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Mariona Ferrer-Fons (UPF)

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Executive Summary

In this report we will be focusing on two experiences in non-formal education settings that will allow us to explore how practices aimed at being active and interested in cultural activities and cultural literacy are carried out. The report analyses the findings of the qualitative fieldwork carried out in two non-formal education/cultural organisations in two different districts of the city of Barcelona during April-October 2019.

By interviewing young people and practitioners, our goal is to understand how cultural literacy is acquired within non-formal education settings through cultural practices, pedagogical tools, and learning experiences. The data collected comprises 19 interviews with young people aged 16-25 years old and 6 interviews with practitioners. These interviews were conducted following a semi-structured discussion guide with common questions for all countries participating in the CHIEF project.

The main empirical findings from the analysis of the data are the following:

- Culture literacy can be generated through non-formal educational action.

- The concept of culture as a right, as justice, is something that is shared by the two non-formal organisations. Culture, and access to culture, are seen as a relevant element in the society that we live in.

- Artistic learning through different practices is not an end in itself, but rather a mechanism for learning about other values and skills (e.g., becoming aware of the context he or she inhabits; acquiring critical thinking and social awareness; learning to develop empathy towards others; and learning to work together).

- In all the projects analysed, it is considered that non-formal education practices are beyond what formal education has to offer.

- The methodologies used by both non-formal organisations to involve young people in their educational processes are to highlight the importance of creating climates, looking into the pedagogy of the conditions, and the process of empowerment.

- All the young people and practitioners we interviewed have an open and positive outlook towards cultural diversity, which in many cases has to do with their experience within the non-formal context.

- The cultural practices of these young people are also very diverse, as well as very active. Some of them share a critical view of the Internet and social media and they rather prefer face-to-face interaction.

1. Introduction

In this report we will be focusing on two experiences in non-formal education settings in order to explore how cultural activities and practices of young people and practitioners are relevant with regards to cultural litereacy. The two case studies are set in different districts in the city of Barcelona (Spain). Non-formal education settings can be places where young people acquire resources and develop their cultural and artistic skills and interests. The goals of the report are as follows:

- To explain and analyse the philosophy, activities and educational objectives of the non-formal education spaces analysed.
- To describe the educational methodologies used, especially in contrast with formal education, and analyse the cultural and personal learning that takes place between young people and the educators themselves.
- To describe the profiles of young people, their cultural concerns, their vision of Europe and European identity, and their motivations to participate in these cultural non-formal education spaces.
- To understand which notions of culture and cultural education are predominant among the people interviewed.
- To discuss the similarities and differences between the two non-formal educational practices.

In this sense, the main research questions are the following:

- How do they work, and what values do non-formal education spaces convey to engage diverse young people in their activities?
- How is the cultural learning that is transmitted in these spaces of non-formal education different as opposed to formal education and other spaces such as the family?

- How do these processes of learning affect the concepts of cultural diversity or cultural interest of the young people involved?
- What pedagogical methods and educational practices seem to be most useful for involving young people?
- What do young people in these spaces understand about Europe and European identity?

2. Methods

2.1. Selection of non-formal education settings

We selected two non-formal education settings.[1] A Center for Music and Performing Arts (CMPA) and an Alternative Cultural Center (ACC). For selecting these two spaces we followed a set of criteria: 1) the organisations are located in different neighbourhoods of the city of Barcelona and are well rooted in their areas; 2) the organisations work with young people through several relevant educational projects; 3) the two spaces are recognised good practices in terms of promoting culture aimed at breaking the traditional barriers to accessing culture (such as money, information, cultural capital and high level of education, to mention some), and 4) the two centers work with a diversity of young people.

We also expected a certain degree of variation between the two educational projects, as they could employ different operating synergies and involve diverse young people. In this sense, CMPA is a more structured space, with a project of education for life through artistic learning (playing an instrument, or engaging in chorus, theatre or dance activities, mainly). The children, young people and adult population – the latter to a lesser extent – who attend this entity, do so, in general, in a continuous way over time, and not spontaneously. It is a long educational process, where many children and young people remain in the same settling for years, often from childhood until the last stage of adolescence. Many young people start the activities on the initiative of their parents, teachers or educators from other local youth support spaces. Some of them started there as children so they may stay for 5-8 years in the center.

ACC, on the other hand, is an umbrella co-working space for the promotion of cultural activities through bottom-up and non-institutionalised initiatives. It leads the production of cultural processes through various projects that are carried out within it: some are temporary, others are more stable, responding to the more flexible dynamics

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[1] The names of the non-formal settings are anonymised following the project's criteria.

of youth involvement. In any case, we selected several practices that affect young people from different perspectives and experiences. In all instances, the decision to go there and get involved came from the young people themselves. We were interested in the fact that the space (as explained in more detail in section 4) was an old factory space covered all over with street art. It has an important visual impact when you go there.

2.2. Data collection

In the case of CMPA, we arranged for an interview with its coordinator in order to discuss the project and give a more concrete idea of our educational project with young people and children. Once the interest in CHIEF was confirmed, we negotiated a visit to the entity on a certain day to learn about the schedules of activities. Based on this, we decided to carry out a non-participant observation of the different activities (more information in Section 4).

In the case of ACC, an interview was conducted with the cultural centre's coordinator in order to learn about their residential activities and educational projects involving young people. Once we selected the projects or experiences (explained more in depth in Section 4) we talked with some of the practitioners and went to see their activities.

The fieldwork began in April 2019 and finished in October 2019. The first three months were devoted to attending different activities by the organisations and grasping the underlying dynamics, an early stage in the process of selecting potential candidates (both educators and young people) for the interviews. We collected around 20 diaries from the observations done by five members of the CHIEF (UPF) team. The interviews took place between June and October 2019.

In order to select the young people to be interviewed, we followed different strategies based on each non-formal education setting. For CMPA, we followed two steps. First, we selected potential candidates after an observation of the artistic educational activities. Then, we asked one of the educators for advice on the family background of our candidates (social class, life history, time involved in the project, current personal situation), as we wanted to have different profiles. Finally, we also discussed with her the final selection of the young people.

In the case of ACC, for 2 of the 4 projects we went directly to the educators and ask advice for selections young participants, taking into account differences in gender, origin, and social background. For the other 2 projects we met with young people

during the activities (a street art seminar and the preparation of an exhibition), and afterwards we asked them if they agreed to be interviewed so they could explain their experience during those cultural/artistic activities. As to the practitioners, we selected different profiles according to their experience and availability. All practitioners had a good knowledge of the organisations.

Five members of the CHIEF team carried out the interviews, although it was a single member who did half of them. We kept all the original research questions included in the schedules proposed by the WP coordinators, but we added some local questions, in particular, about the network of organisations and the neighbourhood groups for the non-formal setting part. We did not have questions that the respondents refused to answer. Having said that questions with more abstract content, generally speaking, were more difficult to answer for the young people.

We conducted 25 interviews, and the data derived from them form the basis of our present analysis. We carried out 19 interviews with young people and 6 with practitioners. The observation notes were used for the understanding of the dynamics of both organisations but they were not analysed in depth with Nvivo. All interviews were transcribed and anonymised. Moreover, we also prepared field diaries and collected visual material (brochures, pictures and videos) taken during the observation of many activities. The duration of the interviews was longer on average in CMPA (young people: 53 min., educators: 64 min.) than in ACC (young people: 42 min., educators: 43 min.). The total recorded time of conversations was 1,227 minutes.

Table 1 shows a basic overview of the interviewees' demographic profile. In general, more women than men were interviewed (although in the case of the educators the proportion was the other way round). The age of the practitioners is between 39 and 60 years, while the young people are aged between 16 and 25. The young people in CMPA are younger than those in ACC Five interviewees were born in a foreign country, although there are three other interviewees whose mother/father/or both were not born in Spain. Interviews were carried out in Catalan or Spanish, depending on what the respondents preferred. Specifically, all but one of the interviews with practitioners were done in Catalan, whereas, in the case of the young people, 8 interviews were in Catalan and 11 were in Spanish. More information on the profiles of the interviewees is shown in the appendix.

Table 1. Profile of the interviewees

		Gender		Country of birth		Interview language		Age
		Male	Female	Spain	Other countries	Catalan	Spanish	Mean and Min.-Max. ages
CMPA	Young people	4	6	8	2	4	6	18.4 [16,21]
	Practitioners	1	2	2	1	2	1	52.6 [43,60]
ACC	Young people	3	6	7	2	4	5	20.5 [18,25]
	Practitioners	3	0	3	0	3	0	43.6 [39,50]
Total		11	14	20	5	13	12	-

2.3. Data analysis

For the analysis of the transcribed interviews we used the NVivo 12 software. One person took charge of coding the entire project after having discussed with the other members of the team an initial proposal for the coding. Initially, the coding of the transcripts was based on the thematic topics of the interviews but new topics that emerged during the interviews were included as new thematic topics. Since the nodes in the educators' and the young people's interviews showed marked differences, the two groups of interviews were coded separately. This decision was taken in order to reduce the complexitiy of the coding as we had so different codifications betwenn one profile and another.

On the first level, the purpose of coding the answers and comments of the interviewees was to make it easier to understand their meaning. The original first-level nodes were very scattered but also very illustrative, and they allowed for a very quick overview of the results. Once the coding was completed, some re-structuring and re-coding of the data was in place.

Our analytical analysis was conducted by resorting to a combination of diverse literature: non-formal education literature published in Spain (Trilla 1992; Herrera Menchén 2006), and literature on social resilience and pedagogy of the oppressed (for example, Freire 1970), and on cultural identities of the youth (e.g., Feixa and Nilan, 2006). Two main variables were considered for the analysis: the type of the organisation being analysed, and being a participant or practitioner in the projects. In some cases, we also considered the gender or the country of birth of our interviewees.

2.4. Ethical issues

In terms of access to the two non-formal education settings, a prior interview was conducted in order to explain the CHIEF project to the coordinators of each case of study. In both cases, the referring persons accepted the involvement of CHIEF's research and confirmed access to their activities.

We had no problems while observing the activities or conducting the interviews. For the interviews, we selected 3 educators in each setting who had a good knowledge of their educational and cultural projects. We did not encounter any refusal to arrange an interview. Our only difficulty was the limited availability of time of many young people and educators, and the fact that the fieldwork was interrupted by summer vacations.

Neither educators nor young people expressed any inconvenience about the interviews being recorded. When conducting the interviews, consent was always requested. There was a case in which the interview was especially delicate. It involved a young man not born in Spain who is in a situation of extreme vulnerability because he does not have a residence, study or work permit and no family references in Spain. No interviewee was under 15 years of age; in such cases, according to the Spanish legislation, parental authorisation for any research activity is mandatory. At the beginning of each interview, the CHIEF project was always explained, an information sheet was given out, and the consent signature was requested before proceeding to interview and record. The audios of the interviews were always anonymised by a researcher of the CHIEF team. When we sent the audios to transcribe the name of the file was already anonymised. Afterwards, we checked for names that could identify anybody (or other sensitive information) in the transcripts done and we consequently deleted or anonymised them.

3. Findings

The term non-formal education is very popular in Spain. The area that propelled it in its beginnings was environmental education (Herrera Menchén, 2006). We understand by non-formal education "the voluntary, but intentional, planned, and permanently flexible educational process, which is characterised by the diversity of methods, areas and contents in which it is applied" (Herrera Menchén, 2006: 13). As in other contexts, the terms formal education, non-formal education and informal education

have been extensively discussed in the last 20 years in Spain and are no longer considered mutually exclusive terms (Trilla, 1992; Herrera Menchén, 2006). In many cases these educational models can be interrelated, and non-formal education is something in between. In this sense, non-formal training includes a deliberate, voluntary decision to participate in certain educational processes, organised outside the educational system.

In Spain there is an important tradition of imparting non-formal education in very diverse fields: environmental topics, social education, socio-cultural animation, education for leisure time, education for peace or equality, education in democratic values, etc. (Herrera Menchén, 2006). It should be noted that there is very little literature concerned with non-formal artistic or cultural education, which is one of the areas that we will analyse here. Nevertheless, it is true that cultural education overlaps with other areas, such as education in values, free time, and socio-cultural animation. Another concept that has been related to non-formal education is lifelong learning. In CHIEF we focus on the youth, but non-formal education is clearly not limited to a specific age group.

Thus, many experiences of non-formal youth education have not been regulated in recent years, and there has been a growing mobilisation for their recognition in Spain.[2] At present there is already a work proposal, and approval is expected in the near future.

In all the projects analysed, it is considered that non-formal education practices are beyond what formal education has to offer. However, it must be said that many of the practitioners have a background of previous professional experiences in formal education. In fact, on several occasions, the experience of working with children and young people in non-formal contexts is provided later on in formal education centres. For example, in many schools in Barcelona, several of the projects to introduce music, performing arts, street art and so forth are organised by non-formal organisations. This often happens within the framework of public funding projects that seek to promote the art dimension among young people in schools. There is the recognition that formal education, especially compulsory education, is a place where almost all young people are to be found. In any case, all practitioners recognise that non-formal education contexts offer a great opportunity for young people to learn differently. In fact, several practioners mentioned that they decided to leave their jobs in formal education spaces to get involved in non-formal educational practices consciously.

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[2] For more information see the INJUVE website (Spanish National Youth Institute): http://www.injuve.es/empleo/noticia/luz-verde-al-reconocimiento-del-aprendizaje-no-formal

A description of two sites and the main findings of the analysis are presented in the following pages.

3.1. Case 1

Centre for Music and the Performing Arts (CMPA) in Barcelona city

3.1.1. Site description

This venue is located in one of the neighbourhoods with the greatest cultural and ethnic diversity in the city. The project started in 2005 on the initiative of a music foundation to fight against social exclusion through the arts. It is defined as a socio-educational entity that works to promote a status of citizens for all people, fostering a culture of peace, respect for diversity, and social justice. They use the arts (basically music, theatre, dance) as a means to achieve educational experiences.

Its educational goals have a cultural focus, centring on co-operation and learning of values. The four pillars of their work are generosity, commitment, permeability, and trust. They conceive of culture as a right for all to attain. It is financed with public and private funds.

The main activities of the centre are addressed to children and young people (mainly from 5 to 20 years old), although less often they also work with parents or other older people. They organise learning activities like percussion, theatre, choral singing, as well as combo and orchestra workshops. At the end of the year there is a great show in which young people and children who belong to the entity, along with many other social and cultural organisations of the neighbourhood, take part.

Families pay a fee,[3] but in the event that they cannot afford it, their children can still take part in the activities. The participants are not only from the neighbourhood, but also from other parts of the city. The activities bring together a very diverse typology of families. There are about 350 participants. Most people come by word of mouth, but there are also families or young people who share partly in the project on the recommendation of several entities and other educational spaces of the district.

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[3] The fee is very economical and means that the child or young person will be able to attend all the activities they want during the week

We observed that it is a flexible and horizontal organisation in the everyday way of working. Hired workers have good working conditions (stable employment contracts, and fair salaries) and they are very involved. There is some difficulty making the project self-sufficient, and it depends on public and private grants and donations. It has won several awards for its educational role through the arts, culture of peace and respect for diversity.

The organisation plays an important role in the district's community network, through which many social relations between associations and social organisations of the district are articulated. They also participate in educational activities outside their premises, linked to local intervention plans or the city's educational actions.

3.1.2. Emerging themes/Results of analysis

Philosophy, educational goals and cultural education

In the CMPA, artistic learning through different practices (playing an instrument, theatre, singing and dancing) is not an end in itself, but rather a mechanism for learning about other values and competencies. Regarding the educational goals that are clear in the project are: to work for the common good and social cohesion; to learn to develop empathy towards others and have self-esteem; to learn to work together and to become aware of the context he or she inhabits. Some values are expressed by one of the practitioners interviewed:

"INT: Could you explain to me what values you want to convey to the children and young people from your project?
RES: Trust. Self esteem. Self-image. Humanism. Positive values. Respect. Freedom. To feel comfortable. Being comfortable, without being forced..."
(Hector, male, practitioner, CMPA)

Moreover, a common conception among the three practitioners of the CMPA is that culture is closely linked to the world around us. Culture, and access to culture, are seen as a relevant element in the society that we live in and they want to transmit it to the young people involved.

"Therefore, culture is all those intrinsically human elements that make us position ourselves and relate to the world around us in a certain way. I am sure –although, of

course, I cannot put my hand in the fire-- that the passage through CMPA affects them. It affects how they are sensitive to the world around them".

<div align="right">*(Sílvia, female, practitioner, CMPA)*</div>

"And I think that culture, in general, appeals to all that intangible capital of what makes us feel, of how we relate to the environment from a more creative standpoint".

<div align="right">*(Marta, female, practitioner, CMPA)*</div>

Concerning the concept of cultural education, they follow the intercultural and critical pedagogy of Freire (1970), in which through educational practices, individuals and society can be transformed.

"INT: What do you understand by cultural education?
RES: What Freire says: that the Academy is too important not to leave it in the hands of the people, and so for culture it is the same. Culture is the heritage of humanity, and generating it is the heritage of the community. Therefore, with educational action you generate culture".

<div align="right">*(Sílvia, female, practitioner, CMPA)*</div>

The concept of heritage and cultural heritage is related to –in the words of one of the practitioners– the endo-culturisation of our surrounding environment and it might have two interpretations. One, clearly positive and the one that it is transmitted in the CMPA, that allows you to find the common points of so many cultures; and another one, more closed that is the vindication of a certain cultural heritage, sometimes considered superior to other cultures.

Non-formal education practices and methodologies for social transformation

Several practitioners recognise that music and the arts are not taught well enough in formal education, given that these are disciplines that can be very powerful, from an educational perspectives. The fact that music and performing arts can have an emotional impact on young people is highlight by the educators and guides the learning process of the CMPA.

"Music and the arts, in general, are extraordinary tools from an educational point of view, because they have emotional impact, and the arts over time are so ephemeral, so we have to do it here and now, because of the nature of this language that allows

you to mix the diverse at the same time, and the result is beautiful. And when you
realise all this you think: What are we doing that we don't use this anymore?"

(Sílvia, female, practitioner, CMPA)

However, the process of learning through artistic activities is an excuse for generating the climate and conditions for young people to learn to have more empathic and assertive relationships. The host climate is highlighted in the CMPA. For that, the young person is treated in a relationship of equals, non-hierarchical relationships are established between the young persons and the practitioners.

"There is also a lot of confidence with the teachers, since apart from doing music or guitar lessons, there is another bond, and the confidence that you feel. If something has happened to you, the atmosphere is good, and more so at this age when young people need spaces for speaking and listening. I think it's super important".

(Veronica, female, young person, CMPA)

Other pedagogical methods are used that focus on working cooperatively and together, as a group, in a "choral way" as it is said. The use of artistic language in a choral way means that individuals need to get actively involved and make individual contributions within the framework of a collective, cooperative process. An example from a theatre participant:

"I learned to work more as a team, to coordinate more with my stage partners. And if at one point I have a problem, something bothers me and I am not happy with something, I have to express myself and say it, which is something they let me do here and not in my house".

(Madelyn, female, young person, CMPA)

Motivations and personal learnings

Meeting new friends is an important one; learning about music and the performing arts, as well as the support you receive from the practitioners, are the aspects that are more often mentioned in the CMPA for being involved there. One of the practitioners highlighted, among the motivations for young people to follow their project, that they feel loved and accepted in a relaxed atmosphere. Young people interviewed also mentioned the particular relationships with the practitioners.

"INT: If you had to encourage someone to go to the CMPA, what would you tell them about it?

RES: You will find a space where you will be heard and understood, and not judged, no matter where you come from, about money, how you dress, or your sexual orientation - no judgment. There are colleagues who will welcome you, you will have friends and you will also learn music. The relationship with the practitioners will be very different from other referents".

(Veronica, female, young person, CMPA)

Among the lessons learned by most young people who participated in the CMPA, the following are worth highlighting: the experience of a community and a family feeling; learning to interact with diverse people and accepting cultural diversity; learning to work in groups and collectively; learning to listen and share; and the friendships that they make. In addition, young people highlighted that they learned music, theatre or dance from a perspective broader than the traditional one.

"INT: And what have you learned so far?

RES: Well, I've learned to listen. So I have learned... Just as you learn to open your mind, you learn to open your ears and eyes. And it's very nice because here I have changed the way I communicate..."

(Xavi, male, young person, CMPA)"

"INT: When you said that the CMPA is not just about teaching you how to sing, read a score or play an instrument, what did you mean?

RES: So, for example, the chorus: everyone can come. That is to say, there is no 'you're not coming because you sing badly'. We always try it, to pinch, to help others, to be cooperative, to be... how do you say that? Thinking about the other?

INT: Empathy, maybe?

RES: Empathy, yes! Be empathetic with people, always help everyone. Go all together, right?"

(Cristina, female, young person, CMPA)

Cultural identities and practices of young people

If one word has been prevalent in the interviews we did to the young people of the CMPA when they were asked them to define their friends, that word is diversity. Their understanding of diversity is that each individual is unique, and recognizing his/her individual differences. The dimensions that they mentioned more are ethnicity,

gender, sexual orientation, socio-economic status, religious or political beliefs. Moreover, several young people we interviewed expressed an open and positive outlook towards cultural diversity, which in many cases has to do with their experience within the non-formal context.

"What I like most is social inclusion. It's the fact that no matter where you come from, how much money you have, what talents you have, your capabilities... it's a place where we all have to accept each other, we have to help each other, and we have to learn. It is total diversity. Honestly, I really like this idea".

(Lila, female, young person, CMPA)

It should be noted that the CMPA worked for a whole year on a transversal project dealing with co-education and the gender perspective, and another year on a project about cultural diversity and diverse backgrounds. Among the topics they said they talked about among friends there is a lot of diversity too, although topics like the future, relationships, neighbourhood, or politics predominate.

The cultural practices of these young people are also very diverse, as well as very active - both on frequency of consumption but also being active themselves. Music is something that everybody is really interested in, and in many cases it involves listening to or playing an instrument, being in a band, or singing. Theatre is clearly of particular interest to those young people who do theatre.The opportunity of going to parties and concerts take up the leisure time of many of these young people. Going to the cinema is mentioned as a typical activity by many of them.

Interestingly, many young people follow things on the Internet; some use social media on a regular basis, others follow YouTubers specialising in cinema, art, etc. However, , there is almost no mention of playing videogames. Also, some young people expressed a critical opinion against social media, because these take away your time and offer very little interesting content if you are not selective. They do not watch TV, in general, but watch series or movies through online platforms. Nevertheless, many young people said that they do not have much time to watch series, due to their social and cultural involvement. As to the language, an important group of young people said that they watch movies or series in English and not dubbed.

European identity, culture and visions of Europe

To begin with, among the young people interviewed, two types of feelings towards Europe and European identity prevail. A first group feels European. Some of these

state it in an explicit and positive manner; others affirm it without too much conviction: they are European because Spain or Catalonia is part of Europe.

"INT: Do you feel European?
RES: This is where I live, I was born in England, I lived in Germany, and in Barcelona… so yes, I am European, and yes, it says so in my passport. (…) But I feel super European. I have many friends from different parts of Europe. Yes, I am".
<div align="right">*(Lila, female, young person, CMPA)*</div>

On the other hand, there are several young people, who say that they do not share in the European identity, especially because they relate it to certain policies or borders. Among these are many young people who have a very critical view about Europe and certain socio-economic or migration policies. Others, instead, do not feel European because they feel citizens of the world, a more global conception.

As for the meaning of being European today, there are also young people, more women than men, who express a critical perspective at the concept of being European, due to an imaginary which, in some cases, has been constructed as "moral superiority" and Eurocentrism.

"INT: What do you think it means to be European?
RES: I may be overjudging here, but I think being European is like an image of superiority, not wanting to accept other cultures other than the European, you know?"
<div align="right">*(Veronica, female, young person, CMPA)*</div>

Concerning the question of what European culture means, there is diversity of opinion among the young people. First, about one third of the young people we interviewed relate European culture to an ethnocentric, white, imperialist cultural conception:

"RES: I am quite critical... I'm a little tired of the European culture. I am westernised, I see homogeneity, the same all the time, everything the same and very white. I need more than that, what's wrong? At the university there is universal literature, but we only talk about Western writers, because we are doing Europe and USA. There is no universal".
<div align="right">*(Pau, male, young person, CMPA)*</div>

Other young people understand European culture from a less critical conception. Among other things, they appreciate it as an artistic creation space, as well as for its

gastronomy, classical music, modernity or its richness of cultural diversity.

To conclude, the most cited sources for knowledge about Europe are, in the first place, through formal education and the subjects of Geography and History. But there were also several young interviewees who attributed it to personal experiences: travelling across the continent, family members who live across Europe, the diversity of the neighbourhood they live in, or the CMPA.

3.2. Case 2

An Alternative Cultural Centre (ACC) in Barcelona city

3.2.1. Site description

The second case study is a cultural venue in another district of the city of Barcelona. It was created in 2015 and is located in an abandoned factory that was refurbished for collective use and new uses, through an agreement with the property owners. It consists of a set of buildings and a three-story building that make up the last old factory remaining in the district, measuring almost 6.000 m2. The space was restored by volunteers from the neighbourhood.

The project has two main objectives. First, to preserve the heritage of the industrial spaces that remain in the city. Second, it wants to be a space where the conception of culture is promoted as a right and as a tool for social transformation. Culture, community and social transformation are the three main values linked with the project. It is a "work in progress" and a flexible space, and in constant dialogue with the social movements and local social/political organisations. Its financial resources are mostly its own (90% of the annual budget), collected through the organisation of festivals and concerts, and the rental of spaces for filming or other activities. The main cultural interventions are related to visual and art events, photography, and street art.

There are several cultural residency projects in the factory, as it works as a co-working space. All projects share some common values and political goals. The two more prominent goals are the notion of culture as a tool for social transformation and as a right; and a critical view they share a critical view of capitalist society and the need to build more egalitarian societies. We selected 4 experiences or projects for working with young people:

1) A non-profit organisation that organises seminars and workshops dealing with street art for young people and children. They work mainly with people 10 to 20 years old. They organise activities at the centre, or in schools and youth centres. They consider street art as a tool for social transformation and reclaiming the public space.

2) A group of young artists (18-19 years old) who get involved in the production and hang their first photo exhibition on the walls of the cultural centre. This experience is headed by a photography working group that is resident at the cultural centre. The young artists are all first-grade students of Fine Arts.

3) Young people who collaborate with the centre by organising music concerts every Friday as well as festivals. They are joined as one informal group of 5-10 young people between 18 and 25 years old. Their intention is to mobilise young people from the neighbourhood through alternative music concerts and cultural actions.

4) A small-scale project exclusively addressing immigrants who are in a vulnerable situation in Barcelona, training them as teachers of their native language. These young immigrants do not have family in the city, they are here alone and, in some cases, without residence permit. They are, in general, young people without secondary (or highest level) of formal studies. They get empowered through their mother tongue, seen as a potential that is inherent in each person. Apart from that, they advise them on personal and administrative matters, such as job permits, study opportunities and the creation of a support network. There are two stages. During the first 6 months they learn how to teach, and in the last 2 months they have an experience of working as informal teachers with volunteers (usually social workers, educators, international cooperators). Many of these young people, usually between 18-23 years old, have no formal residence in Spain, so they are very vulnerable young people as well.

3.2.2. Emerging themes/Results of analysis

Philosophy, educational goals and cultural education

The projects analysed of the ACC share certain common educational goals and values. The concept of culture as a right, as justice, is something that is shared by the two non-formal organisations and in the case of the ACC is very relevant as a political goal (mentioned clearly in the website as introduction of the project, for instance). Another goal is that the young person becomes aware of the context he or she inhabits. Another value that is often mentioned is the development of ability for

critical thinking and of social awareness. For instance, in the case of street art workshops:

"INT: What would be the main message you'd like to share with the young people who are involved in your projects and activities?
RES: Above all, to strengthen their capacity for action. First, perception and critical analysis of the environment and the public space, that is, our workshops are not teaching how to use a spray, or teaching how to cut a template. This is the excuse we use to talk about the role that you, as a citizen, have in the public space (…)Then we give them tools to make their approach to the public space something critical and active, and urban art as a tool to convey that criticism".

<div align="right">(Joan, male, practitioner, ACC)</div>

For the practitioners of the ACC, cultural education has to give the tools to enable them to read the context critically and to give an answer that the contents that they have worked on. The projects that work directly with young people in difficult conditions (that is, the project that works with young migrants and, in some cases, the one that uses street art a tool of social transformation), they mention the goal that young people to become active and conscious about their own situation.

"How does it come about? It arises from criticism and from questioning: criticism of the system, criticism of the figure of the professional and of how he intervenes with the young person, and who, at times, takes on a more official role than that of being a facilitator. And then also criticism about the role and position of the young person in this context, right? At times, many young people perhaps understood how the system works and how the professional took on the role of passivity as "It will already do me".

<div align="right">(Marc, male, practitioner, ACC)</div>

The understanding of cultural education focuses on the learning process of acceptance of different cultures and to learn to coexist and enhance the interaction with one another. The project that works with young migrants and their first language is clearly the one that puts more in practice this understanding of cultural education.

"That in addition to teaching you also learn many things, and the more people there are, the more you understand that there are many things in cultural contexts, that there are changes, there are similar things, which connect two cultures, I think".

<div align="right">(Samira, female, young person, ACC)</div>

Non-formal education practices and methodologies for social transformation

In all project, the process of learning through artistic and cultural activities (street art, learning to teach a language, photography, organising concerts and festivals and so forth) implies learning other skills and values. The relationships educators-young people are developed in horizontal and flexible manners to encourage a relaxed and host climate for learning. The host climate is highlighted particularly in the project with young migrants. In this case, it is also highlighted the host climate from the people who coordinate all the space too:

"These people who have been leading the ACC welcomed us from the outset. ACC fits in with the way we act and intervene, that is, the young people are part of it. So this makes it all triangulate. We are all the same, we all participate, we all listen and we can all contribute".

(Joan, male, practitioner, ACC)

Other pedagogical methods are used that focus on working cooperatively and together, individuals need to get actively involved and make individual contributions within the framework of a collective, cooperative process. Here is an example through street art activities:

"Graffiti can be very collective. When you paint a train, 15 are involved and each one has their role. Whether previous work is needed, where we come from, what we need and how we organise, and even who is watching and whatever else I cannot think of now. And how much this insurance costs me. It's a brutal team job".

(David, male, young person, ACC)

Finally, methodological tools related to the pedagogy of the oppressed (Freire, 1970) and the process of empowerment of young people are mentioned as part of the educational process. In the case of urban art, for instance, it is explicitly mentioned:

"In this way, from the beginning we are already working for empowerment, which is a word that is sometimes used in social and training projects with young people, and which at times is empty of content. We think we can adapt many things thanks to empowerment, don't we? Because if the young person participates because s/he wants to, from the first moment s/he is deciding, and if s/he is deciding, s/he is deciding on her/his own project and how s/he goes about it, and from here s/he empowers her/himself".

Motivations and personal learnings

In the case of the ACC, motivations for being involved are more diverse as we are analysing different projects. The young people mentioned many reasons for participating in the different activities: the chance of organising alternative music events for the youth of the neighbourhood is most important; others mention as a motivation the creation of one's first photo exhibition and working jointly with other young artists; others want to know what street art is, and others want to meet other different people and learn languages. Meeting new friends is a motivation that is mentioned by several young people.

"Yes. I have discovered all kinds of people. I discovered people who liked me better, people who liked me less, I have socialised with people about whom I had said 'I will never in my life socialise with this person', but in the end I ended thinking kindly of them, and that's how it is."

(Carla, female, young person, ACC)

The fact that they feel confident and respected is also important here, in particular, for those projects who work with more disadvantaged young people:

"Here I have the opportunity to do something, to feel useful, to meet people, to be recognised as a person and be recognised for what I can contribute. I'm being given responsibilities, I'm given confidence. That responsibility, as a young man, rests with me and I am solely responsible for my participation and for whatever may come out of it".

(Ahmed, male, young person, ACC)

There are also political motivations as cultural activities are embedded in liberal post-capitalist societies where access to culture is unequally distributed. For instance, a young person who organised the concerts every Friday night at the ACC says:

"RES: Yes, we started because we wanted to offer alternative leisure for people in our neighbourhood.
INT: Is there a political standpoint as well?
RES: A very strong one, there was a very strong political outlook behind the assembly. There was the political stand of why we have to consume and why we have

to spend afternoons in a bar and not give a concert just because we have no money because we are young...”

<div align="right">(Julia, female, young person, ACC)</div>

For the group of Fine Arts first-year students of the ACC who got involved in their first photo exhibition, there is a clear learning of having been recognised as an artist. They usually do not have these opportunities as first-year students and the fact that they have the visibility of their work is very important for them, giving also confidence in themselves.

“RES: And exhibit it. See that you can work with other people. See that you can do things even though you are a student. I mean, sometimes you explain the topic of the exhibition and present your work to the public, as an artist at least, as if it were the final phase. Being a professional. As if you as a student could not possibly have such initiative and voice. So you do this and say: ‘we can move, we can do things’”.

<div align="right">(Carla, female, young person, ACC)</div>

“This project has given me a lot of confidence in myself, in terms of my ability to adapt. (...) I had to adapt enough to be able to present something on a site, in an exhibition, within a month. I have lost fear and have tried many things. And as an artist, it has given me a lot because it has torn down barriers that I had.”

<div align="right">(Elia, female, young person, ACC)</div>

Cultural identities and practices of young people

Cultural identities among the young people involved in the ACC projects are very diverse. Some young people feel Catalan, focusing more on a sense of national identity; others feel citizens of the world; others related their identities to their cultural/artistic interests (this is particularly evident with the students of Fine Arts). Cultural diversity appears in particular when we talk with young people from the project that work with young migrants. The young people already came from diverse cultural backgrounds and they feel that acceptance of diversity (ethnicity, religious belonging or socio-economic status, in particular) is very important.

The cultural practices of these young people are diverse and there is more variation depending of the project from which young people are involved. Listening music is

something that everybody is really interested. Going to parties and to dance with friends and going to concerts are also popular activities, as going to the cinema. They do not watch TV, but watch series or movies, again, through online platforms. Netflix is mentioned several times. Some young people go to museums and to see exhibitions but, again, this is more mentioned among the Fine Arts students and one of the participants of the street art workshops.

The use of social media is particular relevant with the students of Fine Arts (they follow, for instance, artists through Instagram) and the street art workshops' participants. The young people who organise concerts in the ACC use social media to publish their activities. They said that this is very important to disseminate their activitites. There are young people who follow social media in order to keep informed, know about opinions on political issues, and learn about various topics of interest to them. Twitter appears as the main social media tool. Facebook is not mentioned at all. Some young people follow YouTubers but others are very critical to them.

There was one exception among the 19 young people interviewed: a young man of migrant origin, with less ability to express himself in Spanish or Catalan, who mentioned having less cultural practices than the rest. It may have been his special situation of vulnerability and lack of resources (cultural, material, network, information…) that made it really difficult for him to have any other cultural practices apart from listening to music, watching videos on his mobile, and drawing on paper. His life situation might prioritise other things right now.

A recognition of the importance of culture as a personal activity is also mentioned among the young people interviewed:

"INT: Do you think culture is important for young people?
RES: Very important, culture is paramount to being a cultivated person, to know how things work, to stay creative, to know what you like and dislike for a lot of things. And to value, for example, your own culture compared to different cultures, cultural relativism, knowing how to go somewhere and knowing how to go back and rebuild your own culture, being critical of your culture and knowledge".
(Marco, male, young person, ACC)

European identity, culture and visions of Europe

In the interviews with young people, we asked them different questions regarding their feelings about being European, their understanding of what implies being European, or the European culture. We also asked them about their learning sources or channels through which they get their knowledge about Europe. In this case two feelings about being European appear too. A first group feels European. A second group say that they do not share in the European identity, especially because they are very critical with the EU policies (it seems that they do not differentiate among being European and the EU policies somehow). It should be noted that the two young foreigners from Morocco and Afghanistan have a view on Europe that is diverse from the rest. One of them is clear that he is not European, but considers that Europe means a vital opportunity, and he mentions that his dream would be one day to have a European nationality. The other, a young woman of Afghan origin, older and with more studies, mentioned that she feels divided between two cultures, which creates a certain ambivalence in her.

"It's difficult, because I can't connect, I can't say how... I can't exactly live like a European, but I can't live any more as an Afghan. I'm in the middle of two different cultures".

(Samira, female, young person, ACC)

Concerning the question of what European culture means, there is less diversity of opinions than the CMPA. Among other things, they appreciate it as an artistic creation space, as well as for its gastronomy, modernity or its richness of cultural diversity.

 "For me, it is a platform, a place of interaction with different actors that can reach other people, a space of freedom and creation... It should be a privileged space, it is something very personal. A creative space to get in touch with many others".

(David, male, young person, ACC)

Lastly, there is a smaller group of young people who relate European culture to historical issues like the European dictatorships of the 20th century, World War II, the rise of Nazism, and, in our days, the rise of the extreme-right.
To sum up, the most cited sources for knowledge about Europe are through formal education and the subjects of Geography and History. It is also mentioned the experience of travelling, having family members living outside Spain and Internet.

4. Discussion

There is currently consensus that cultural learning through non-formal education is relevant and may be complementary to those educational processes applied in traditional formal education (Carbó, 2015). More relaxed and experiential, non-formal education spaces can provide rich learning processes for the young (Trilla, 1993). The evidence we have gathered from the two case studies analysed is that this is the case. All the young people interviewed, and the practitioners themselves, have highlighted the great number of lessons they have learned thanks to their involvement in these projects, in terms of cultural practices, values and skills.

The first research question that they had to answer, mentioned in Section 1, was how these non-formal organisations work, and what values they convey in order to engage diverse young people to participate in their activities. In this sense, some of the characteristics of non-formal education practices that are mentioned in the literature in Spain were observed in the organisations that we analysed (Herrera Menchén, 2006). It is clear that these are adapted to their target participants and contexts; they are multidisciplinary; participation is voluntary; they carry out activities in diverse spaces; they use participatory practices; they provide a relaxed learning environment.

In the case of the CMPA, learning music, singing and engaging in the performing arts, as we have seen, not only has an artistic component, but is also a mechanism through which young people acquire important values, skills and attitudes for their future life (g.e, developing empathy, a critical perspective of the environment they live in; creativity; committing oneself, and self-awareness). The ACC's projects are more diverse from each other and are not so long-term; but even so we can find in them different values and learnings. To mention a few: working together and creating a common project; becoming empowered; learning to perform a critical analysis of the environment, neighbourhood or public space; being active and conscious of their own situation; being recognised as young artists.

Many of the methodological elements and educational practices that seem to be most useful for involving young people are shared among the two organisations. The approach of practitioners towards young people, in a more egalitarian and relaxed relationship, appears as an important element of the process in all of the experiences analysed. In the case of the CMPA this is even more evident. Many young people and practitioners said that the centre was like a second family to them. And this has particular merit when we take into account that some of the young people came from

unstructured families (for instance, single parenthood with scarce economic resources) and had very vulnerable life conditions.

How is the cultural learning transmitted in these spaces of non-formal education different as opposed to formal education? In all cases, artistic learning through different practices is not only an end in itself, but also a mechanism to gain knowledge of other values and skills. What happens in those places is that the process is richer and more interdisciplinary than memorising or routinized learning. Cultural learning, in the contexts we observed, is experiential. Young people learn by doing and by feeling emotionally touched. Learning through emotional experiences has positive incentives among young people. These are very particular experiences that do not always take place in formal education (Bisquerra Alzina, 2010). Clearly, both the practitioners and young people interviewed highlighted these more emotional and active educational processes as something that attracted young people towards the learning process of cultural activities and values.

However, depending on the organisation and the projects, learning can be an experience that is long-term or shorter in time. Being actively involved in a space such as the CMPA for 5-10 years, as is the case with most of the young people we interviewed there, has clearly a different impact than experiencing activities over a shorter period of time, as is the case with many of the activities in the ACC. On the other hand, many of the ACC's projects made it possible to reach young people, who were signing up on their own initiative (instead of following their families' decisions as in the CMPA) and were generally older than those in the CMPA. However, considering that young people tend to prefer sporadic and short-term engagement in social or political activities (Soler-i-Martí, 2013), the projects we observed in the ACC were also useful as examples of the process of learning cultural practices and literacy. In fact, we interviewed young people with very different profiles; some of them had specific interests and were driven by the topics they were interested in and felt close to, others were more open to experiment diverse activities.

How do these processes of learning affect the concepts of cultural diversity or cultural interest of the young people involved? Cultural diversity is part of the normal way of life of young people. Both organisations are often places for cohabitation and learning about diversity. The children and young people there are very diverse too. Without a doubt, the two non-formal education contexts have an educational approach of respect towards diversity (whether it is understood in terms of ethnic group, country of origin, social class, LGBT, etc.), and it is likely that this microcosm influences the way young people think. Moreover, one of the centres, the CMPA, is located in the most

culturally diverse neighbourhood of the city. The ACC is a space full of wall paintings that reflect the diversity of worlds, ideas and people. One of its projects works directly with diverse (in terms of country of birth and fist language) young people in a situation of vulnerability. The other projects benefit from the infrastructure and activities carried out in the building in one way or another. The space there transmits a strong feeling of freedom and diversity. Moreover, the territorial identity of the young people is not only diverse, but also hybrid. To use a concept coined by Feixa and Nilan (2006), there is a "global youth" characterised by a hybrid identity in a plural world. This profile of youth fits in with many of the young people we interviewed. They prefer to be citizens of the world, part of a global world, rather than be connected with local or national identities.

Some scholars (such as Solé Blanch, 2006) point out the need for youth pedagogy to incorporate cultural materials (e.g., tools, teaching materials, digital and physical resources) and spaces of creativity in which the youth can develop their own processes of constructing cultural identities. In the case of the non-formal organisations analysed, we found places of creation and expression for the youths themselves in culture.

As regards the cultural practices of the young, we have seen that they are very diverse and that they are understood in a very broad way. First, the young people engage in many of the activities that are fostered by the non-formal education spaces: playing instruments, whether alone or in a band, singing, doing theatre, dancing, drawing, painting, reading, and so forth. Moreover, an important part of their cultural practices are carried out collectively, and this implies socialisation with friends: going to parties, concerts o festivals, going for a walk together, visiting a friend's house. Some of them said that they were very active visiting museums and exhibitions on their own. Moreover, young people from both organisations like to travel around Europe when they have the chance. In fact, some mentioned cities such as London, Berlin, or even New York as cities that they liked to visit for cultural purposes.

Cultural participation is being enabled by the possibilities offered by the Internet. As mentioned in the academic literature (Bernete, 2007), the media and the new technologies are forcing us to adopt a new way of understanding education and cultural participation. Internet does not only represent a new technological environment, it must even be considered as a new learning environment. As Ariño and Llopis (2016) point out, new technologies (or, as they call them, socio-technologies) are changing the ways of generating culture.

All the young people interviewed actively use new technologies and the Internet. Some of them follow YouTubers who are experts in different arts and disciplines (dance, theatre, cinema…). They understand the Internet as a place where they can broaden their knowledge and expand their interests. Many of them share long music lists in Spotify, and they watch movies and series via Netflix or other platforms. Some of them are very active in social media like Instagram and, to a lesser extent, Twitter. Facebook is said several times to be the social media used by older generations, not by them.

In contrast with the results that we found for young male students in formal education (CHIEF, 2020), the young people interviewed here do not often play videogames. Some of them said that they did so when they were younger, but nowadays they are more interested in cultural and social face-to-face activities of different kinds. In fact, some of them recognised that they have a very critical opinion about YouTube and what the Internet has to offer. They do use Internet and the social media, but they emphasise the need to be critical users. This empirical evidence is worth exploring further. Among the educational goals of both organisations, one of them is that the young person becomes aware of the context he or she inhabits and develops an ability for critical thinking and social awareness. Perhaps this had some effect on the young people that we interviewed?

What do young people in these spaces understand about Europe and European identity? This was one of our least expected pieces of evidence. In the middle of all this pluralism, European identity appears to be dividing the young people we interviewed. A significant number of the young people interviewed (at least two thirds) share a critical vision of Europe and of what is understood by being European. Instead, other young people see Europe as a huge opportunity for creativity and a mixture of economic opportunities, cultures, and traditions. It is unclear whether the critical view comes about as a response to the EU policies and institutions, for which there is evidence of increasing disaffection among the young (Huyst, 2018), as it happens with other political institutions (García-Albacete and Lorente, 2019).

We have to be awared if the fact that all practitioners had previous professional experiences in formal educational spaces (schools, center for young migrants, etc.). However, they decided to leave their previous jobs to start non-formal educational projects and to foster different experiences than the ones that formal educational, in general, were offering to young people. In this sense, from the two experiences analysed, it is clear that non-formal education is relevant as a cultural learning space, and that, in some cases, it compensates and enriches young people in ways that are

very different from formal education. This is highly significant for the CHIEF project, especially as a guidance for the recommendation of educational and cultural policies addressed to young people. It is important to go beyond and understand the causal mechanisms that are at play within these educational spaces.

Finally, in recent decades, the social function and effects of the arts have become a defining problem in sociology. It is also an important issue from the point of view of its impact, because governments and other art funders want to know if their investments are producing social or other external returns.
At the same time, social and participatory practices have become popular in the world of art itself, providing an attractive topic for sociological research. In our research, it is shown (particularly in the case of the CMPA) that the arts can help in the fight against social exclusion, and that the arts (music, theatre, painting, dance, singing) can be tools to achieve educational experiences.

5. Conclusion

There are several topics in this study which it may be interesting to consider in view to a future cross-case analysis.

- First, we found evidence that when they engage in artistic learning with a collective, emotional, and empowering work perspective, young people get actively involved and play a leading role. Is this effect due to the local context of Barcelona, or can it be generalised to other experiences?

- Second, we witnessed experiences of inclusiveness of diverse young people, some in vulnerable life situations, thanks to these contexts of non-formal education. Young people of different backgrounds and social classes interact together, which indicates that inclusivity processes can be used when working with heterogeneous young people. Conversely, there may be educational approaches that prioritise a more personalised and companion-like treatment. What would be the best approach? Will it depend on the context?

- Third, arts and cultural learning can be a tool for social transformation. It is important that this debate is taking place within the studies of sociology of the arts. We found no example of social mobility in this research, but we could clearly see culture's capacity for the transformation of self-esteem and

personal (and collective) empowerment. Did this happen in other case studies of CHIEF? What are the most efficient educational processes and methodologies for making possible the transformation of the attitudes and behaviours of young people?

- Fourth, we observed that many of the activities of the non-formal education organisations/projects were related to an increase in cultural literacy and practices among the young. The young people interviewed mentioned several times that the experiences in these spaces made them more culturally interested and motivated to live cultural activities. Do they have the same effects in other countries? It may be that cultural activities differ depending on the context, the tradition, and the access to cultural practices.

- Finally, the empirical evidence pointing to a global identity among many young people and the critical view of a European (or national) identity can be really worth exploring, in some cases, from a comparative perspective.

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Appendix 1: Table sociodemographic data young people

No.	Organisation	Pseudonym	Language of the interview	Gender	Age	Country of birth	Citizenship	Religious group	Languages spoken
1	CMPA	Lila	Catalan	Female	20	United Kingdom	British, Italian	No	English, Catalan, Spanish, Italian, German
2	CMPA	Xavi	Catalan	Male	17	Spain	Spanish	No	Catalan, Spanish
3	CMPA	Madelyn	Spanish	Female	16	Dominican Republic	Dominican, Spanish	No	Spanish
4	CMPA	Shania	Spanish	Female	18	Spain	Spanish, Nigerian	No	Spanish, English
5	CMPA	Cristina	Catalan	Female	19	Spain	Spanish	No	Catalan, Spanish, English
6	CMPA	Laia	Catalan	Female	17	Spain	Spanish	No	Catalan, Spanish, English
7	CMPA	Marvin	Spanish	Male	19	Spain	Spanish	Not practicing catholic	Catalan, Spanish
8	CMPA	Jose	Spanish	Male	19	Spain	Spanish	No	Catalan, Spanish
9	CMPA	Veronica	Catlalan	Female	21	Spain	Spanish	No	Catalan, Spanish, Arabic, English
10	CMPA	Pau	Catalan	Male	18	Spain	Spanish	No	Catalan, Spanish, English
11	ACC	Samira	Spanish	Male	20	Morocco	Moroccan	Muslim	Darija, Spanish, Catalan
12	ACC	Ahmed	Spanish	Female	19	Afghanistan	Afghan	Muslim	Dari, Urdu, English, Spanish
13	ACC	Carla	Catalan	Female	19	Spain	Spanish	No	Catalan, Spanish, English
14	ACC	Marco	Catalan	Male	24	Spain	Spanish	No	Catalan, Spanish, English
15	ACC	Elia	Spanish	Female	19	Spain	Spanish	No	Catalan, Spanish, English
16	ACC	Julia	Catalan	Female	22	Spain	Spanish	No	Catalan, Spanish, English
17	ACC	Naroa	Spanish	Female	19	Spain	Spanish	No	Spanish, English, Catalan, Euskera
18	ACC	Carla	Spanish	Female	18	Spain	Spanish	No	Catalan, Spanish
19	ACC	David	Catalan	Male	25	Spain	Spanish	No	Catalan, Spanish, English, Catalan (sign language)

Appendix 2: Table sociodemographic data practitioners

No.	Organisation	Pseudonym	Language of the Interview	Gender	Age	Country of birth	Citizenship	Level of education
1	CMPA	Hector	Spanish	Male	60	Iraq	Spanish	Secondary education, autodidact
2	CMPA	Marta	Catalan	Female	43	Spain	Spanish	University degree
3	CMPA	Silvia	Catalan	Female	55	Spain	Spanish	University degree
4	ACC	Roberto	Catalan	Male	50	Spain	Spanish	University degree
5	ACC	Marc	Catalan	Male	39	Spain	Spanish	University degree
6	ACC	Joan	Catalan	Male	42	Spain	Spanish	University degree