER 10**

AUTHOR AND YEAR

Villamizar, Melba Villamizar. 2014

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Indigenous Modernities and the Performance of the Music of Bolivian Mission Archives by the Ensamble Moxos
REF. Indigenous Modernities and the Performance of the Music of Bolivian Mission Archives by the Ensamble Moxos
(Thesis)

ABSTRACT

The author focused her thesis on the description and analysis of the Ensamble Moxos Project. She shows how the project let their young members learn their indigenous identity through music.

METHODOLOGY

Ethnography, interviews

REGION AND DATA

San Ignacio de Moxos Rural community

Interviews to members of the orchestra, teachers, director.

FINDINGS AND IMPLICATIONS

The author identifies many forms in which Ensemble Moxos reinforces the identity of their members. In this case, musical education is a tool for inclusion and empowerment. Ensemble Moxos make their member feel proud about who they are and their roots. Moreover, the project promotes the equality and democratization of arts in indigenous communities.

NOTES

In the article, there is a description of the San Ignacio de Moxos Music School and its main project called Ensemble Moxos. This music school promotes the preservation of the cultural heritage and tradition of San Ignacio de Moxos town. Musical education is a tool for the inclusion and empowerment of the indigenous of the Oriente Boliviano. The music school is founded on the values of the Venezuelan El Sistema model.

- **PAPER 11**

AUTHOR AND YEAR

Schubmann, Lena. 2019

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

The last in a country of forgotten people: ancestry, music and identity among Bolivia's Afro population
REF. En P. Wade, J. Scorer, & I. Aguiló (Eds.), *Cultures of Anti-Racism in Latin America and the Caribbean* (pp. 147-166). University of London Press. <https://doi.org/10.14296/919.9781908857729>

ABSTRACT

The author describes the social fight of the Afro-Bolivian community to be recognized as an indigenous nation belonging to Bolivia. She states that Saya, the traditional Afro-Bolivian music, was used to the empowerment of this indigenous social group.

METHODOLOGY

Literature review
Interviews

REGION AND DATA

Los Yungas, La Paz
Interviews to Afro-Bolivians, lyrics, literature review

FINDINGS AND IMPLICATIONS

The author states that the Saya was one of the main factors that helped the Afro-Bolivian community to gain recognition and inclusion. They use their cultural activities to teach younger generations of Afro-Bolivians their indigenous roots. Besides, they use their lyrics to reinforce their belonging to the Los Yungas region.

NOTES

The article is focused on the Afro-Bolivian community, its history, fight for their rights and recognition, and cultural expressions. The author emphasizes the role of Evo Morales in the recognizing process of Los Yungas as an Afro-Bolivian territory.

- **PAPER 12**

AUTHOR AND YEAR

Mollericona, Juan. 2007

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Jóvenes HipHoppers aymaras en la ciudad de El Alto y sus luchas por una ciudadanía intercultural REF. La Paz. U-PIEB, IBASE, 2007, Cuadernos de Investigación N3, U-PIEB

ABSTRACT

The author presents a study based on an ethnography about the Hip Hop social movement in El Alto. He focuses on the factors related to the vindication of the indigenous identity and how these youths treat topics related to politics in their lyrics.

METHODOLOGY

It is a descriptive and analytic study.

It uses qualitative methodology and tools such as interviews, focal groups and participant observation.

REGION AND DATA

El Alto.

18 interviews, 1 social group, lyrics

FINDINGS AND IMPLICATIONS

The author describes the origin the Andean Hip Hop. He analyses content of the lyrics and its relation with the indigenous discrimination in the city because of physical features, language, parents' origin. He states that youths in El Alto suffer a double denial. They deny their indigenous heritage, while society denies them their inclusion. Hip Hop is the artistic tool that allows them to reinforce their identity, promote their native languages, integrate into society (as artists and political activists), and recover the link with older generations that value the content of the Andean hip hop. The author identifies Octubre Negro (Black October) as a social event that woke up the social impetus in the alteños hip-hopers. Besides, the study indicates Wayna Tambo is the cultural centre where Alteño hip hop was born and gained recognition.

- **PAPER 13**

AUTHOR AND YEAR

López, Luis Enrique, Ariel Carlos Guarayo Morales, and Isabel Condori Chiri. 2021

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Interculturalidad, ciudadanía y multilinguismo. REF. FUNPROEIB Andes. Cochabamba Bolivia, 2021

ABSTRACT

This is a book written in the pandemic, using virtual resources. It is an academic book used in the Cultures and Languages post grade course of the Universidad Mayor de San Simón. This program has the objective to revitalize indigenous cultures and linguistics. One part of the book is focused on the new music in native languages. It relates the origins of this type of music, its objectives, describes cases in Latin America, and finally uses the songs as an academic tool to teach indigenous native languages.

METHODOLOGY

Literature review. Virtual ethnography

REGION AND DATA

Latin America. Literature Review. Social media resources

FINDINGS AND IMPLICATIONS

According to the authors, hip-hop songs in indigenous languages appeared around 2000 in Latin America. Around the world, many artists use hip hop, rap, or trap to vindicate their indigenous identity, denounce injustices, regain territory, and claim cultural recognition. The authors identify 20 indigenous Hip Hop and rap artists in 10 countries (Chile (Mapuches community), Brazil, Ecuador, Bolivia, México). They highlight the relevance of social media and digital media to promote this musical gender. As the indigenous artists come into cyberspace to show their productions, they show

how there are connected to the new technologies and their sufficiency in a third language, English. Even though there are female activist artists, they are a few.

NOTES

The paper has information about female hip hoppers. It is the only one which mentions the relationship between the artists and social media.

- **PAPER 14**

AUTHOR AND YEAR

Urbanek, Arkadiusz, Arkadiusz Kamiński, and Kiriakos Chatzipentidis. 2021

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Original hip-hop lyrics in pedagogical therapy of adolescents with socialization deficits

ABSTRACT

The article presents an overview of the therapeutic values of hip-hop works and indicates a method of diagnostic analysis of original texts useful in therapy and education. The results of the analysis are helpful for educators and therapists who use music therapy in working with adolescents with socialization deficits.

METHODOLOGY

Actor-network convention

REGION AND DATA

Region not specified.

Original hip-hop lyrics, written by young people aged 15-18.

10 written texts and two recordings of performances. All original works were amateur written by young people with socialization deficits, behavioural disorders and the level of demoralization.

FINDINGS AND IMPLICATIONS

The authors highlight the effectiveness of Hip Hop as a therapeutic and educational tool. They argue that by applying music therapy and bibliotherapy to the analysis and composition of hip hop lyrics, it is possible to identify the problematics of young people who belong to risk environments. Through lyrics composition, teenagers can express, accept, face, and improve their conflicts. Commonly, hip-hop lyrics have two approaches (1) narrate personal experiences to awareness about mistakes committed, advising others avoid to do the same, (2) describe the environment trying to change and improve it. Hip-hop lyrics are very useful to understand social conflicts since they are a communication tool, and they also are cultural expressions that work with emotions showing life stories. One of the most important elements that hip-hop teachers have to achieve is encouraging students to be sincere with themselves, be credible and authentic when they write a lyric. The authors emphasize hip-hop has great results working with young people rejected and excluded.

NOTES

The author describes in detail bibliotherapeutic and music therapy methodologies. Bibliotherapeutic has three stages, the second one is producing original lyrics.

- **PAPER 15**

AUTHOR AND YEAR

Kruse, Adam J. 2018

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

'Hip-hop wasn't something a teacher ever gave me': exploring hip-hop musical learning, REF. Music Education Research, 20:3, 317-329

ABSTRACT

This article explores the phenomenon of hip-hop musical learning as experienced by eight American hip-hop musicians who describe how as well as with whom they learned to create and perform.

METHODOLOGY

The author uses tools of phenomenology and ethnography

REGION AND DATA

United States.

Interviews to 8 Hip Hop musicians

FINDINGS AND IMPLICATIONS

The results show that the hip-hop learning process is different from other music genres. This is not an academic process. The hip-hop learning process includes self-teaching, learning through listening, learning by doing, learning by creating, and participating in collaborations. The author states that hip-hop learning is linked to individual actions more than academic circles. Besides, he highlights how important collaborations (in-person or online) are for the growth of the artists.

NOTES

This paper is useful for analyse and compare the learning process used in Bolivia. The paper states the learning process is individual and solitary, in Bolivia it seems to be carried out in community.

- **PAPER 16**

AUTHOR AND YEAR

Barrett, Rusty. 2016

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Mayan language revitalization, hip hop, and ethnic identity in Guatemala. REF. Language & Communication, 47, 144–153

ABSTRACT

This paper analyzes the language ideologies and linguistic practices of Mayan-language hip hop in Guatemala, focusing on the work of the group B'alam Ajpu.

METHODOLOGY

Field work in the summer of 2003 and 2004, ethnography

REGION AND DATA

San Pedro la Laguna and Quetzaltenango, Guatemala

Hip Hop lyrics and interviews

FINDINGS AND IMPLICATIONS

The author describes the activities the group B'alam Ajpu carries out in its art school regarding the teaching of the Maya language. They use hip hop to promote the indigenous language revitalization, reinforce Maya identity, and promote an alternative to the dominant understanding of Guatemala's national identity. Besides, the group demonstrates how this indigenous language can be integrated into the modern world through hip-hop music. The group uses their lyrics to teach the Maya language and the structure of the traditional Maya poems used in cultural rituals. The lyrics contain vocabulary and information about Maya traditions and cultural customs. This content is written supported by indigenous leaders who guide the creative process with their expertise in cultural topics.

NOTES

Interesting case study to compare with the Andean Hip Hop song in indigenous language.

- **PAPER 17**

AUTHOR AND YEAR

Cervantes, Marco Antonio, and Lillian Patricia Saldaña. 2015

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Hip hop and nueva canción as decolonial pedagogies of epistemic justice. *Decolonization: Indigeneity, Education & Society*, 4(1), Article 1. <https://jps.library.utoronto.ca/index.php/des/article/view/22167>

ABSTRACT

The paper proposes to introduce the hip-hop pedagogy in the classroom to learn about decolonial processes and Hispanic studies.

METHODOLOGY

Literature review. Lyrics analysis

REGION AND DATA

Applied in USA. The study considers artists from Cuba, Puerto Rico, Chile and México.

FINDINGS AND IMPLICATIONS

The authors propose using hip-hop lyrics as a tool to teach about processes of decolonization and Hispanic studies. Because of their content, the hip-hop lyrics may be useful to transmit history, social contexts, and culture, among other topics. A hip-hop song composed from a reflexive approach evokes the context of different social realities. When a hip-hop song is used in an educative process, the students become an audience that listens to the performer. In this way, a song sometimes may convey information more effectively than lessons contained in a book. Therefore, the authors state that implementing the hip-hop pedagogy in the classroom helps awaken social conscientiousness in the students. In the article, lyrics composed by artists from Cuba, Chile, Puerto Rico, and Mexico are analysed as examples. In all cases, the message is linked to the decolonization process claimed by Latin-American cultures. Besides, in this paper, the term “glocal” is introduced to describe the merge between global culture and local identities that hip-hop represents when the musical genre emerges from different social contexts.

NOTES

The hip-hop pedagogy approach may be a tool to study the hip-hop songs effect on the audience.

- **PAPER 18**

AUTHOR AND YEAR

Mays, Kyle T. 2019

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Decolonial Hip Hop: Indigenous Hip Hop and the disruption of settler colonialism. *Cultural Studies*, 33(3), 460–479. <https://doi.org/10.1080/09502386.2019.1584908>

ABSTRACT

“This essay examines how Detroit’s Indigenous Hip Hop artists resist settler colonialism through art, creativity, and culture as well as the practices of Detroit 2.0, a rhetoric and policy used by Detroit elites to reimagine it as a place of opportunity” (Section of the article)

METHODOLOGY

Ethnography

REGION AND DATA

North America

FINDINGS AND IMPLICATIONS

Indigenous Hip-Hop represents the fight of native people against white supremacy, colonization, and heteropatriarchy. This kind of hip-hop is not just a musical genre. Instead, it is a decolonial movement. Native people use music to be included in a global world as modern subjects. The author mentions that hip-hop lyrics are part of a "combat literature" native people use in their indigenous cultural revolution. Finally, the article states that native people use the modern expression of hip-hop to express their new social constructions about themselves, showing what being indigenous today means.

- **PAPER 19**

AUTHOR AND YEAR

Cummings, Robert, Brittany Chambers, Amber Reid, and Kinnis Gosha. 2019

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

STEM Hip-hop Pedagogy: A Meta-synthesis on Hip-hop Pedagogy STEM Interventions Tools for Underrepresented Minorities in K-12 Education. Proceedings of the 2019 ACM Southeast Conference, 46–52. <https://doi.org/10.1145/3299815.3314431>

ABSTRACT

The paper analyses the results of hip-hop pedagogy in STEM programs.

METHODOLOGY

Qualitative meta-synthesis of hip-hop pedagogy and associated STEM outreach programs

REGION AND DATA

Not specified

Technical and social science databases were used in the search (ACMDL, EBSCOhost, Elsevier, ERIC, IEEE, JSTOR, ProQuest, Research Gate, SAGE, Taylor & Francis Online, and Wiley Online Library)

FINDINGS AND IMPLICATIONS

"Hip-hop pedagogy is the use of hip-hop artifacts and culture as resources to a curriculum or instruction. Applying hip-hop pedagogy to academic interventions has been suggested to effectively increase the value and connection to course content as well as the ability to re-envision content into ones that reflect underrepresented students of color's lived experiences" (Section of the article)

- **PAPER 20**

AUTHOR AND YEAR

Levy, Ian. 2012

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Hip hop and spoken word therapy with urban youth. Journal of Poetry Therapy, 25(4), 219–224. <https://doi.org/10.1080/08893675.2012.736182>

ABSTRACT

Authors present an analysis of the uses of hip-hop as a therapy tool in cognitive processes.

METHODOLOGY

Literature review

REGION AND DATA

Not specified

FINDINGS AND IMPLICATIONS

The author emphasizes the therapeutical function of hip-hop for the intrapersonal development and personal exploration. This musical genre may be use as a tool in spoken word therapy, combined with cognitive behavioural therapy, bibliotherapy, and person-centred therapy. The spoken word poetry that characterized the hip-hop, helps the people to reflex about the how they see the world. Through the technics mentioned, hip-hop is the vehicle to understand and accept the results of their cognitive process.

NOTES

It is relevant to consider this therapeutical approach to analyse the hip-hop workshops in Bolivia.

- **PAPER 21**

AUTHOR AND YEAR

Warren, Andrew, and Rob Evitt. 2010

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Indigenous Hip-hop: Overcoming marginality, encountering constraints. *Australian Geographer*, 41(1), 141–158. <https://doi.org/10.1080/00049180903535659>

ABSTRACT

This paper discusses the creative and contemporary performances of young Indigenous hip-hoppers in two seemingly disparate places. The article describes how the aboriginal hip-hoppers produce music based on their indigenous identity, while they create a creative industry based on de-colonial principles.

METHODOLOGY

Interviews and participant observation

REGION AND DATA

Nowra and Torres Strait Islands. Australia

FINDINGS AND IMPLICATIONS

Hip-Hop produced by indigenous people in Australia is based on their aboriginal identity. Therefore, a global musical movement is recreated in a merged version that combines local experiences. Aboriginal Hip-Hop has created an anti-colonial creative industry thanks to local hip-hop artists experienced support. The contribution of these artists to the genre is essential. Australian experienced artists have promoted the development of the aboriginal hip-hop, hosting workshops, implementing mentoring programs, and participating in educational programs to develop musical skills. The Aboriginal Hip-Hop production, promotion, and diffusion are strongly linked to the Internet platforms and social media. Because of the aboriginal communities geographical distance, the hip-hoppers use Facebook and Youtube to insert their music into the global musical sphere. This kind of hip-hop combines traditional and contemporary elements in its production and contains. One of the most relevant topics around this musical genre is the solidarity it promotes between non-indigenous and indigenous artists who work together to make this cultural movement bigger. Aboriginal hip-hop is a creative community.

NOTES

Indigenous Hip-Hop in Bolivia use the same Internet platforms for the promotion of their musical production.

- **PAPER 22**

AUTHOR AND YEAR

Brewington, Quincy L., and Jori N. Hall. 2018

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Givin' Stakeholders the Mic: Using Hip-Hop's Evaluative Voice as a Contemporary Evaluation Approach. *American Journal of Evaluation*, 39(3), 336–349. <https://doi.org/10.1177/1098214018769765>

ABSTRACT

The article describes how hip-hop culture may be used as a evaluative tool to understand the social reality of marginalized groups.

METHODOLOGY

Literature review and analysing examples that use hip-hop as an evaluative tool.

REGION AND DATA

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FINDINGS AND IMPLICATIONS

Because of its reflexive content, hip-hop has an evaluative voice that may be used in the social justice-oriented landscape of evaluation approaches. The hip-hop cultural expressions, including music, expose the current social, economic and political situation and conflicts of marginalized cultures. Through music, this social group narrates its actual situation while expressing (explicit or implicit) desired conditions to improve its circumstances. Therefore, hip-hop helps to understand the reality of marginalized communities since music is a tool for a social critique that promotes acting to achieve social justice. On the other hand, hip-hop is used with an empowerment evaluation approach. Through hip-hop, a person may explore themselves to empower their identity, break stereotypes and confront discrimination. Hip-hop helps to learn and understand the world from a reflexive approach taking into consideration the social reality of marginalized cultures that express their needs and demands in first-person.

NOTES

This approach may be used to analyse both musical projects in Bolivia. In both cases, a diagnosis of the situation is required. Does lyrics express the social reality of the participants?

- **PAPER 23**

AUTHOR AND YEAR

Pardue, Derek. 2007

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Hip Hop as Pedagogy: A Look into "Heaven" and "Soul" in São Paulo, Brazil. *Anthropological Quarterly*, 80(3), 673–709. <https://doi.org/10.1353/anq.2007.0044>

ABSTRACT

The article describes the process by which the Brazilian hip-hoppers who emerged from marginalized social groups formed alliances with public institutions and ONGs to participate in educational projects.

METHODOLOGY

Interviews

REGION AND DATA

Sau Paulo, Brazil

FINDINGS AND IMPLICATIONS

The article describes how Brazilian hip-hoppers who emerge from the marginalized social groups establish alliances with the government or ONGs to participate in educational programs. In this way, underground artists start developing their musical activity as professionals. It is interesting that most the hip-hoppers expose, through their lyrics, their opposition to the state demanding social justice. However, even though their political position, they decide to participate in projects financed by public institutions. This fusion between hip-hop and programs promoted by the state happens because the musical genre is considered an agent of citizenship and a form of education. Hip-hop is a useful tool to capture the attention of youth, especially in peripheric zones. Therefore, through the music, the participants and teachers have the opportunity to change the reality to which they belong. For example, they can be included in social spaces, conquest certain social spheres, make their demands visible, or vindicate their ethnic identities. From a pedagogy approach, hip-hop allows the transformation and develop autodidactic knowledge. The Brazilian hip-hop community that emerges from the marginalization demonstrates a strong sense of group organization, likewise negotiation abilities as civil politicians. The author emphasizes that one of the most relevant characteristics of hip-hop as a pedagogical tool is the “exchange of information” during the creative process.

- **PAPER 24**

AUTHOR AND YEAR

Garcés Montoya, Ángela. 2011

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

Culturas juveniles en tono de mujer. Hip hop en Medellín (Colombia). *Revista de Estudios Sociales*, 39, 42–54.

ABSTRACT

The article describes and reflexes about the situation of the women Hip-Hoppers in Colombia

METHODOLOGY

Interviews, Focual Groups

REGION AND DATA

Colombia

FINDINGS AND IMPLICATIONS

Women hip-hoppers in Colombia suffer invisibility and marginalization within a male sphere. Women use hip-hop as a tool to transform their identity re-constructing themselves.

When women decide to participate actively in the hip-hop movement, they start to belong to an alternative culture that is at margin to the traditional social spaces such as the school, family, work or religion. Besides, these women stay apart from the massive consume forms.

- **PAPER 25**

AUTHOR AND YEAR

Rodríguez Álvarez, Alberto, and Lucía Iglesias Da Cunha. 2014

TITLE AND INFORMATION ABOUT THE JOURNAL OF PUBLICATION

La «cultura hip hop»: Revisión de sus posibilidades como herramienta educativa. *Teoría de La Educación. Revista Interuniversitaria*, 26(2), 163–182. <https://doi.org/10.14201/teoredu2014261163182>

ABSTRACT

The article analyses the most relevant topics the hip-hop lyrics contains in order to justify the use of this musical genre in educative activities.

METHODOLOGY

Lyrics analysis

REGION AND DATA

Spain

FINDINGS AND IMPLICATIONS

According to the article, hip-hop may be used to raise awareness about social conflicts while it promotes children and youth participation and implication. Therefore, using the hip-hop culture in educational activities could produce positive results. However, some educational spaces refuse to include this tool due to the wrong interpretation of the message sent by this cultural movement. For this reason, educational programs for educators are required to convey knowledge about the usefulness of hip-hop in educational activities.

The hip-hop culture critiques social injustice and is based on values such as solidarity and cooperation. Therefore, it helps to teach about social inclusion, social reinsertion, social injustice rejection, and ethnic identities empowerment and respect.

The authors analyse 12 hip-hop songs to identify the most relevant topics they treat. The themes found are solidarity, peace, education, community, honesty, and laws. When the topic's song is the identity, it refers to the collective awareness expressed by cultural elements. On the other hand, when the main song's topic is "community", the lyrics are composed using a native language. Finally, hip-hop lyrics are focused on promoting values that reject social marginalization because of religion, race, social class, and poverty. Besides, the artists express their opposition to gender violence, social inequality, injustice, and racism.

Appendix 6. Grey literature review

- **DOCUMENT 1**

AUTHOR AND YEAR

Salinas, Gabriel (n/y)

TITLE

Interview. Knowledge, politics and hope, flags of the best Chuquisaqueño hip-hop by Kaypi Rap. (Entrevista: Conocimiento, política y esperanza, banderas del mejor Hip Hop chuquisaqueño para el mundo, en la voz de Kaypi Rap)

TYPE OF INFORMATION RESOURCE

Interview

SOURCE

OXÍMORON Blog about art and literature

PLACE

Sucre, Bolivia

BRIEF

The author mentions that Kaypi Rap is an artistic collective, a kind of social movement. In the interview, Kaypi Rap leader identifies the Guerra del Gas as the socio-political event most influential on the Bolivian hip-hop movement. According to him, hip-hop is a tool to denounce social injustice and protest against it. Hip-hop is a lifestyle that allows people to be real, and improve themselves. The music may be used to do politics, "the music is our policy" he says. Through hip-hop, musicians may promote social debates. The songs promote self-criticism in the listener. Kaypi Rap's leader states that each song contains a piece of his personal story. He emphasizes that studying hip-hop is essential to be part of this artistic collective since knowledge is needed. He defines hip-hop as a tool to question reality and obtain conclusions.

Finally, the musician explains that arts should be impartial when are used as a social protest tool. Art cannot be merged with political parties or ideologies. This kind of art gives a voice to whom does not have a voice.

NOTES

Kaypi Rap has more than 10 years of trajectory and was invited to participate at the Feria Internacional de Guadalajara.

LINK

<https://oxxi.wordpress.com/2020/08/16/entrevista-conocimiento-politica-y-esperanza-banderas-del-mejor-hip-hop-chuquisaqueño-para-el-mundo-en-la-voz-de-kaypi-rap-por-gabriel-salinas/>

- **DOCUMENT 2**

AUTHOR AND YEAR

Martínez Carrasco, Dayana (2017)

TITLE

Cuando el quechua se canta en Sucre, se llama Kaypi Rap

TYPE OF INFORMATION RESOURCE

Newspaper article

SOURCE

Correo del Sur Newspaper

PLACE

Sucre, Bolivia

BRIEF

The author defines Kaypi Rap as an academic institution where its members produce hip-hop in indigenous languages. Ruben Darío Gomez, known as Kaypi Rap, founded Kaypi Rap Home Studio where he produces hip-hop, reggae, and folkloric music, among other musical genres. Kaypi Rap has produced pedagogical music to teach indigenous languages.

The musician participated in the event "Youth, word, and music" (Mexico) as a representative of indigenous Bolivian hip-hop. The main discourse of Kaypi Rap music is decolonization.

At Kaypi Rap Home Studio ritual traditional practices are carried out. In this way, their members promote reciprocity and solidarity. This centre combines music production with other activities such as urban agriculture and carpentry. Besides, Kaypi Rap Home Studio offers workshops about political analysis. It is linked to a radio program.

NOTES

Kaypi Rap belonged to J'uchuy Masis group.

LINK

https://correodelsur.com/panorama/20170416_cuando-el-quechua-se-canta--en-sucre-se-llama-kaypi-rap.html

- **DOCUMENT 3**

AUTHOR AND YEAR

Peña, Andrea (2016)

TITLE

You have to watch this Quechua rap video: Kaypi Rap / Juntucha de Rap. Tienes que ver el vídeo de este rap en Quechua: Kaypi Rap / Juntucha de Rap.

TYPE OF INFORMATION RESOURCE

Cultural newspaper (online)

SOURCE

Journalistic society elciudadano.com

PLACE

Latin America

BRIEF

The author published the video clip "Juntucha de Rap", and she states it is one of the first Quechua hip-hop video clips. The author highlights that this audio-visual production contributes to the preservation and vindication of the indigenous languages. Besides, she mentions that the video promotes inclusion and vindicates the ancestral indigenous culture.

LINK

www.elciudadano.com/artes/tienes-que-ver-el-video-de-este-rap-en-quechua-kaypi-rap-juntucha-de-rap/04/08/

- **DOCUMENT 4**

AUTHOR AND YEAR

Universidad Autónoma de Entre Ríos. Producción Integral de la Secretaría de Comunicación - Facultad de Humanidades, Artes y Ciencias Sociales (2020)

TITLE

"Ancestral connection". Rap as resignification. «Conexión Originaria. El rap como resignificación

TYPE OF INFORMATION RESOURCE

Academical News at website of the Universidad de Entre Ríos

SOURCE

Universidad de Entre Ríos website

PLACE

Argentina

BRIEF

The article is about the audio-visual project named "Conexión Originaria". Six episodes shows the musical production of rappers from Abya Yala territory. All the musicians produced material in indigenous languages. These artists use the music to preserve their indigenous languages, resignify their culture while merging it with modernity, and denounce social injustices suffered by indigenous populations.

The project's author, Emiliano Ríos, collected music produced by 23 rappers from Chile, Colombia, Ecuador, Perú, Bolivia, and Argentina.

Kaypi Rap is part of the fourth episode as a representative of Quechua hip-hop produced in Bolivia.

LINK

<https://fhaycs-uader.edu.ar/noticias/novedades-cultura/8809-conexion-originaria-el-rap-como-resignificacion>

- **DOCUMENT 5**

AUTHOR AND YEAR

Ríos, Emiliano (2020)

TITLE

"Ancestral connection" Episode 4. "CONEXIÓN ORIGINARIA - Capítulo 4 [RAP QUECHUA - AYMARA]

TYPE OF INFORMATION RESOURCE

Rap-documental episode (Youtube channel)

SOURCE

Emiliano Ríos Youtube Chanel

PLACE

Argentina

BRIEF

Kaypi Rap is part of this episode, sharing the virtual stage with Qosqoruna, Kutay, Nina Uma, Nación Rap, Rachael, and Awka Nuna. He performs in Spanish and Quechua. Their song talks about the vindication of the coca leaf, the Andean territory, and social equality and inclusion.

The artists who participate in the video are from Cusco, El Alto, La Paz, Pocoata, Tupiza and Cordoba. The video was reproduced more than 5000 times.

LINK

<https://www.youtube.com/watch?v=Ws4XVmZK3U>

- **DOCUMENT 6**

AUTHOR AND YEAR

Salinas, Gabriel (2016)

TITLE

Kaypi Rap and Gambito show that Hip-Hop emerges from Sucre. (Kaypi rap y Gambito muestran que el hip hop emerge en Sucre)

TYPE OF INFORMATION RESOURCE

Newspaper article

SOURCE

Correo del Sur Newspaper

PLACE

Sucre, Bolivia

BRIEF

In the article, Kaypi Rap describes how he recorded his first songs. He narrates hip-hoppers improved their record technics learning to use special software and equipment. The author exposes that the hip-hop movement in Sucre is growing thanks to technology and the Internet. Over time, more home studios have appeared, since the Internet makes the tools to record music accessible. Digital platforms such as Youtube, allow hip-hoppers to reach international audiences from their homes.

LINK

https://correodelsur.com/cultura/20150705_kaypi-rap-y-gambito-muestran-que-el-hip-hop-emerge-en-sucre.html

- **DOCUMENT 7**

AUTHOR AND YEAR

/MJF/FC/, (2016)

TITLE

La Paz dresses up in hip hop and rap with the Corazón Sudaka Festival. La Paz se viste de hip hop y rap con el Festival Corazón Sudaka

TYPE OF INFORMATION RESOURCE

Press article. News agency

SOURCE

ANF Agencia de Noticias Fides

PLACE

La Paz, Bolivia

BRIEF

According to the article, Kaypi Rap participated in the "Sudaka's Heart Festival" in 2016. At the event, more than 30 hip-hop artists performed. They were from Chile, Perú, Ecuador, Argentina, and Bolivia. Kaypi Rap had two performances, one at Municipal School of Arts in El Alto and the other at Cinemateca Nacional in La Paz.

The festival aimed to create an activism platform for the youth, where they can articulate politics and culture.

LINK

<https://www.noticiasfides.com/cultura-y-farandula/la-paz-se-viste-de-hip-hop-y-rap-con-el-festival-corazon-sudaka-365388-365301>

- **DOCUMENT 8**

AUTHOR AND YEAR

Gorostiaga, Alfonso (2020)

TITLE

Multiculturalism, Rap and the Bolivian Music Scene

TYPE OF INFORMATION RESOURCE

Press article

SOURCE

Bolivian Express Magazine

PLACE

La Paz, Bolivia

BRIEF

The article mentions that Kaypi Rap contributes to the safeguard of the Quechua language because, through the music, he makes the language more attractive to the new generations. According to the article, Kaypi Rap has done collaborative musical projects with rappers from France.

LINK

<https://bolivianexpress.org/blog/posts/multiculturalism-rap-and-the-bolivian-music-scene->

- **DOCUMENT 9**

AUTHOR AND YEAR

Los Tiempos, 2017

TITLE

Foundations and International Cooperation that works in Bolivia. Fundaciones y Cooperación que trabajan en bolivia

TYPE OF INFORMATION RESOURCE

Article Newspaper Online

SOURCE

Los Tiempos Newspaper

PLACE

Cochabamba, Bolivia

BRIEF

It is an interview with the EnseñARTE Foundation Director. It is a promotional article to invite people to participate in the foundation's 11th anniversary. They organized an event in one of the main squares of Cochabamba. There was a

circus and art performance, besides different art workshops. The director mentions that the foundation has three offices: the central office and two social circus schools in Cochabamba.

LINK

<https://fundacionesbolivia.blogspot.com/2017/03/video-fundacion-ensenarte-bolivia.html>

- **DOCUMENT 10**

AUTHOR AND YEAR

Redacción central Los Tiempos, 2014

TITLE

Animation shorts made with local trash. Cortos de animación hechos con basura local

TYPE OF INFORMATION RESOURCE

Article Newspaper

SOURCE

Los Tiempos Newspaper

PLACE

Cochabamba, Bolivia

BRIEF

According to the article, in 2014 the Austrian artist Nikki Schuster visited EnseñARTE Foundation. She carried out workshops to create animated shorts using recycled materials. The children who belong to EnseñARTE Arts Program participated in this workshop and presented their short at Martadero Centre. The workshop's main objective was to raise awareness about the relevance of recycling to avoid pollution and promote the children's creative process.

The article mentions that the foundation has two shelters for children in Vinto and Montenegro where 30 children live.

LINK

<https://www.cedib.org/noticias/cortos-de-animacion-hechos-con-basura-local-los-tiempos-10-4-14/>

- **DOCUMENT 11**

AUTHOR AND YEAR

Bolivia Opinión, 2016

TITLE

40 Children in circus and music festival. 40 niños en Festival de Circo y Música

TYPE OF INFORMATION RESOURCE

Article Newspaper

SOURCE

Opinión Newspaper

PLACE

Cochabamba, Bolivia

BRIEF

The article mentions that EnseñARTE Foundation organized the first Circus and Music Festival. The event is supported by Empresa Municipal de Áreas Verdes y Recreación Alternativa (Emavra) and the Casa de la Cultura. 40 children who belong to EnseñARTE Art Programs performed music and circus shows.

LINK

<https://www.opinion.com.bo/articulo/cochabamba/40-ni-ntilde-festival-circo-m-uacutesica/20161120000100565205.html>

- **DOCUMENT 12**

AUTHOR AND YEAR

Bolivia Opinión, 2021

TITLE

"Rhythm heart and life", the new CD of EnseñARTE's children. "Ritmo, corazón y vida", nuevo disco de los niños de EnseñARTE

TYPE OF INFORMATION RESOURCE

Article Newspaper

SOURCE

Opinión Newspaper

PLACE

Cochabamba, Bolivia

BRIEF

The article mentions that in December 2021, EnseñARTE Foundation organized the Art and Music Solidary Festival to present the new CD recorded by the children who participate in the music program. The cover cost 5 Bs and included a CD. The CD titled "Rhythm, heart, and life" contains 13 original songs, including pop, reggae, hip-hop, and rock genres. The CD is the fifth recorded by the foundation. The article mentions that some of the music program's participants won the Pica Tv Award, and they will produce their video clips. Besides, in the interview, the foundation's director mentions that when participants of the music program are eighteen years old, the foundation offers them work at EnseñARTE as music teachers.

LINK

<https://www.opinion.com.bo/articulo/cochabamba/ritmo-corazon-vida-nuevo-disco-ninos-ensenarte/20121129215200439355.html>

- **DOCUMENT 13**

AUTHOR AND YEAR

Glartent (2022)

TITLE

Without title

TYPE OF INFORMATION RESOURCE

Arts and entertainment agenda (Blog)

SOURCE

Glartent Blog

PLACE

Cochabamba, Bolivia

BRIEF

In this blog, there are many posts about EnseñARTE Foundation. Three posts are considered in the grey literature review. All of them have information about the music workshop. They promoted different cultural events organized by the foundation, concerts where beneficiaries performed, and workshop sessions.

NOTES

The posts showed that the music workshop resumed its activities during the last months of last year.

The advertising posts showed that different recognized Bolivian musicians are linked with the music workshop and support it.

LINK

<https://www.gIartent.com/BO/Ciudad-Cochabamba/21014245585/Performing-Life-International---Fundacion-Ense%C3%B1ARTE-Bolivia>

Appendix 7. Table of analysis of lyrics, first case study, EnseñARTE Foundation (CD Música para todos Vol.2)

First Case Study Songs (CD MÚSICA PARA TODOS VOL 2)			
SONG TITLE	MAIN TOPIC	Genre	Notes
Time has passed. El tiempo ya pasó	Love, romance, love disappointment. The boy misses the girl, but he told her he has already forgotten her.	Hip-hop	
The art of donating. El arte de donarse	Solidarity, unit, carry out actions to help others, charity. The song talks about making good actions even if people do not understand why you want to be kind to others.	Rock	
Love is all we need. El amor es todo lo que necesitamos	Children describe actions they like to do in this world. They say they like to sing, play, be free.	Pop?	Many children sing the song. Is it a collective music composition?
In my heart. En mi corazón	The song talks about a romantic love that has finished. It mentions that even though the couple lived a sad life, the love the boy felt for the girl was huge. He feels sorry for what he did. The boy has not forgotten her.	Hip-hop / rap	The song starts with a few lines from a famous reggaeton song.
No, I cannot stop. No, no puedo parar	It is a very romantic song. The girl says she cannot stop thinking about the boy she likes; he is the reason for her happiness.	Pop/ballad	
Dark times. Tiempos de tiniebla	This song protests against the dictatorial governments. It describes the social injustices and violence that occurred during this period. The song mentions the Junta Militar created in 1964 in Bolivia.	Hip-hop	
Live for life. Vive la vida	The song talks about living your life in your manner. Be grateful to people who are always with you. Be aware that life is a gift, so you have to enjoy it all the time. The song mentions that the family is very important.	Hip-hop	Traditional music instruments are used.
Todo lo puedo contigo. I can do anything with you	It is a religious song. Children say that they can do anything if they are with God. They thank Him for their life and tell Him that He is the reason for their happiness. Children say they feel confident because they are with God.	Ballad	
I want to forget you. Quiero olvidarte	It is a romantic song about an impossible love	Ballad	It is very difficult to listen. The sound is not clear.
The music. La música	It is a song dedicated to the music. Children say they can talk through the music and express their feelings and thoughts.	Rap	
I want to sing with happiness. Yo quiero cantar con mucha alegría	The song talks about the discrimination rappers suffer because of their dress style. Society judges them negatively, and most people think they are bad persons or thieves.	Rap	

Appendix 8. Table of analysis of lyrics, first case study, EnseñARTE Foundation (CD Hip-Hop K'ayma Vol.4)

ENSEÑARTE SONGS (CD HIP-HOP K'AYMA VOL 4)			
SONG TITLE	MAIN TOPIC	Genre	Notes
Triunfo. Triumph	Narrates the story of 3 or 4 children who live in the streets. In the first person, they talk about why they are on the streets, and how they feel. They blame the parents of children who live on the streets for their suffering because they did not support them, they got divorced, or were violent. The children state they are discriminated against by society. They say that even though their lives are complicated, they are sure that they will triumph.	Hip-hop	The lyric is very complex since they talk about their life story while they claim to be included in society.
El callejero. Street boy.	The singer is a boy who lives on the streets. He says he feels discriminated against by society because he lives on the streets and his dress style. In the song, he challenges society by explaining that his life is not easy. He does not have parents, so he grew up on the streets. He admits that he has carried out actions that are not honest to get money because he needed it. "I know that my hands are not clean," he says. He repeats twice that he is religious, so he trusts God and is grateful to him. Growing up on the streets and becoming his neighbourhood leader is a triumph for him. He says that he will get ahead because he has new goals now.	Hip-hop	The song starts with a dedication to all the children and youths who live on the streets.
Un amor de verdad. A real love	It is a romantic song. The singer dedicates this song to his ex-girlfriend, who abandoned him. He says their love was a street love, but even though they do not have a home, together will improve their lives. He expresses that together they would have had their own family.	Hip-hop	
Perdoname madrecita. Sorry mommy.	The boy sings to his mother. In the song, he apologizes for his wrong behaviour that causes suffering to his mother. He talks about the intrafamilial violence they experienced. He says that in the past, he wanted to kill his father because he constantly hit his mother. Finally, the boy left his home. He also mentions that he was in jail. He thanks his mother to be always standing by him.	Hip-hop	
La envidia te matará. Envy will kill you.	The lyric does not make sense. It is difficult to understand. The singer repeats the phrase, "The envy will kill you" many times.	Hip-hop	
Mi bebé. My baby.	The singers are two young mothers who live on the streets. Both say that they miss their children that are not with them anymore. One of them admits that her addiction does not allow her to go ahead. The other says that she is sure that she will recover and will be better.	Hip-hop	
El día que te conocí. The day I met you.	It is a romantic song. The song describes the singers' concept of love.	Hip-hop	

Tú eres para mí. You are for me.	The song describes an unconditional romantic love.		
De la calle verdadera. From the real street.	The singer is a street boy. Because of the content of the lyrics, he seems to be proud of living on the streets. He says that he lives there because their parents did not love him. Living on the streets makes him stronger, so he is the owner of the streets now. He states he is a delinquent, a member of a gang, and a drug addict. Besides, he says that he sleeps behind a bridge, and all his friends he has there have guns and knives. In the song, some places frequented by the street children in Cochabamba are described. Besides, the singer describes how they experience police repression.	Hip-hop	America Street, La Coronilla, and La Cancha are mention in the song.
Mi amiga. My girl friend.	It is a romantic song.	Hip-hop	
Siempre en mi corazón. Always in my heart.	In this song, the singer expresses gratitude to his mother. He says he loves her because she and his father always stand by him.	Hip-hop	
Te odio. I hate you	Because of an affair, the singer tells he hates his ex-girlfriend. He protests against the girl all the song. Textually he says, "I hate you because you left me. I hate you with all my soul".	Hip-hop	
Mi realidad. My reality	The singer narrates that he has belonged to the streets since he was a little boy. He stole money because he needed it, and in this way, he won the respect of the other children who live on the streets. He sings about the time he went to jail, and after that, he started composing music.	Hip-hop	
Un amor a primera vista. love at first sight	The singer expresses his feelings to the girl who is in love.	Hip-hop	
Hijos de Bolivia. Children of Bolivia.	The song is dedicated to Bolivia and talks about the pride of being Bolivian. There is a part in Quechua in the song.	Hip-hop	
Historia sin fin. Endless story	The singers are children who live on America street in Cochabamba. They dedicate this song to their friends. The lyric is sad because they talk about their daily life, problems, and addictions.	Hip-hop	

Appendix 9. Table of analysis of lyrics, second case study, Kaypi Rap cultural collective

Second Case Study Songs (By Kaypi Rap and recorded by other artists at Kaypi Rap Studio Home)						
Artist	Year	Song title	Language	Main topic	Link	# of plays in youtube
Deysi Arias	2014	Musuj Kawsay	Quechua	This song is part of the CD titled “Lucha Contra la Violencia a la Mujer” (Fighting the violence against women). The material is product of the hip-hop workshop carried out at Gastón Vilar Caso B School. The song was recorded by Kaypi Rap Home Studios. The workshop was developed by Sudakas Klan supported by Ayuda Obrera Suiza and PADEM.	https://www.youtube.com/watch?v=Z4LheB3zDeY	606
KAYPI RAP El Garrocha, EL Bocha, El Gambito Kbron y El Betoxico Lirico	2016	La Juntucha del Rap	Spanish - Quechua	The song talks about the indigenous vindication, preserving the indigenous culture, being proud of the indigenous identity, and describing some quechua traditions. The song has parts in quechua because it promotes the preservation of this indigenous language.	https://www.youtube.com/watch?v=dQTV71-Ww68	101.373
Kaypi Rap	2016	Fair but evil. Justo pero malvado	Spanish	The singer dedicates this song to people who need a change to improve their lives. He says that it is time to be free, forget the faults, stop feeling guilty, and start again. It seems that he talks from his personal experience.	https://www.youtube.com/watch?v=lZFFB5J3tU8	1.619
ElputoJhonka n&GambitoKbron&ElAcebey	2012	Nobody answers me. Nadie me responde	Spanish	It is a song against the social injustice, the racism and discrimination.	https://soundcloud.com/kaypirap/kaypi-rap-nadie-me-responde	300
Gus		Todo pasa	Spanish	This song talks about how people judge others based on their appearance. It is a critique about the social problems in Bolivia. The song also describes relevant problems related to social insecurity.	https://soundcloud.com/gambitorecords/gus-todo-esto-pasa-mp3	--
Kaypi Rap	2018	I want solutions. Quiero soluciones	Spanish	The song talks about people have to carry out actions if they want to generate a change. Humanity is sick because people do not see the light. The artist claims freedom and critics the wars.	https://www.youtube.com/watch?v=dQoV5l14gew	120

Kaypi Rap	2018	Look up. Alza la mirada	Spanish	It is a romantic song. The boy tells the girl that he will be always with her. The boy express that he supports her.	https://www.youtube.com/watch?v=0VapkCUNgbw	130
Kaypi Rap	2018	I do not want to see. No quiero ver	Spanish	It is a reflexive song about bad decisions the boy made during his life. He expresses that he is tormented and sorry. He needs to change his life. The song gives an advice about being careful when someone has to make decisions, and thinking before acting. He emphasizes that there is only one life, so now he is aware of his mistakes, he wants to recuperate his life and start again.	https://www.youtube.com/watch?v=yiz2BZf5Alg	193
Rachel La Dama	2019	Ajayu (aymara term to say soul)		The song talks about Bolivian culture and traditional dances. It emphasizes the relevance of keeping alive the local culture. The singer talks about the Pachamama and why it is important to take care of her and protect her.	https://www.youtube.com/watch?v=QMiolAVkR1U	369
Kaypi Rap	2018	Living. Vivir	Spanish, Quechua	It is a very positive song. It talks about being happy, solving the problems, resisting, enjoy life.	https://www.youtube.com/watch?v=KFS8Vj2-hMs	767
Kaypi Rap	2019	Go away the first time. Vete a la primera	Spanish	This song won an award because of its content. It is the soundtrack of a miniserie to raise awareness about the violence against women. The song talks about toxic relationships and the red flags that someone has to detect to walk away from a harmful boyfriend. The song is related to the women empowerment.	https://www.youtube.com/watch?v=bqgllsq3FMM	1.080

Appendix 10. Sample of lyrics

SONG TITLE: VETE A LA PRIMERA (1st case study)

Por eso y muchas cosas más, vete a la primera
Si te dice que nunca podrás, vete a la primera
Si notas que por tu encima alguien quiere estar, vete a la primera
Por eso y muchas cosas más, vete a la primera
Si te dice que nunca podrás, vete a la primera
Si notas que por tu encima alguien quiere estar, vete a la primera
En primer lugar, lo que menos quiero es al lobo despertar
Mejor involucrar es lo que pasa ahí afuera y dentro de casa
Las palabras convertidas amenazas
No busques cariño donde hay discusión
Cuida de ti mismo que a veces solo es mejor que mal acompañado
No hay razones ni motivos para vivir más
Engañados esas cositas se las devuelve el pasado
Tan confundidos estamos los dos y
Hemos perdido los sentidos oscuros
He reducido el trasero resumido en un producto
Si la belleza en el amor me pica las cadenas
Libre fuera de condenas
Por eso y muchas cosas más, vete a la primera
Si te dice que nunca podrás, vete a la primera
Si notas que por tu encima alguien quiere estar, vete a la primera
Por eso y muchas cosas más, vete a la primera
Si te dice que nunca podrás, vete a la primera
Si notas que por tu encima alguien quiere estar, vete a la primera
Nos hicieron creer en mentiras
Que tendría una media naranja
Que me quería, qué torpe no?
Cuando me quiero me amo no necesito de nadie
Su veneno tóxico lleno de celo que me atrasa y te daña
Una excusa más para pensarme que es un mito
Más donde quieres enredarme no callaré
Yo seguiré para adelante donde pueda, donde pueda
Creo que hay engaños en toda relación
Esa no es excusa para bajar el ánimo
Quisiese ser lo que tú llegaste a amarte y él llegó a fallar pues vete a la primera
Porque si vuelve a pedirte otra chance te aseguro que lo hará
Una y otra vez no esperes dos, no esperes tres actúa de una vez
No dejes que te domine vamos levanta la mirada
Seca esas lágrimas que tú derramas por ese

Appendix 11. Sample of interview transcripts

I = Interviewee R = Local researcher

AUDIO RECORDING 11:

I: Te doy permiso para grabar la entrevista para que me pueda salir el consentimiento por cierto te doy permiso para grabar esta entrevista

R: Listo. Muchas gracias, entonces comenzaremos. Quiero que me digas tu nombre completo, tu edad y de dónde eres

I: Yo soy XX tengo 29 años y vivo en Bogotá, soy de aquí de Bogotá Colombia

R: A qué te dedicas

I: En este momento estoy trabajando para una actividad estatal de aquí del distrito de Bogotá como artista formador que es mi cargo, es decir profesor de música

R: ¿Eres músico?

I: Si yo soy músico de profesión estoy trabajando con ese tema de docencia y también de manera alterna tengo un par de proyectos artísticos en este momento de manera principal con dos proyectos de teatro. Entonces estoy haciendo el proceso musical para estas compañías de teatro

R: Perfecto, cómo es que desde Colombia llegas a conectarte con los talleres de música de la fundación EnseñARTE si me puedes contar por favor

I: Yo dentro de mis búsquedas personales principalmente también pues profesionales he buscado mucho el tema de viajar en ese sentido durante mi periodo de universidad yo yo hice investigaciones de donde como viajar a qué destinos de qué manera también

teniendo en cuenta mi situación económica y demás. En este sentido pude participar en dos festivales de música en el extranjero hice un semestre de intercambio bueno Y entonces en esas búsquedas di con una organización que es AIESEC que se encarga principalmente de hacer este tema de los voluntariados. AIESEC cuando yo la escuché la primera vez yo estaba aún en la universidad Entonces el tiempo no me daba en tanto a que el periodo mínimo para hacer los voluntariados que ellos ofrecen Son seis semanas y pues ahí como está de un año o año y medio o algo así y pues yo estaba pues como en todo el tema de la universidad y demás en mis vacaciones pues trabajaba entonces como que no me alcanzaba el tiempo pero el contacto sí me quedo si se me quedó ahí como la el tema del contacto ya luego yo egresé de mi universidad y dio la casualidad que donde estaba trabajando por esa zona había a una oficina de AIESEC de manera que como la relación de que es el lugar yo lo había escuchado fui pregunté cómo lugares destinos y demás y ahí como que me empezaron como a recomendar que se pudiera hacer.

AUDIO RECORDING 5:

(...)

R: Entonces tu has aprendido a hacer música oficialmente desde que has entrado al colectivo

I: Sí. Exacto desde que he entrado al colectivo ya me he encaminado más en hacer música

R: Y quién te ha enseñado o han aprendido en grupo, debe haber algunas normas para poder hacer ese tipo de música

I: Bueno yo sinceramente mi primer tema que lo lancé solamente lo escribí y traté de acomodarlo a la bit y o sea más que todo hacerlo de corazón porque eso te nace no solamente lo puedes hacer lo tienes que conectar y hacer música es para aquellos que lo sienten y si lo sientes pues hazlo

R: Y tú crees que de alguna manera ha ayudado a que mejores tu técnica sobre cómo hacer música El formar parte de un colectivo

I: En parte sí porque también cuando entré al colectivo ya Gambito tenía bastantes años 10 años de trayectoria en con Kaipi rap y él siempre ha estado en ahí induciéndonos como debemos hacerlo cómo tienen que ser las cosas cómo tenemos que analizarlo y cómo debemos responder ante una situación

R: Y cuando dices cómo debemos analizarlo. A qué te refieres

I: Analizar el tema analizar tu canción y también razonarlo tú mismo porque hoy en día la mayoría de los que saca música hablan de sexo drogas y demás cosas es algo común y nosotros o bueno yo me trato de envasar a dejar un mensaje que no es bueno vivir en ese mundo en ese ambiente de vicios y demás cosas

R: Y por qué tu prefieres ir por ese lado y no por lo que es más común y comercial

I: Porque no quisiera ser uno más del montón y prefiero seguir mi camino y ser yo mismo

R: ¿Sientes que das un mensaje con tus canciones?

I: Sí, hay temas que sí tienen un mensaje de por medio por ejemplo como te digo el Quítate la careta va más en base a los engaños y a los mitos del amor