



# Raptivism on YouTube: Studying the Response of Videoart Prosumers to School Bullying in Spain

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**Annotation.** This study analyses the influence of the bullying prevention campaign „Se Buscan Valientes“ which, based on a song produced by a well-known rapper, invited schools throughout Spain to create videos and upload them to YouTube. We analysed the comment threads generated by the videos and conducted interviews with eight teachers who promoted participation in the campaign. The results reveal the beneficial effects of the arts as a tool to combat bullying.

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**Keywords:** *YouTube platform, music education, art education, bullying, network analysis, multimedia content.*

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## Introduction: students as *raptivists*

Recently, a well-known Spanish macro-communication group launched an awareness campaign against school bullying, whose slogan “Se Buscan Valientes” (‘Brave People Sought’; henceforth SBV) became a widely viewed topic on various dissemination platforms. Through their initiative, the organisers aimed to combat one of the most pressing problems in our school environment: school bullying. The prevention strategy that inspired the campaign is based on the Finnish “Kiva” method, an action protocol that has become increasingly disseminated at an international level. Its main novelty lies in emphasising the central role played by people who have witnessed abusive situations, as opposed to traditional methods that focus on direct action towards the bully or harasser. The Kiva method, through various strategies, promotes the action of witnesses, empowering them

to empathise with the suffering of the victim and to ask for the help of an adult. This method is based, among other premises, on the recognition that the offender's behaviour is motivated by the desire to achieve status within the peer group (Salmivalli & Peets, 2009), and therefore it depends on the attitude of his/her peers whether the offender's behaviour is reinforced and perpetuated or instead repressed through the condemnation of his/her peers (Salmivalli, 2010).

During the first months of 2017, the SBV campaign encouraged a significant level of public participation of children and young people through both digital media and social networks and in the daily life of the various participating schools. The participants who supported the campaign can be categorised as *prosumers* (producers and consumers). Although this term has been applied mainly to political communication research (Berrocal et al., 2014), it acquires the same meaning in the educational field, and alludes, in general, to citizen participation, in the artistic and digital sphere, as a way of promoting the shared creation of content.

The experience was centred on a video clip starring Juan Manuel Montilla (aka "El Langui"), together with a group of children from the "Coro Encanto", who together sing / perform a *rap* against bullying. This audio-visual production was launched through various media (television, newspapers) and broadcast extensively on social networks, serving as a call for a large number of schools and the general public to create their own versions of the song and upload them to YouTube. The protagonist of the campaign, Juan Manuel Montilla, is a well-known Spanish rapper, voiceover artist and actor with a disability who stands out for his commitment to social causes. It is not surprising that "El Langui" was chosen to lead the campaign since his own biographical and professional career makes him stand out as an example of *bravery* (Montilla, 2009, 2010, 2014). In this video the four basic elements of hip-hop culture (the vocalist or "master of ceremonies", the head of the mixing desk or DJ, break dance, and graffiti) are present to varying degrees. In the song, a significant fusion of musical styles can be perceived, introducing elements that do not strictly belong to rap or hip-hop culture. In the instrumental accompaniment a violin is heard, which is visually captured in the performance of a girl playing the instrument. With respect to the dance, this includes break dance steps to movements typical of classical ballet. This mixture of styles favours the construction of open and collaborative identities, something to which music is particularly suited due to its capacity to articulate languages.

In this article we present a study of the campaign using a mixed methodological model that combines a quantitative and qualitative methodology. Using a quantitative approach, we analysed the sway of the project on the networks by counting the number of visits, comments, and reactions to the matrix video and the video replicas made by schools and individuals. From a qualitative perspective, we conducted a content analysis of the commentary threads generated by the video replicas. We also interviewed eight of the teachers who coordinated the video replicas hosted on the higher quality YouTube

platform and who received the highest number of visits. Through these tools, various categories of study have been configured to describe, critically interpret and evaluate the social and educational outcomes of this experience, both in the virtual sphere and in the daily reality of the participating centres.

## Background and theoretical foundations

*Bullying* is a phenomenon that occurs in classrooms, schools, and the surrounding environment, with a high incidence in many areas, affecting school performance, family relationships, or health itself. The consequences often extend into adulthood (Takizawa et al., 2014; Wolke et al., 2013). Bullying represents a complex challenge that is of growing concern for the professional and scientific community, and requires urgent responses from both schools and society as a whole. Thus, a number of studies have demonstrated the scope of the problem both globally and in Spain (Oñate et al., 2007).

The Council of Europe organised the “European Teachers’ Seminar on bullying in Schools” whilst the “School Yard Bullying Practicum Conference” was held in the USA (Smith, 1999). Since then, a prolific scientific output has been generated on the subject (Berntsson & Vallejo, 2016; Cerezo & Calvo, 2015; Guerreros & Brun, 2017; Porrúa, 2016) to serve as a guideline for good practices for parents, teachers, and educational managers.

In this respect, the scarcity of proposals that include the various artistic languages among their intervention tools is striking; only in some manuals is reference made to the usefulness of theatre (Barri, 2013) or a similar discipline (Sullivan et al., 2005) for preventing harassment. Some notable methods that have been proposed to combat bullying include the pioneering strategy developed by Olweus (Olweus, 1995) and the “Zero” method, originally from Norway, with a preventive profile focused on adults. At a regional level, the Andalusian project against school violence “Andave” is noteworthy (Ortega, 2010; Serrate, 2007). We can also find professional educational manuals of special interest, such as that of Baker and Smith (2005), which provides materials related to school performance against bullying.

Whilst initially the focus was on the bully, the bullied, and the adults involved in the bullying situation, there has been a growing interest in focusing on peer group witnesses. Therefore, numerous studies have emerged that are concerned with the relevance of peers and the factors that lead to their intervention (Forsberg et al., 2018), assigning blame Chapin & Coleman, 2017) and the different styles of intervention (Levy & Gumpel, 2017). It should be noted that these issues are mediated by age, ethnicity, group relations, and style of socialisation according to origin (Palmer et al., 2017)

Music plays a central role in the campaign that concerns us since this is the tool chosen to channel the educational content. From a music education standpoint, it has been argued that the focus should centre on the need to involve the entire community

in musical action, highlighting its procedural dimension (Tejada, 2004). Therefore, these have a transformative capacity in a wide variety of groups, ranging from refugees (De Quadros & Vu, 2017) to the elderly (Joseph & Southcott, 2017).

Moreover, some studies show that participating in extracurricular activities related to music or the arts in general – as opposed to sports, for example – can be a factor that increases the risk of experiencing harassment in certain environments (Elpus & Carter, 2016; Lehman & Dumais, 2017). This is why it seems particularly relevant to use artistic tools to combat this problem or as a strategy for reversing this trend. Other works relate the construction of musical identity through participation in groups of specific styles (Rowe, 2017) and the effects on school children who feel vulnerable and at risk of exclusion. According to these studies, these students can be empowered by being provided with the means to cope with abusive situations. Further, the use of new technologies for disseminating messages and educating a generation of digital natives has important precedents and has been widely studied (Gertudix & Gertrudix, 2014). In a post-pandemic context like the one we are currently living in, it seems even more necessary and urgent to creatively devise new options that manage to overcome physical distance and allow us to continue constructing educational knowledge actions in a dialogical and participative way, using the resources offered by the digital universe.

In this case, the capacity of music, and particularly *rap*, for involving the community and triggering social transformation is evident. In particular, the combination of activism and rap has already generated a term of its own, *raptivism*, supported by research which analyses the educational effects of this music on the construction of plural citizenship (Vargas 2014). A related concept that is essential to our theme is that of “*video-artivism*”, a term that Mateos & Sedeño (2018) have endeavoured to characterise and delimit. *Video-artivism* is expanding as a consequence of the diffusion of global platforms for the distribution of online videos. According to the authors, it is composed of “artistic practices that attend to a function external to the field of art: an aesthetic with a political capacity to transform something alien to art” (Sedeño & Mateos 2018, p. 53). From the Latin American sphere, Borioli’s (2010) theoretical and practical exploration of the concepts of identity and culture in a group of Argentinean rappers is noteworthy.

A common concern among scholars of this subject is the search for the effectiveness of art in social action. In this sense, *artists* are called upon to examine whether their works are truly served to inspire the change they have proposed (Nossel, 2016). This, however, poses a clear challenge due to the interpretative complexity that any art represents (Duncombe, 2016). For the case we are going to consider here, the use of *video-artistic* strategies is particularly relevant since children today make constant use of social networks. This investigation will focus on the YouTube platform, as this is the most widely used platform in the case of music consumption (Webb, 2007) and for providing information relevant to the study’s objectives, since it allows comments to be written and shared. In this respect, a number of studies have explored how the interactions in

which young people are engaged on the net involve relevant strategies for configuring identities, transmit narratives, and generate shared imaginaries (Montes et al., 2018).

## Purpose of the research

This is the context from which we derived our main research questions, the specific objectives, and the methodological design to achieve them. The original question focuses on identifying the influence that the SBV campaign has had on the network itself. Likewise, we have also tried to connect the results with the experiences of some educational actors who have a leading role in making the videos. The specific objectives, therefore, can be formulated as follows: a) to quantify and classify the number of visits to the matrix video as well as the video-replicas made by schools, individuals, etc.; b) to systematise this classification by categories and according to a chronological axis; c) to analyse the video according to artistic parameters and the most-viewed replicas, as well as the comments that have been made on the network, looking for possible correlations through the categories designed; and d) once this information about the virtual world is obtained, contact some of the schools where the videos have been made to contrast it with the perceptions of those responsible for the influence of this action at the centres.

Through these interviews, we gathered information of a qualitative nature that would allow us to gain a deeper understanding of the experience. This information also allowed us to compare the information obtained in the virtual sphere with the real story of the participants in the audio-visual productions in focus.

## Methods

This research requires, both by subject and by purpose, mixed methods. From a quantitative perspective, we have conditioned the design used both to the population to which the campaign is directed and to supporting the language used: videos uploaded to the YouTube digital platform by educational centres and private interpreters, with the musical basis provided by SBV's original. From a qualitative perspective and with an interpretive-descriptive approach, we analyse the data obtained in the campaign videos. We used content analysis to examine the comments on the videos complemented by semi-structured interviews with the heads of some educational centres that have made musical replicas uploaded to YouTube.

The sample for analysis is composed of the videos located through the search descriptor "se buscan valientes". The search yielded up to 40,000 videos, and these were filtered and sorted in descending order through the criterion "number of views". The decision to stop collecting data on videos at video number 161 was motivated by three factors: the

videos no longer had any comments; the information found began to be repetitive (data saturation occurred) and did not offer new or relevant content for the purposes of the study; and finally, the videos had a low number of views (less than 350).

In the second phase, and after analysing these data and constructing the categories of analysis, we conducted the semi-structured interviews, with an intentional selection based on the previous study of the data. Eight videos produced by different centres were selected, and to recruit key we tracked down the person who had been in charge of leading the educational proposal that had resulted in the audio-visual production shared on YouTube. There were two selection criteria for deciding on the videos whose producers were interviewed. First, we used the criterion of *effect* on the video network; four schools were selected that had produced videos with the highest number of views. Second, the criterion of *quality and artistic rigour* was applied, with “quality” being understood to mean the incorporation of more than one artistic language (oral, instrumental, corporal) and care in performance. Four centres were selected on the basis of this criterion.

The interviewees were five women and four men; the interviews lasted between twenty and fifty minutes.

As a tool for collecting data from the videos, a matrix was designed with the aim of compiling categories that were constructed through an inductive-deductive process based on the conceptual framework and an initial exploration of the contents. We collected data that identified the videos (URL, title, date, and upload channel; a number of visits, number of “likes” and “dislikes”, and number of comments). The “YouTube Data Tool” programme was used to ensure the rigour and accuracy of data collection. For the analysis, the videos were divided into two categories: those where “El Langui” appears (from the original video clip, interviews and performances), and a second category with the rest of the productions inspired by the SBV campaign and its original song, distinguishing between videos created by educational institutions and those produced by individuals. Similarly, we collected information about the kind of artistic language used in the video, distinguishing between oral (including here those videos in which the use of the voice, sung or spoken, was predominant), instrumental (understood as those productions that included a musical re-adaptation of the original song), and body/corporal language (those videos in which bodily expression was broadly predominant). The analysis and coding were conducted using SPSS and NVivo 11 software.

**Table 1***Types of Videos Included in the Sample Depending Sender and Artistic Language*

<b>Sender</b>	<b>Artistic language</b>
Videos with the direct presence of Langui Original Videoclip (matrix video) Interviews and programmes	Oral
Videos with no direct presence of “El Langui” (video replica) Individuals Schools Institutions The whole centre participates A class group participates	Instrumental
	Dance or corporal expression

To conduct the content analysis of the comments, four classification matrices were designed in an inductive-deductive way relating to the nature of the sender, the content, the expected receiver, and the style of the contribution (Tables 2 and 3). This procedure was based on previous studies on Digital Storytelling (De Fina & Gore, 2017). Due to the eminently complex and multiple nature of interactions in social networks, it was impossible to design totally exclusive categories without inevitable points of intersection between them.

**Table 2***Matrix of Comment Categories Depending on Author and Content*

<b>Author</b>	<b>Content</b>
People who have suffered harassment in the past or at present	Messages of support for the bullied or counseling for victims of bullying in its various forms
People who take the side of “the brave” and express their willingness to intervene in bullying situations	Critical comments towards the harasser, often defamatory and with a high degree of verbal violence
Former stalkers repent of their behaviour	Comments regarding the relevance of teachers’ intervention in bullying cases
Relatives of victims of bullying	Comments regarding the relevance of family intervention in bullying situations
Teachers and other members of the school community	Comments on the quality of videos and songs
Mothers, fathers, and siblings of bullied students	Support for or objections to the SBV campaign
Teachers or peer groups of the bully (witnesses)	Reproduction of extracts from the song and/or the SBV slogan

**Table 3***Matrix of Comment Categories Depending on Style and Expected Interlocutor*

<b>Style of contribution</b>	<b>Target of the intervention (expected interlocutor)</b>
Promoter of peaceful values	To the person/institution that uploaded the video
Interactive (dialogue with other member/s of YouTube community)	Individual or collective stalker From the digital community From the commentator's social environment
Defamatory/Discriminatory	To the SBV or Mediaset campaign itself
Promoter of violence	To the digital community in general
Neutral	Unidentified interlocutor

These categories served as the axes for interpreting the comments and drawing up the script for the semi-structured interviews, as explained above. The form of selection and characteristics have also been described; the specific data of these interviews appear in Table 4

**Table 4***People Interviewed*

<b>Interviewee code</b>	<b>Selection criteria</b>	<b>Professional interviewed</b>	<b>Video participants</b>	<b>Geographical location</b>
Interviewee1	Number of visits	Music Teacher	6th Grade Primary School	Valencian Community
Interviewee2	Number of visits	English teacher	6th Grade Primary School	Catalonia
Interviewee3	Number of visits	Early Childhood Teacher	Early Education	Murcia
Interviewee4	Artistic quality	Physical education teacher	The whole centre	Andalusia
Interviewee5	Artistic quality	Primary school Teacher	Early Education	Andalusia
Interviewee6	Artistic quality	Primary School Teacher	6th Grade Primary School	Castile and Leon
Interviewee7	Artistic quality	Early Childhood Teacher	The whole centre	Valencian Community
Interviewee8	Number of visits	Music Teacher	6th Grade Primary School	Andalusia

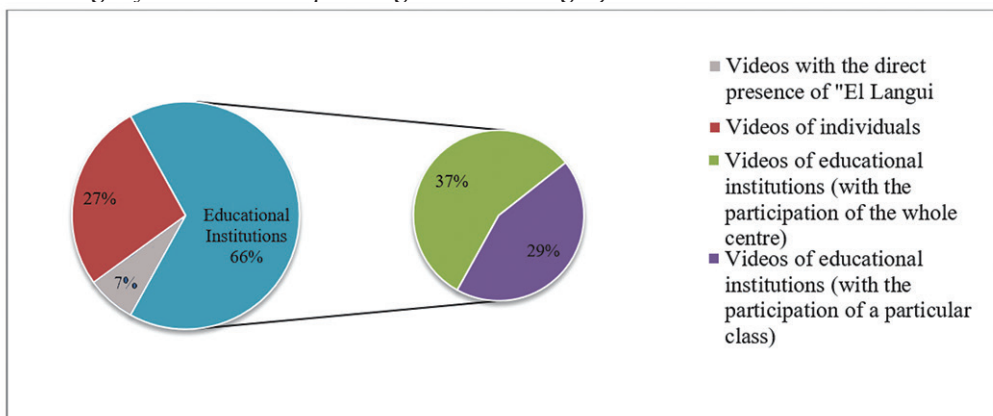


Through the interviews, a dialogue was generated between what was studied on YouTube and the story of some education professionals who had decided to generate/create audio-visual productions in response to and in support of the anti-bullying campaign. The interviews were coded and analysed through the qualitative analysis programme Nvivo 11, following principles of grounded theory and discourse analysis. In this phase of the research, they adhered to the rules of this type of communication, agreeing on the terms of the interview during communication prior to the interview itself (Norris, 1997). The corresponding data protection rules were also applied, so that the narrative fragments quoted in this article will always be anonymised through the codes detailed in Table 4.

## Findings

The videos that were classified under the category “With the direct presence of Lan-gui” accounted for (a total of) 6.8% of our sample. This video category includes three interviews with Montilla, fragments of live performances and TV programmes with the artist’s presence, and the original video clip broadcast on different channels. The videos generated/created by individuals (primarily by independent youtubers) represent 26.4% of the total sample, and the videos produced by educational institutions represent 64.8%, with 36.5% of the total involving the whole centre and 28.3% of the total involving a particular class.

**Figure 1**  
*Percentage of Videos Corresponding to Each Category*



With regard to the replicas uploaded by educational centres, all of the videos analysed belong to primary schools with the exception of one that had been uploaded by a secondary school. This is significant because it is in line with present research indicating that there are more cases of bullying in primary than in secondary schools. The data show

that from the age of 8-9 years, the incidence of the phenomenon begins to decrease, until it becomes sporadic and occasional after the age of 16 years (Ortega, 2010)

With regard to the dates that the videos were uploaded, there is a greater number of activities coinciding with the launch of the campaign and the Day of Peace (30th January). If we look at the different video categories, we can see that those starring “El Langui” are stable, since interviews, fragments of programmes, and several copies of the original video clip distributed by various channels have been included in the exhibition. The school institutions show - both in the school and in the class category - greater activity around the Day of Peace and the launch of the campaign, with an upturn at the end of the year. This pattern differs for videos produced by independent youtubers who uploaded their videos at a later date than the educational institutions. This may be due to the fact that these private prosumers learned about the campaign through their school and it was only later that they uploaded their creations to the virtual platform.

With regard to the effects of the videos on YouTube, the original video of the campaign and those starring “El Langui” have the highest rate of activity, both in terms of the number of visits and comments, and in terms of user reactions (*likes and dislikes*). In the other categories, a class video reached more than one million visits, unlike the centre category, as might be expected, since more participants were involved in the production of the video.

Similarly, there was no correlation between the number of visits (the most visited are those of the centre, private, and class, in this order) and comments (private, centre, class), although there is a correlation between comments and *likes*. It could therefore be suggested that the involvement of the prosumer begins with the visit, which is intensified through the *likes* and comments.

### ***Support for the person being harassed and spaces for reporting***

With regard to the qualitative analysis of the comments on the videos and interviews, the results will be presented as units of analysis that emerged after the classification of the comments in the matrices of Tables 2 and 3, and their subsequent coding, analysis, and discussion.

The campaign has provided a virtual space for people suffering from bullying to find a place to express themselves and to obtain support from others who have had similar experiences:

“I have suffered from bullying and this video lifts my spirits”,

“I’ve spent a few years in my time where I was being bullied, it all started with a simple nickname and in the street, I was cornered and made fun of. With that stupid nickname, I became the one who was kept out of the class, none of my supposed classmates helped me, unfortunately, loneliness became my home and at that time I was even afraid to talk to people, I thought it was all my fault”.

In the interviews, those responsible did not report serious cases of harassment at their centres. However, they did report the need to intervene in certain cases (even minor ones), related to abuse. School institutions are aware of the complexity of the problem of bullying. In several cases, our teacher interviewees elaborated on the need to address the phenomenon from a complex and problematic perspective that avoids fringe and dichotomous logics. This was the case with one of the videos: a short film that dealt with bullying through a polyphony of characters. The teacher who directed it thus detailed this issue as follows:

“If you look, in the video, we wanted to portray the bullying from different points of view. From the point of view of the school, that if they don’t tell you anything you don’t find out, from the point of view of the children, because there is a bully who is also bullied by his brother and that is why he is also a bully at school... From the point of view of the bullied... And also from the point of view of the girl, who really has a hard time and has suffered the consequences” (Interviewee 4)<sup>1</sup>

Many of the comments in the videos show sensitivity to the suffering of those harassed. We also find references to the issue of suicide as a result of bullying, which heightens concern about those bullied and the urgent need to receive support:

“Never stop helping the harassed. Tomorrow it could be you”.

“If everyone did their part, it would be over. It must be very, very hard to go to class and leave humiliated, insulted, because of your physicality, because of your little defects, which obviously we all have”.

It should be noted that there is repeated criticism in the comments, which is directed at the songwriters’ choice of the term “weak” to refer to victims of bullying:

“What I don’t like about the song is that it classifies the poor child as being brave or weak (victims), so it is enough that the poor child is harassed by suffering every day in the “educational” centre, let alone be labelled with the adjective weak”.

“Have empathy and imagine yourselves as the people who suffer from bullying. Certain colleagues attack you and your self-esteem is at rock bottom. Then you go home and find an ad that says you are weak and the brave have to defend you”.

“but why should the brave one be the one who is not bullied, and the one who is bullied be the weak one?”

It is not easy to know if this perception of the term “weak” really produces contradictory effects and to what extent, but it is necessary to observe the semantics of the

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<sup>1</sup> In order to more readily distinguish between data from virtual interactions (comments on videos) and data from interview transcripts, the sender is not specified in the comments. It should be noted that in the English translation an attempt has been made to reproduce the spelling errors of the original Spanish commentaries, in order to remain truthful to the original content as far as possible.

video in a holistic way, taking into account how they are presented, to keep in mind that the choice of the term really responds to an intention to highlight the support for the harassed and not their weakness.

### *Repentant and “brave”*

In the comments, attitudes of receptiveness and approval towards the concept of “courage” promoted by the campaign are detected:

“I liked it very much, and besides it is perfectly focused on those who see, observe the abuse, and do not dare to stop it. Let’s hope that with this song they dare to stop laughing thanks to the bully and stop their feet. A 10!”

Further, the significant number of comments proposing violent self-defence as a way of acting against school bullying is striking. This reaction reflects the need to transform a collective imagination about the effectiveness of responding to violence with more violence. In this sense, the relative anonymity conferred by these virtual spaces allows for the expression of opinions that, for reasons of political correctness or group pressure, would not be expressed elsewhere, as we can observe in the following:

If you get bullied, don’t be silly and believe in what is typical:

-Warn mummy and daddy.

-Tell the teacher, blablabla.

The only person who can save you is yourself, don’t trust anyone else. Life is not that easy and the bullying mob can only be stopped with fear, let them know that you have nothing to lose, that you fear for their shitty life, stamp something on their skull, or whatever you can think of (without causing irreparable damage because we are not psychopaths either).

We also found testimonies from people who reported being bullies at school, showing repentance and a firm decision to change. In this sense, it is evident how the awareness promoted in the campaign produces transformations in the ethical subjectivity of certain individuals:

“I was a dick in high school and in the end you regret it, I almost cried when I realised what a shit I was”.

“”Hi my name is R., I’m 12 years old, in second grade I used to bully my classmates, taking advantage of my big size. Now when I think about it I feel like a fucking shit (...)”.

In the testimonies of the teachers, we find accounts of subjects who have changed their bullying behaviour. This was achieved through pedagogical strategies /for the promotion of/to promote empathic behaviour as part of their participation in the campaign. We also found in the interviews stories that reflect a change of atmosphere in the school, a positive influence on coexistence, and even on the academic performance of the students who participated in the initiative:

“...yes, we also tried to get some of the students who were the greatest troublemakers, so to speak, to be the victims in the video, so many of the victims in the video are the ones who usually behave a little worse” (Interviewee 2).

“They have become aware and have seen that they can have another role besides the one they knew and they seem to like that idea of being the brave ones, the protectors” (Interviewee 9).

“...and then, of course, they showed their repentance, assured us that they would no longer do so, and committed themselves to change” (Interviewee 7).

### *The role of families*

Many of the comments from relatives of bullying victims share their experiences and concerns about the issue. Opinions are fairly unanimous, both in the various comments on the video and in the interviews; the role of families is essential in preventing, detecting, dealing with, and eradicating harassment. The data collected show this awareness of the role of families in the fight against harassment, and the need to inculcate values in the family context:

“As parents, we are the first educators. Sometimes it’s complicated, but we have to spend more time with our children and try to understand the social problems they may have in relationships with others. (...) If a child mistreats another child just because they are different it is because there is something in society that we are not doing right. Values start at home” (Interviewee 6).

“We do not only focus on how bullying influences school life, but also beyond that, on the relationship with the family, how the family suffers, the fear of walking in the street, the loneliness felt by the bullied” (Interviewee 2).

### *The role of teachers*

In some comments, a disbelieving and frustrated attitude can be detected in the passivity of teachers in cases of bullying:

“It is very difficult to be brave, you have to go and talk to the teacher... with the head... or with the inspector... They tell you if you don’t like it, take them to another school. The school system is designed to protect the teachers themselves. All this is usually a closed circle with no desire to solve anything”.

Despite the persistence of this attitude of suspicion and mistrust towards the work of teachers without the intention of totalising, it is worth noting the commitment shown by all the teachers participating in the campaign. Producing a video together and mobilising the participation of the centre and disseminating this on the web are clear demonstrations of a teaching staff committed to the challenges of their time and the problems that surround them. In the same way, in the interviews, we have been able to detect a growing

interest in educational innovation and the reinvention of their professional work – in short, a decision to continue learning as well as teaching.

The teachers point out that one strength of the campaign is its emphasis on the playful, creative and imaginative aspects, which manage to break with the school routine, by highlighting them as facilitators of meaningful learning that generate spaces of real connection and are not merely frameworks for co-presence (Díaz de Rada, 1997). They also highlight the transformations that participation in this experience has generated at the level of professional identity and in terms of their views on the meaning of education, as one of the professionals interviewed tells us:

“...from that point on, my approach to education changed a lot, and this year I got involved in educational coaching issues, I got a master’s degree in educational coaching issues, I think you have to work a little bit more with your emotions, the part of being the leader within the class with them, to be able to direct them towards life, and I think that in the end what the point is, what the books are and all that, is very good, and we have to take it into account but I think that what reaches the children and is going to stay with them are the works that have an impact outside, that have an impact on your life, that generate (lead to?) other things. Maybe I won’t be remembered as the one who gives the best Spanish or mathematics classes, but maybe it has reached them...that I have reached them inside, yes, and I stay more with that (that’s what stays with me more), as a teacher, I stay more with that (that’s what stays with me)” (Interviewee 5).

The strong commitment of teachers is also detected in those cases where participation in the campaign was part of a process already initiated at the school, and it is also in these cases where we find evidence of the greater transformational potential of the initiative:

“The video clip was the beginning of a much larger project, and also within/part of a plan for coexistence that we had already been designing since 2013” (Interviewee 7).

“The students know that there is a job behind it, and then there remains in their conscience, and in their ethics and morals, a series of values that we consider very important to educate them in” (Interviewee 8).

Likewise, the teachers highlight as beneficial the possibility offered by the participation in SBV of going beyond the walls of the classroom, generating experiences that surprised the students and reactivated their curiosity, facilitating the dialogue between school and environment. Also noteworthy are the affective relationships that were established between students and teachers through participation in SBV:

“And then, on the day of the premiere, they gave me an Oscar that I have here hanging, now that I see it, they gave me a cardboard Oscar, they gave me a T-shirt of SBV as a director and all that, they made for me, and that is exciting” (Interviewee 1).

## *The social and educational potential of “raptivism”*

The potential of musical activism (raptivism) to involve all educational actors is also evident from the data collected. Thus, among the comments we found many positive perceptions of the song itself:

“A rapper who shows up on half the Spanish teaching scene. These kind of projects are the ones that really bring out the children and form them as PEOPLE. Participation, creativity, expressiveness, unity, cooperation ... Art!”

In the schools, it is also evident that when music teachers have been deeply involved in the project and have followed criteria of artistic rigour, the involvement of the educational community has been more intense. Moreover, this artistic activity has provided a platform for learning cross-cutting knowledge, as one of the teachers relates:

“Every scene we shot the rest of the students were behind the camera, we also talked about some technical aspect of cinema...” (Interviewee 8).

It also provided collateral educational benefits:

“...having to get them to make the short film, because they had to comply elsewhere too, the parents ended up super happy, it was also a class that had been unlucky throughout their schooling” (Interviewee 7).

## **Discussion**

One of the central contributions of the research has been to connect the categories of the virtual world with the real world. This may represent an important novelty regarding research based on digital platforms since an attempt has been made to connect the virtual world with its origins outside the network.

It is true that this strength can also be a weakness, as it is necessary to highlight the high complexity involved in evaluating an educational-artistic experience such as (that of the) SBV campaign, both in terms of the issue addressed (school bullying) and the medium chosen (digital). Although the sway on the web has been a motivating factor for the students involved, it is also true that quality coexistence and a commitment to production with others can be observed, leaving us with a good account of the erratic and chaotic behaviour of many users on the web (Lavado, 2013). The influence of the campaign on YouTube has been positive (people who can express, perhaps for the first time, their feelings of loneliness and isolation /due to being/having been victims of harassment, their frustrations with society’s passivity, etc.) but it has also had rather less positive consequences, such as comments of great verbal violence, generating incomprehension and more violence. In addition to this, the behaviour of Internet algorithms does not always reveal a correlation between the artistic-educational quality of the video and the

number of visits and virtual interactions. However, it should be noted that the schools involved believe that participation in SBV has enabled improvements in many dimensions, such as the promotion of participation and school coexistence, coordination with various community agents, increased academic performance, and the professional and personal growth of the teaching staff who have supported the initiative.

It is also necessary to discuss the possible explanations related to the quantitative aspects of the study: number of visits, interactions and comments. By analysing the videos with the greatest influence, it is the videos produced by individuals that reach a better position, these being in first place by/if we look at the number of comments. After those of “El Langui”, seven private videos that are among those with the most comments, as opposed to those produced by school institutions. However, the comments on the private videos were not related to the campaign itself but to other content that is typical of the *influencer* culture (style, fashion, trends). In this sense, many of the commentary threads deviate very significantly from the initial objectives of the campaign, which may be due to the erratic behaviour of social network prosumers and the sometimes misleading functioning of their algorithms. (Garcia, 2020)

Regarding the field of research on community, music we can underline the aspect in which the campaign has enabled a musical project to be accomplished at the community level. This participative and performative vision of art is opposed to those traditional conceptions where music was taught as another part of the curriculum and is something that could only be produced by a few virtuosos. Among other effects of this displacement, the concept of “community music” appears, with its corresponding specialised and high-impact journal: the *International Journal of Community Music*. This line of research investigates aspects such as the configuration of identities (MacDonald, Hargreaves & Miell 2017; Parker, 2018), family relationships (Cali, 2017), and the unique role played by choirs, which are groups that already create music in a collaborative fashion. The issue studied here reinforces this theory.

We can also find a meeting point with research that delves into the capacity of music to build social justice, such as that included in the text “The Oxford Handbook of Social Justice in Music Education” (Benedict & Jorgensen, 2015; Benedict, Schmidt & Spruce, 2015), where reference is made to ‘bullying’ in relation to functional diversity (Darrow, 2015) and sexual diversity (Bergonzi, 2015). As Montilla himself pointed out in one of the interviews conducted as a result of the project, people with these characteristics are at greater risk of harassment. There is no doubt that preventing and eradicating bullying represents a contribution to a more just society.

One of the limitations of this study - that even has ethical resonances - has been the failure to approach it from a more political or ethical-political prism. In particular, it is important to address the fact that the initiative was based on a macro business communication group, and it is possible that the company could have exploited the good intentions of the participating schools to suit its own lucrative aims, which included publicising a



reality show that began to be broadcast shortly after the campaign. In this respect, some of the Interviewees were critical, as reflected in the words of one of the teachers:

“At first, we thought it would have an impact on solving conflicts, in motivating other schools to join in a campaign, and then we realised that it was an advertisement for a TV programme, and we didn’t like that, we felt like we had *been caught out*” (Interviewee 2).

Thus, considering prospects for future research, a more in-depth study would overcome the limits of the present work to the extent that it discussed the limitations of art and social transformation projects in a context of economic neoliberalism. In this sense, one might wonder if these problems of children who suffer bullying have not been exploited for an economic purpose, entering into the analysis of macro-ethics, micro-ethics, and corporate social responsibility (Gómez & Martínez, 2016).

Finally, there is one last nuance, this time with regard to the content of the lyrics of the rap. Although emphasising “brave” people and calling for their necessary intervention / calling for them to intervene in situations of harassment is undoubtedly a positive and innovative aspect proposed by the SBV campaign, the fact that a dichotomous and confrontational logic continues to be promoted between the “they” (harassers) and the “we” (the brave ones) is a source of continued concern.

Similarly, a stereotypical view of the person suffering from bullying as a passive victim of the wrongs they suffer can be encouraged by treating them with the subtle condescension that comes with a label such as “weak”. Unsurprisingly, in the virtual interactions studied in the commentary threads of the campaign videos, critical comments on the subject are repeated by a variety of users. It could be understood that by empowering some (the “brave”) one disempowers the others (the so-called “victims”), who are in fact those who struggle daily against torment and survive every day in hostile conditions. Hence, a possible way of improving awareness campaigns that would help to overcome this bias could be to promote education *for* responsibility, since, in tandem with identifying the transformation capacities that each actor possesses, an emphasis should be placed on the responsibilities that such a capacity for transformation brings with it.

## Conclusion

The campaign has shown significant potential for transformation in the daily practices carried out in the schools and has helped to achieve high levels of commitment and involvement of the entire educational community through their participation. In this study, it has been possible to verify the potential of art as an educational tool in school contexts. Similarly, the project under study has revealed that members of teaching staff are committed to innovation and the search for alternative teaching methodologies that

favour the involvement of students, that is, teachers who are connected with/understand the new socio-educational demands.

Through this study, we have also verified some of the effects on the prevention and awareness of bullying at school, as well as the influence and connection that the virtual world has in the real world, through the exploration of this influence in the virtual arena and by exploring the links between this virtual work and school environments, as witnessed in the interviews.

Certainly, these effects are difficult to quantify in a strictly quantitative way, precisely because of the complexity of connecting the virtual world with the real one, as well as YouTube's erratic behaviour, when considered as a social network (number of visits, comments, likes, etc.). Nevertheless, we have shown that this connection exists, and we have also shown some aspects of how it is carried out.

Indeed, the commitment of the educational communities to a common project has been a secondary but very positive effect.

## Funding

This work is supported by funding from the Spanish Ministry of Science, Innovation and Universities, granted through the pre-doctoral contract FPU16/05706.

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# Repavimas „YouTube“ platformoje: vaizdinio meno vartotojų atsakas į patyčias Ispanijos mokyklose

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## Santrauka

Šiame tyrime analizuojama Ispanijos kompanijos „Se Buscan Valientes“ (angl. *Brave People Sought*; *SBV*) iniciatyva, skirta informuoti apie patyčias mokyklose bei patyčių prevenciją. Tai edukacinė-meninė intervencija. Šiam tikslui buvo sukurtas vaizdo klipas, kuriame Juanas Manuelis Montilla (dar žinomas kaip „El Langui“) kartu su grupe vaikų iš „Coro Encanto“ dainuoja repą prieš patyčias. Ši garso ir vaizdo produkcija buvo platinama per įvairias žiniasklaidos priemones (televiziją ir kt.) ir plačiai transliuojama socialiniuose tinkluose. Šia iniciatyva taip pat buvo skatinamos mokyklos sukurti savo originalius garso ir vaizdo įrašus ir įkelti juos į „YouTube“ platformą, kad projekto dalyviai nebūtų pasyvūs ir išitrauktų į veiklas. Tyrimui buvo taikomas mišrus tyrimas, naudojant tiek kiekybinę, tiek kokybinę metodologiją. Taigi, buvo išanalizuotas 161 vaizdo įrašas, įkeltas į „YouTube“ platformą. Kiekybiškai įvertintas ir klasifikuotas apsilankymų vaizdo įrašuose skaičius, taip pat mokyklų vaizdo kopijų skaičius. Taikant kokybinę prieigą, išnagrinėti vaizdo įrašų komentarai yra papildyti pusiau struktūruotais interviu su mokytojais, kurie skatino dalyvavimą šioje veikloje bei kurių mokinių muzikiniai įrašai buvo įkelti į „YouTube“ platformą.

Duomenys apdoroti turinio analize. Tyrimo kategorijos buvo sukonfigūruotos indukciniu būdu, tai leido apibūdinti ir įvertinti edukacinės-meninės patirties rezultatus. Gauti rezultatai rodo teigiamą pusiausvyrą tarp meno ir muzikos, kaip švietimo pokyčių elementų, poveikio, siekiant užkirsti kelią patyčioms, su jomis kovoti ir pasiekti platesnių tikslų, pvz., pagerinti mokymosi rezultatus, prisidėti prie teigiamos mokytojų savivokos ir skatinti visos mokyklinės bendruomenės dalyvavimą patyčių prevencijoje.

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**Esminiai žodžiai:** „YouTube“ platforma, muzikinis ugdymas, meninis ugdymas, patyčios, tinklo analizė, daugialypės terpės turinys.

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Gauta 2021 01 15 / Received 15 01 2021  
Priimta 2021 09 27 / Accepted 27 09 2021