7.1. Creative social innovation - Human Being - Hip Hop for a Cause

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Abstract

Nowadays social intervention throughout culture is a topic that is being increasingly explored by social entrepreneurs and the academics. "Human being – Hip Hop for a cause"[2] put back together a community that was scattered during the last decade. Now it is active and gained a new and relevant significance to the society as a whole.

Keywords: Creativity, Culture, Society, DIY, Human Being – Hip Hop for a cause

Introduction

This study provides a critical analysis of the most relevant literature on social innovation, social entrepreneurship and their cultural impact, providing a deeper understanding on how these topics have been approached in the last decades. Applying, afterwards, the previous investigations in a case study about a Portuguese project in the fields of the social innovation. This research was focused in a qualitative approach during the development of the case study. The project was "Human Being - Hip Hop for a Cause", that involves the whole Portuguese Underground Hip Hop community - from the general public, throughout the artist to the venues. It enabled us to analyse the detailed impact of this project inside and outside this community, and also its social return on investment (SROI).

Social innovation and its impact on the "Human Being – Hip Hop for a Cause" project

In "Entrepreneurship: Why we don't need a new theory and how we move forward from here" Dacin, Dacin e Matear (2010) define the characteristic of the conventional, the institutional, the cultural and the social entrepreneurs (Table 1):

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[2] The original name of the project is in Portuguese: "Ser Humano – Hip Hop por uma causa"

	Conventional	*Insitutional*	*Cultural*	*Social*
Definition	An agent who enables or enacts a vision based on new ideas in order to create successful innovations. (Schumpeter, 1950)	An agent who can mobilize resources to influence or change institutional rules, in order to support or destroy an existing institution, or to establish a new one. (DiMaggio & Powell, 1983)	An individual who identifies an opportunity and acts upon it in order to create social, cultural, or economic value. (DiMaggio, 1982; Wilson & Stokes, 2004)	An actor who applies business principles to solving social problems.
Wealth distribution	Shareholder	Shareholder and/or stakeholder	Shareholder and/or stakeholder	Shareholder and/or stakeholder
Predominant organizational form	Profit	Profit	Nonprofit or profit	Nonprofit or profit
Primary goal (or motives)	Economic	Institutional reform/development	Cultural diffusion/enlightenment	Social change/ well-being
Product	Create and/or distribute consumer product or service	Establish legitimacy	Establish new norms and values	Promote ideology/social change
Tensions	Growth versus survival	Resistance to change (isomorphism versus competitive advantage?)	Commercialization versus culture (authenticity)	Economic sustainability versus social mission
Examples	Business service providers	Edison	Museums	Aravind Eye Clinic
	Software developers	Kodak	Folk art festivals	Greyston Bakery
	Tourism companies	Apple	Symphony orchestras	Rugmark

Table 1 – Distinctions Among Type of Entrepreneur Along Mission and Process/Resources Dimensions – "Entrepreneurship: Why we don't need a new theory and how we move forward from here" Dacin, Dacin & Matear (2010)

The social entrepreneurship characteristics can be identified at the "Human Being – Hip Hop for a cause" project. It was born throughout the necessity that the parents of a young kid called Gaspar had in order to pay for their son's health necessities. Gaspar is four years old and has a lot of health problems, such as autism and macrocephaly.

Culture is the driving force and the community unifier behind "Human Being – Hip Hop for a cause". It is through it that the human needs that the market cannot regulate all by itself are fixed. Since Hip Hop is usually connected to crime and social instability, this project gave the opportunity for this community to improve its social image thanks to the commitment of its members.

André e Abreu (2006) in their study "Dimensions and spaces to social innovation"[3] analyse five different characteristics of social innovation: nature, stimulus, resources, agents and means of innovation and creativity (Table 2). We can identify in "Human Being – Hip Hop for a cause" the characteristics defined by the authors to define projects with a strong social innovation side.

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[3] The original name of the study is in Portuguese: "Dimensões e espaços da inovação social"

Nature	• Essence (focus of change) • Barriers (what will be menace by the social innovation) • Scope (politics, processes and products from which social innovation will manifest itself) • Domain (economical, technological, political, social, cultural, ethical: where social innovation emerges and develops)
Stimulus	• Adversity (that social innovation wants to get by) • Risks (that social innovation wants to eliminate) • Challenges (that social innovation pretends to answer) • Opportunities (that social innovations wants to take)

Resources and dynamics	**Resources**
	Knowledge and know-how:
	• Qualification
	• Information
	• Communication
	Relational capital
	• Geographical proximity
	   ○ Local community
	   ○ Regional/National community
	De-territorialized
	Dynamics
	• Institutionalization/absorption
	• Keeps a non-institutional characteristics – generates new ways of innovation
	• Drain (ends when the problem is solved)
	• Braking (route coercively interrupted)
	• Abandonment (unsustainability)

Agency Relationship	**Types:**
	• Institutions
	   ○ Public
	   ○ Private
	   ○ Third sector
	• Organizations
	• Social movements
	Roles:
	• Mediators
	• Innovator/adoptive
	Power relation
	• Hegemony
	• Non-Hegemony

Table 2 – Analytic Dimensions of Social Innovations[4] – "Dimensions and Spaces to Social Innovation" André & Abreu (2006)

"Human Being – Hip Hop for a cause" is a non-profit event with an all-day long duration and takes place at Hard Club. The participation of all the community members (organization, artists and spectators) is indispensable. This kind of participation is essential not only for the general good of the community but also for each member in particular. The cultural link between them all is this cultural form.

Considering the social entrepreneur characteristics defined by Austin, Stevenson and Weiskillern (2006) the involvement of Paulo Pinto ("Human Being – Hip Hop for a cause" creator) for two decades in the Portuguese Hip Hop community is crucial. The relationships he built during all these years with the persons of the community turned him into a much-

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[4] This is an adaptation to English of the original table called: "Dimensões Analíticas da Inovação Social"

respected person inside the Portuguese Hip Hop movement. Which made it possible for him to create such a risky event.

We can recognize the importance of the bridging capital (Putnam, 2000) in this project. In the last years, this cultural scene was detached and "Human Being – Hip Hop for a cause" was essential in order to put it back together. The bridges between the community members –who were separated- were rebuilt.

In "An architecture of value" (2006) Alan Brown analyses the "Arts experience" impact through time and the type of involvement that this impact causes in the community and its members (Figures 1, 2 and 3). The analysis of the time goes from the very first happening of the artistic experience happens throughout the accumulating of experiences (vertical axis). The type of impact is analysed first in the individual, secondly in his interpersonal relations and at last in the community (horizontal axis).
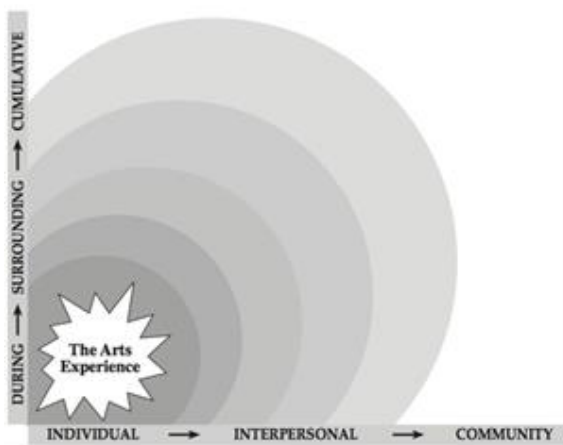

Figure 1 - Benefits emanating from the arts experience
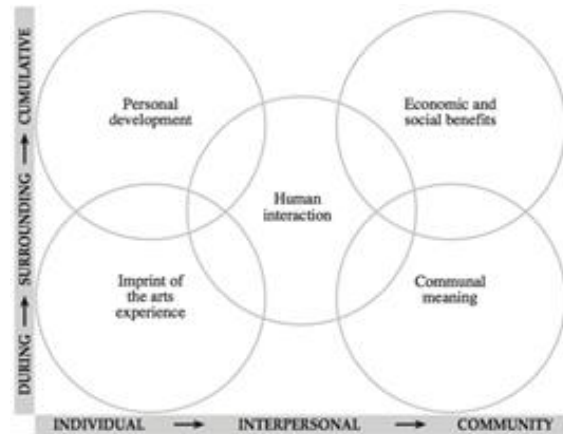Source: "An architecture of value" Alan Brown (2006)

Figure 2 - Five Clusters of benefits
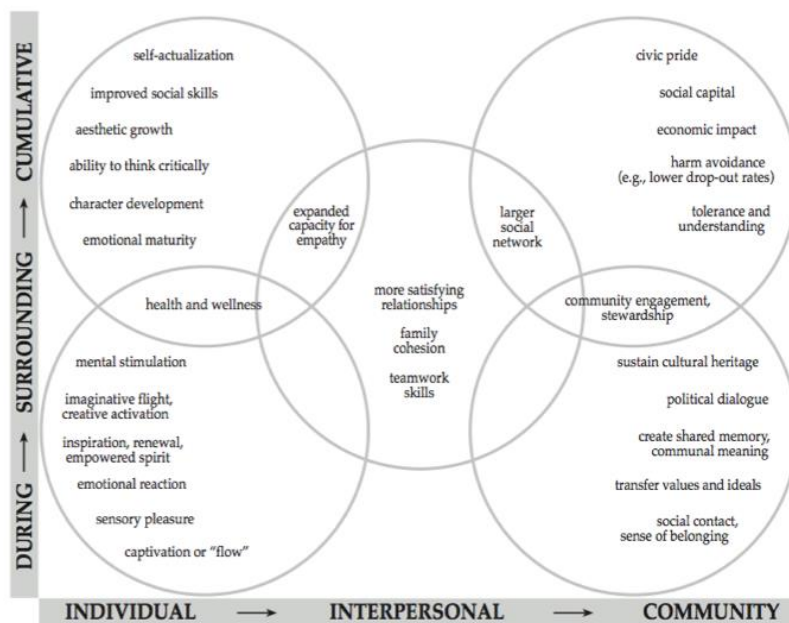Source: "An architecture of value" Alan Brown (2006)

Figure 3 - A map of arts benefits
Source: "An architecture of value" Alan Brown (2006)

In order to evaluate the "Human Being – Hip Hop for a cause" impact in the community three online interviews were conducted: one to the organization, another to the artist and a final one to the spectators – the three key elements of the community. The goal was to determine the impact of the project. By creating a survey with five questions and the results were scaled by a five points Likert scale. Each question had a specific goal to answer: the "Human Being: Hip Hop for a cause" importance on the individuals at the time of their first contact with the project; the evolution the individuals felt as they were having the long term contact with the project; the "Human Being: Hip Hop for a cause" importance in creating ties between the community elements; the influence of the project in the dedication of the individuals to the community; the evolution of the community after the "Human Being – Hip Hop for a cause".

The participation of the organisation in this inquiry was of 100%. From the organiser point of view this event had a gigantic impact not only for him but also for the community. (see Figures 4, 5, 6, 7 and 8)

1. Did you felt, at the end of the event, any impact (sensorial or aesthetical) at a personnel level?
Star qualification, answers: 1x , no answer: 0x
Star number: 5 / 5

Answers	Answers	Ratio
5/5	1	100,00%
4/5	0	0,00%
3/5	0	0,00%
2/5	0	0,00%
1/5	0	0,00%

Figure 4

2. Did you felt any kind of progressive evolution in yourself and in your relationship with the movement as you had more experiences like this?
Star qualification, answers: 1x , no answer: 0x
Star number: 5 / 5

Answers	Answers	Ratio
5/5	1	100,00%
4/5	0	0,00%
3/5	0	0,00%
2/5	0	0,00%
1/5	0	0,00%

Figure 5

3. Did you felt more involved with the project?
Star qualification, answers: 1x , no answer: 0x
Star number: 5 / 5

Answers	Answers	Ratio
5/5	1	100,00%
4/5	0	0,00%
3/5	0	0,00%
2/5	0	0,00%
1/5	0	0,00%

Figure 6

4. Did this event made you more involved in the community and made you become more aware to the social causes?
Star qualification, answers: 1x , no answer: 0x
Star number: 5 / 5

Answers	Answers	Ratio
5/5	1	100,00%
4/5	0	0,00%
3/5	0	0,00%
2/5	0	0,00%
1/5	0	0,00%

Figure 7

5. As a member of the community did you felt that after the event the movement became more cohesive and socially aware?
Star qualification, answers: 1x , no answer: 0x
Star number: 5 / 5

Answers	Answers	Ratio
5/5	1	100,00%
4/5	0	0,00%
3/5	0	0,00%
2/5	0	0,00%
1/5	0	0,00%

Figure 8

Seventy-three artists participated in the two edition of "Human Being – Hip Hop for a cause", only thirteen of them answered the survey which is translated into 17,8% of the events participants. For them this project is really important in all its aspects since the average of answers is of four values. (see Figures 9, 10, 11, 12 and 13)

1. Did you felt, at the end of the event, any impact (sensorial or aesthetical) at a personnel level?
Star qualification, answers: 1x , no answer: 0x
Star number: 4,50 / 5

Answers	Answers	Ratio
5/5	9	69,23%
4/5	1	7,69%
3/5	3	23,08%
2/5	0	0,00%
1/5	0	0,00%

Figure 9

2. Did you felt any kind of progressive evolution in yourself and in your relationship with the movement as you had more experiences like this?
Star qualification, answers: 1x , no answer: 0x
Star number: 4 / 5

Answers	Answers	Ratio
5/5	5	38,46%
4/5	5	38,46%
3/5	2	15,38%
2/5	0	0,00%
1/5	1	7,69%

Figure 10

3. Did you felt more involved with the project?
Star qualification, answers: 1x , no answer: 0x
Star number: 4,10 / 5

Answers	Answers	Ratio
5/5	6	46,15%
4/5	4	30,77%
3/5	2	15,38%
2/5	0	0,00%
1/5	1	7,69%

Figure 11

4. Did this event made you more involved in the community and made you become more aware to the social causes?
Star qualification, answers: 1x , no answer: 0x
Star number: 3,90 / 5

Answers	Answers	Ratio
5/5	7	53,85%
4/5	3	23,08%
3/5	0	0,00%
2/5	1	7,69%
1/5	2	15,38%

Figure 12

5. As a member of the community did you felt that after the event the movement became more cohesive and socially aware?
Star qualification, answers: 1x , no answer: 0x
Star number: 4,30 / 5

Answers	Answers	Ratio
5/5	7	53,85%
4/5	4	30,77%
3/5	1	7,69%
2/5	1	7,69%
1/5	0	0,00%

Figure 13

Of the 2450 spectators (1300 on the first one and 1150 on the second) only 214 answered the questions, which translates in 8,7% of the total.

The audience also considers the "Human Being – Hip Hop for a cause" project very important to the community. (see Figures 14, 15, 16, 17 and 18).

1. Did you felt, at the end of the event, any impact (sensorial or aesthetical) at a personnel level?
Star qualification, answers: 1x , no answer: 0x
Star number: 4,60 / 5

Answers	Answers	Ratio
5/5	154	71,96%
4/5	46	21,50%
3/5	11	5,14%
2/5	2	0,93%
1/5	1	0,47%

Figure 14

2. Did you felt any kind of progressive evolution in yourself and in your relationship with the movement as you had more experiences like this?
Star qualification, answers: 1x , no answer: 0x
Star number: 4,50 / 5

Answers	Answers	Ratio
5/5	133	62,15%
4/5	63	29,44%
3/5	13	6,07%
2/5	3	1,40%
1/5	2	0,93%

Figure 15

3. Did you felt more involved with the project?
Star qualification, answers: 1x , no answer: 0x
Star number: 4,60 / 5

Answers	Answers	Ratio
5/5	153	71,50%
4/5	47	21,96%
3/5	8	3,74%
2/5	3	1,40%
1/5	3	1,40%

Figure 16

4. Did this event made you more involved in the community and made you become more aware to the social causes?
Star qualification, answers: 1x , no answer: 0x
Star number: 4,40 / 5

Answers	Answers	Ratio
5/5	139	64,95%
4/5	41	19,16%
3/5	24	11,21%
2/5	7	3,27%
1/5	3	1,40%

Figure 17

5. As a member of the community did you felt that after the event the movement became more cohesive and socially aware?
Star qualification, answers: 1x , no answer: 0x
Star number: 4,60 / 5

Answers	Answers	Ratio
5/5	157	73,36%
4/5	41	19,16%
3/5	12	5,61%
2/5	2	0,93%
1/5	2	0,93%

Figure 18

In order to help the social agents improving their projects and measuring their impact, Jessica Boyd (2004) in "Measuring Social Impact: The Foundation of social return on investment" developed a methodology to measure their outputs, the outcomes, the impact and the social return on investment (SROI). In order to do this kind of measurements the agents need to identify some key elements of their projects: Who are the persons to whom the

business might interest and what are their objectives?; How should stakeholders be prioritised?; What output indicators illustrate how well the objectives were accomplished?; Can the social return deriving from the impact be measured?
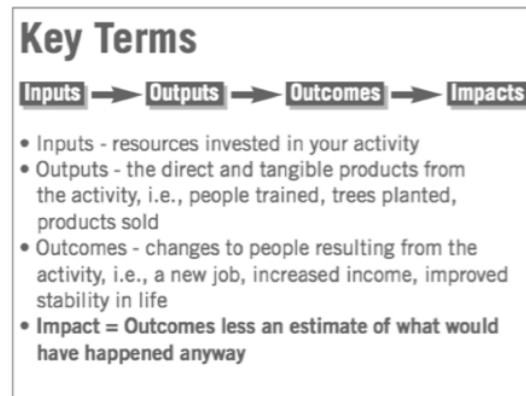
Key Terms

Inputs ➞ Outputs ➞ Outcomes ➞ Impacts

- Inputs - resources invested in your activity
- Outputs - the direct and tangible products from the activity, i.e., people trained, trees planted, products sold
- Outcomes - changes to people resulting from the activity, i.e., a new job, increased income, improved stability in life
- **Impact = Outcomes less an estimate of what would have happened anyway**

Figure 19

"Measuring social impact: The foundation of social return on investment (SROI) Jessica Boyd (2004). Jessica Boyd defines the calculation method of the "Social Return on Investment" with Jeremy Nicholls and Stephanie Robertson. After calculating the impact of the project the results are divided by the initial input and the result is the "Social Return on Investment". The "Social Returns on Investment" is the return for each euro initially invested in the projects. This was the methodology used to analyse the "Human Being – Hip Hop for a cause". In order to do it is necessary to answer the previously referred questions to identify the key elements of the project:

Who are the persons to whom the business might interest and what are their objectives? - Here we can assume that the ones interested in this project are Gaspar and his family and their objectives are to accomplish Gaspar's treatments.

How should stakeholders be prioritised? – Due to the nature of this project it can be assumed that the ultimate stakeholder of this project is Gaspar and his own health.

What output indicators illustrate how well were the objectives accomplished? – The accomplishment indicator of this project is Gaspar's capacity to do all the treatments.

Can the social return deriving from the impact be measured? – This result is the difference from what Gaspar's parents could pay before and after the event.

In order to define the Social Return on Investment the next step is to identify the "Human Being – Hip Hop for a cause" inputs, outputs, outcomes and impact. The input is all the investment put in the project and the output is the direct return of the investment. The outcome is directly related to the outputs: the outcome is the fact that thanks to "Human Being – Hip Hop for a cause", and all its outputs, Gaspar was able to undertake 100% of the treatments. If it hadn't happened, his parents would only have been able to pay 30% of them. So, we can recognize that in this case the outcomes are 70% of the outputs. Subtracting the outcome to what would happen anyway we have the result of the impact. After having all these results the Social Return on Investment from "Human Being – Hip Hop for a cause" can now be calculated.

In the first event the investment was of 200€ in catering and the printing of the tickets. In the second one the investment was of 400€ also in catering, tickets printing and, this time, the organization paid the dislocations of some artists. All the other types of costs that could have existed like artists cachets and venue rentals were for free because everyone was interested in being a part of this project.

There were 1300 persons in the first event with each ticket costing 10€ and the final revenue was of 13000€. In the second event, with 1150 persons and the cost of 13€ per ticket the revenue was of 14950€. Thanks to this numbers Gaspar's parents were able to fully pay for their son's treatments. The fact of existing an increasing on revenue in the second year was really helpful because, unfortunately, during that year Gaspar was diagnosed with autism and needed extra treatments.

In the first event we have: an input of 200€ and the output of 13000€. The outcome corresponds to 70% of the outputs, then we have an outcome of 9100€. Gaspar's parents could only support 30% of those costs, which corresponds to 3900€ of the output. Subtracting what Gaspar's parent could pay (3900€) to the outcome (9100€), the impact of the event has the result of 5200€, which means that for each 1€ invested in the project the return is of 26€.

In the second event the input was of 400€ and the output of 14950€. The outcome is 10465€ since the cost that Gaspar's parents could afford were of 4485€. The result of the impact is 5980€, which means that for each 1€ invested in the project the return is of 14,95€.

"Human Being – Hip Hop for a cause" accomplished all of its goals in both editions. All of Gaspar's treatments were paid with the funds raised by the selling of tickets for this event. All of this was only possible thanks to the commitment of the whole community. Hard Club, the venue where the event took place, was used without being charged any rental fees; the organizer wasn't looking for any kind of monetary return for him; the artists didn't charged cachet; and the public sold out the venue twice.

After analyzing the online inquires we can recognize: All the effort put in the project by the organization reestablished the cooperation that was lost between the community members and it originated an evolution inside the community; in the case of the artists they also felt personal and communitarian evolution. Only two of the artists said that this event didn't influence their attention to this kind of projects; for the spectators the "Human Being – Hip Hop for a cause" was also very important for their own personal evolution as well as the community's. Only three of them felt that this evolution was moderated, one didn't feel closer to the community after the event and two didn't altered their relation with these kinds of projects because of the "Human Being – Hip Hop for a cause".

After the low affluence by the artists and the public to answer the questions from the surveys we can conclude that, after all this evolution inside the community, it can still be a little closed to the exterior.

Conclusions & further investigation

Throughout this study we analysed the concepts of social entrepreneurship and innovation through culture and also the methods of evaluation of the impact of these activities. While analysing the themes of social entrepreneurship and innovation we can understand the importance of the sense of community and the humanitarian side of the projects. We need to understand various factors of the projects as their nature, their potential, their key elements,

the innovation possibilities, the creative approach and their possibilities to adapt to the necessities that can appear along the project.

The investigation about the "Human Being – Hip Hop for a cause" project showed that it accomplished all of its goals and the results were all very satisfying. The three key elements of the project confirmed its importance not only in the moment of the experience but also in a long-term scenario. They felt a personal development and also a development of the community, making it more cohesive than ever in the last few years. We can also perceive that this project in terms of social return on investment had more impact in the first year than in the second one.

For further investigation about this theme it would be necessary to use new approaches to reach a larger number of audience members. In addition to the online interviews it would also be important to direct surveys at the place during the events, something that it was impossible to do this time, because during this study there was no "Human Being – Hip hop for a cause" event in progress.

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