

RADIO V.I.T.A MAKING VOICES BE HEARD

Collection of case studies carried out
in France, Spain, and Austria in the
framework of the Radio V.I.T.A project





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INTRODUCTION

Radio V.I.T.A (Voices in the Air) is an Erasmus+ project developed by four cultural organisations based in France, Spain and Austria using radio as a tool to foster social inclusion aiming to give visibility to diverse communities and the discrimination that they experience, which are under-represented in the mainstream media.

The project was inspired by the need to enhance interactions between people who have different backgrounds and privileges yet live in the same place. This lack of interaction, makes a serious contribution towards the emergence and extremisation of racism, stereotypes, xenophobia, and withdrawal. Over the past few decades, the Council of Europe (CoE) has played, alongside UNESCO and the European Parliament, a key role in promoting community media, such as radio as a participatory social inclusion tool for refugees and migrants throughout Europe and the rest of the world. The contribution of bottom-up community media in adding diversity to the local media landscape and in preserving identities has been consistently highlighted and continues to be recognised by European bodies. The Declaration of the Committee of Ministers of the Council of Europe on the Freedom of Expression and Information of 1982 states that *"the existence of a wide range of independent and autonomous media"* could help to reflect *"the diversity of ideas and opinions and to broaden the exercise of freedom of expression and information"*¹. More recently, the importance of community media as a sign of

¹ Council of Europe. (1982). Declaration of the freedom of expression and information.

https://www.right2info.org/resources/publications/instruments-and-standards/coe_decl-on-foe-and-foi_1982

the diversity of national media systems has been confirmed in two documents, adopted by the European Parliament and the Council of Europe, respectively. According to the study Indicators of Media Pluralism commissioned by the European Commission in 2009, *"community media play a particularly important role (...) because they underpin the cultural alternatives that media diversity is supposed to provide (...) the way in which this potential is used and exercised in practice will depend heavily on government policies on regulation, subsidies and control"*².

Radio aims to re-humanise individuals and communities by facilitating opportunities to share their stories in order to make the public aware of the diverse realities coexisting in the same territory. In fact, we see participatory radio as an effective means of disseminating ideas, dialogues, debates. It therefore gives a voice to people who are under-represented by the traditional media or who cannot express themselves because of existing barriers. Furthermore, while learning how to run, edit and broadcast a radio program, participants can acquire or improve competences and skills.

All of this is made possible by the realisation of radio workshops that have the objective of jointly creating a radio program which becomes an opportunity to meet and create a dialogue collaboratively, to question our daily environment and to address taboos or overlooked topics related to social inclusion in an artistic and creative way.

The project is designed in a way that the main target group of people experiencing disadvantage feel represented and valued, but it also aims to give tools to educators who want to test the Radio V.I.T.A methodology in their daily work with adults belonging to diverse groups: women, migrants, people with disabilities or any other minority group. Our methodology combines the Theatre of the Oppressed, storytelling and interculturality with new technologies such as radio shows, particularly with the community report, and process-oriented psychology.

For this manual, we have recorded the experiences of each project partner's radio workshops, starting from the recruitment of participants and preparation of the activities through to their development and evaluation stages. It is intended to provide tools and examples to the readers, whether they are educators, trainers, staff of organisations that work with minority groups, and may be interested in reproducing such a workshop. The participants of the workshops are the protagonists, and, together with the trainers, they tested the methodology proposed, as well as preparing, and co-constructing the workshops focused on the topics they chose to address.

² K.U. Leuven, MMTC, CMCS, Ernst & Young Consultancy Belgium. (2009). Independent Study on Indicators for Media Pluralism in the Member States – Towards a Risk-Based Approach. Leuven; Katholieke Universiteit Leuven:

https://ec.europa.eu/information_society/media_taskforce/doc/pluralism/pfr_report.pdf

CASE STUDY – ELAN

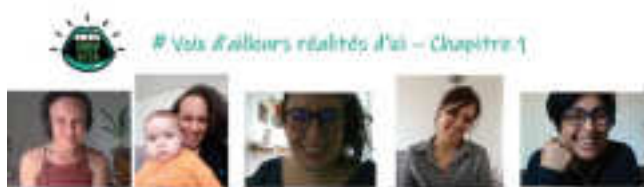
Elan Interculturel is a non-profit organisation based in France, who, since its creation in 2008 on the initiative of five immigrant women specialised in psychology, encourages interpersonal exchanges and intercultural dialogue to facilitate communication among people. Through non-formal education, artistic mediation and popular education, Elan seeks to make diversity a wealth and not a threat, participating in the development of a more inclusive society.

The Radio V.I.T.A workshops took place between March and June 2020 while France, as most European countries, was facing lockdowns in response to the Covid-19 pandemic. The workshops were mostly carried out online and in different French cities.

All Elan's workshops had the objective of allowing the participants to choose the topics they wanted to address and then to help them organise a radio show sharing points of view about them.

Elan organised two online workshops:

1. With migrant women living in France who shared their experience during the lockdown and views on the consequences this can have on the migrant population in the process of integrating into new societies.



2. With two young professionals working in the cultural and social field in Paris who shared their lockdown experience. They reflected on the impact the lockdown was having on their own life and the consequences it might have on their work linked to social inclusion. The main question they asked themselves and discussed about was "How has the pandemic affected social relationships and triggered solidarity values?"



During the summer break, Elan was also able to co-organise, alongside Radio Activité, a face-to-face workshop. Associative organisations near Auxerre were contacted, as this region offers a very few cultural activities and is home to an important number of people with migration paths. The face-to-face training gave the possibility to work more deeply with the participants in an empowerment process that enabled them to express themselves while developing and/or improving their soft skills. In this case study, the focus will be on this last workshop.



RECRUITMENT OF PARTICIPANTS

For the realisation of the face-to-face workshop, the team was hosted by La Californie¹, in Toucy in the Yonne, a place founded by the Toucy recycling company, Toucy Entraide & Bonjour Cascade. La Californie is a dynamic space under construction and was formed by five organisations. The project includes two solidarity shops, a participative cultural programme, a bicycle workshop, a digital counter, a ceramic workshop, and a landscape project to restore the humid area. Presently, the venue wishes to develop its cultural program and offers workshops to young adults, who feel isolated.

In this framework, Elan Interculturel led three workshop sessions with eleven young adults from different backgrounds. Three of them were local volunteers, while the rest were stu-

¹ <https://californietoucy.cc>

dents of the Second Chance School, an institution whose aim is to facilitate the professional and social integration of young adults that dropped out from the traditional education system, by giving them the possibility to resume their studies, get a diploma and set up a professional project. During the workshop, three podcasts were produced, tackling the main issues identified by the group based on their personal experience: namely how isolating it can be to live in a geographically rural area where it is difficult to meet new people and how challenging mobility can be.

PREPARATION

The workshop was prepared by Eloïse, one of Elan Interculturel’s facilitators, together with Amélie and Mathilde, two volunteers from the organisation Radio Activité. Several meetings were organised beforehand with the aim of setting a pedagogical itinerary and defining the activities of the workshop. The proposal was meant to be adaptable, to be used with any kind of group, keeping in mind the final objective: creating a podcast.

Regarding the material, two mini recording trays were prepared. Each tray included:

- Audio recorders (with batteries and a blank SD card)
- Microphones
- An enclosure
- Cables to connect the microphones to the recorders.



Furthermore, small zooms for the micro scrapers (H1 type) as well as stationery (paper sheets and pens) were included in the material.

OVERVIEW OF PARTICIPANTS

Eleven participants (seven men and four women) between 19 and 30 years old were recruited. The group was diverse in terms of gender, age, social and cultural background, and origin (Burgundy, Tunisia, Sudan, Eritrea, rural areas in France). However, the one thing they all had in common was that they were all students of the Second Chance School, meaning that they did not “fit” in the traditional educational path. But instead of dropping out completely they decided to join this programme to discover and achieve an educational and professional project. During their individual presentations, participants stated that they felt somehow isolated because of their geographical situation and decided to talk about the existing stereotypes about the rural area versus the city.

FORMAT AND PROCESS OF THE RADIO WORKSHOP

As previously mentioned, the pilot of the V.I.T.A Radio Workshop organised by Elan Interculturel was attended by eleven participants and took place at La Californie, a rural area near Toucy.

The facilitator was Eloïse: trained as a graphic designer, during her master’s degree, she explored how art can be a resource in the fight against violence based on gender and sexism. She devised a project to speak out against street harassment and to promote gender equality through graphic tools. She joined Elan’s art mediation team three years ago to lead workshops with migrant young adults. Since 2019, she has been working on several European projects exploiting how to improve skills in the area of intimate relationships.

Session Number	Date	Number of Participants
1	28/07/2020 – 3 hours	11
2	29/07/2020 – 3 hours	11
3	30/07/2020 – 6 hours	11

ADDITIONAL INFORMATION

The sessions were carried over the course of three days. Between sessions, participants were invited to do some activities at home in order to stay connected to the topic.

During an open evening, the participants had the opportunity to present and share their creations and experience to a general public audience. Below, we will share the main activities that were included in the program.

THE FIRST SESSION WAS STRUCTURED AS FOLLOWS:

INTRODUCTION OF THE ORGANISATIONS, THE PROJECT, AND THE WORKSHOP

The two organisations co-hosting the workshop (Elan Interculturel and Radio Activité) presented the Radio V.I.T.A project, the program, and the objectives of the workshop.

The participants were informed that the sessions were going to be recorded and that their voices would be broadcasted on the project website and the Facebook pages of both organisations. The facilitators made sure they all agreed and assured them they would be able to decide if there were extracts they would rather like to keep for themselves. This short introduction was important for the participants to understand the aim of the workshop, but also to create a climate of trust and transparency within the group.

TIPS FOR FACILITATORS:

- Make sure everybody agrees to be recorded; if necessary, have an authorisation signed.
- Give information about the duration of the workshop and the sessions to check if it suits everyone.
- Investigate if there is a common language everybody is comfortable with or if translation will be needed.
- Share the program with the participants, so that everyone is responsible for the time.

GETTING TO KNOW EACH OTHER

A series of getting-to-know-each-other activities were carried out that aimed to:

- Create a friendly atmosphere and make the participants feel comfortable.
- Create a horizontal workspace where everyone can take part in knowledge and learning.
- Use the body and the feelings to facilitate the learning process.

- **Wake up the body:** ask participants to stand in a circle. The first person (it can be the facilitator) names out loud one part of the body to wake up and suggests a movement to do so, which the other members of the group have to reproduce. Once they have done so, it is the person to the right's turn, and so on.

- **A name, a movement:** ask participants to stand in a circle. Make a "round of names". Once you have done so, ask participants to combine their name with a movement and the rest of the group to repeat the name and imitate the movement. Then, move to the person on the right, etc. Once each name has been memorised with the movement that is associated, try to reproduce the round of names with the movements (at the same time in the same order) all together.

- **Fruit salad:** ask participants to form a circle with the chairs and to sit on them, except for a volunteer who does not have a chair and stands in the middle of the circle. Ask the person in the middle to share some characteristics, information, tastes that other people in the group might share. All the people that are sitting down and share the same characteristics stand up and look for a new empty chair. At that moment, the person who was in the middle will try to sit on one of the chairs, but there will always be someone standing up in the middle left without a chair. It is now that person's turn to share information, so people stand up again.

WHAT IS RADIO?

The objectives of the session were then explained:

- Getting to know the recording material.
- Be more at ease with the microphone.
- Create a twenty-minute radio program on spontaneous talks and exchanges.

FIRST STEPS ON THE MIC

In order for participants to start using the microphone, the trainers proposed that they work in pairs and tell a story to each

other using the microphone. They started by sharing the story of their names (who chose it, what does it mean, where does it come from etc.).

TIPS FOR FACILITATORS:

- Before presenting the recording material, you can propose to jointly define what is the radio, what is the first memory connected to the radio that participants have or what they like about it.

After each intervention, the trainers introduced key concepts of journalism and radio. These activities had several objectives:

- To share personal information in a group and with a microphone.
- To learn how to hold a microphone and speak into it.
- To talk about the different roles existing in the radio: the journalist, the guest, the technician.

You can ask one of the partners to make a short introduction before sharing the story like a radio host journalist. To close the segment, you can also propose to conclude their speeches addressing and thanking the audience.

TIPS FOR FACILITATORS:

- Ask the participants how they felt during the activity. Give them some positive feedback to encourage their efforts and some advice on how they could improve if necessary.
- As the pairs work together, you can give additional instructions. For example you can invite them to ask questions to each other and then invite others to participate.

- **How to hold a microphone:** When you move your head or your body, the microphone has to move with you. To help you, you can keep your elbow close to your body. You will be able to control the microphone better, you will feel more comfortable, and you will have a better balance.

- › The microphone has to form a 45-degree angle with your mouth. Place the round end close to your lips but never touch it.
- › Take the microphone with your hands and hold it firmly with all your fingers. You can change hands from time to time or take it with both hands.
- › Your hand has to be in the middle or higher, but never hold the microphone on the top (the place where the capsule which captures the vibrations that your voice has produced is) because you would dull the sound.
- › Try to move the cables as less as possible because this sound will be recorded! Put the microphone down when you are done talking.

- **About the interviewee's role:**

- › Feel free to give personal examples, to tell memories, to share your inner self and to show you are vulnerable. Highlight your personal experience.
- › You can take the time you need, but you do not have to answer all the questions if you do not feel comfortable with any of them.

- **About the journalist's role:**

- › When asking questions, think about the W5 format: what, where, when, who and why. Also, feel free to ask the interviewee for examples.

- › Ask open questions (questions that you do not answer with a “yes” or “no”).
- › Ask simple and easy to understand questions. Try for each question to carry a single idea.
- › Encourage the person in front of you to share their personal experience. For example, instead of asking “*What do you think about parenthood?*”, ask “*What was the hardest and the most rewarding moment for you as a parent?*”
- › Listen carefully to the person who is talking and build on the answers.
- › Have an open non-verbal communication so the person you are interviewing feels comfortable. For instance, do not cross your arms or legs, face the person, smile, and breathe.
- › Know how to politely cut off if the person goes off topic and gets lost in a long speech. Bring the person back to the main subject of the question or topic you are discussing.
- › Finally, have fun with your interviewee! It is nice to feel the bond between the different members of a radio set.

CREATION OF A RADIO SHOW

The trainers announced that the group was going to create a radio program entitled “*Memories from home*”. The participants were invited to take five minutes to think about a memory and then were split into radio sets of 6 people. One facilitator was at the table with the participants, while another one was at the table with the recording material. Each group created a short twenty-minute radio program.

Splitting the group in two allowed the participants to feel more at ease and to speak for a longer time. Indeed, exchanges in big groups often inhibit people who do not feel comfortable with public speaking, especially the ones who are learning French (or any other language). The topic was chosen so that everyone would have something to share.

During the session, the group worked on all the key elements of a radio programme, including the name, jingle, content, recording material and technical work.

After, the participants thought individually about the topic suggested, they came back as a group and prepared a short cue sheet for the show and shared the roles. They chose the first person who would tell a memory, a second one who would ask the questions, a third one who would share a memory and so on.

TIPS FOR FACILITATORS:

- Try to involve everybody and make sure everyone will share a memory at some point.
- Writing the time on the cue sheet can help checking that the speaking time is the same for everyone. For instance: each person has 5 minutes to tell the memory and answer the questions. Appoint a participant to be in charge of keeping the time.
- If someone does not want to speak, you can suggest joining the facilitator at the sound desk.

- **The name of the show:** The facilitators invite each participant to write the first word that came to their mind when they thought about the topic of the show on a piece of paper. Then the group is divided into pairs and each

pair is asked to come up with a title combining the two words selected. The different titles are shared in plenary. The title chosen by the group is then made clearer adding a subtitle.

- **The jingle:** To make the creation of the jingle easier, the participants are asked to form a circle and to each propose a simple rhythm that the other members of the group will repeat. Once everyone has proposed a rhythm, the group chooses the one they liked the most and consequently add the title and subtitle of the program to the rhythm. Invite the participants to play with different intonations and sounds. For example, each person can say one word of the title by taking turns. Explore the different voices and play with expressing different feelings. Participants could say the title with happiness, sadness, enthusiasm, or aversion, or imitate the sound effects the title reminds them of and add them to the rhythm!

DEBRIEFING

At the end of the day, the group went over the session together, trying to highlight what was learned throughout the day and the resources that were used. They were also asked to give their feedback on the methods applied and whether they would have liked to do different kinds of activities during the next sessions.

AT-HOME ACTIVITY

The participants were asked to record sounds with their phones and to send them by email or WhatsApp before the next session.

THE SECOND SESSION WAS STRUCTURED AS FOLLOWS:

INTRODUCING THE SESSION AND ITS OBJECTIVES

- The second day started with the facilitators sharing the plan for the day:
- Joint interviews/talk about the role of the journalist and the interviewee.
- Discuss and debate to deepen subjects mentioned during the previous session.
- Introduction of the objectives:
 - Learning to talk about oneself and introducing oneself.
 - Feeling more comfortable with the microphone.
 - Deepening a thought process and learning to discuss.

WARMING UP AND WORKING ON GROUP COHESION

The session began with several icebreakers in order to start the day in a friendly and energetic manner.

- **Different walks:** Invite the participants to walk and explore the space. Ask them to change direction every three steps. Then, give the following instructions:
 - › Invite people to greet without talking. Suggest them to greet with different parts of the body.
 - › Invite people to walk at their usual pace. Call that pace “*speed number 5*”. Then, ask them to walk at different speeds between 1 and 10 (1 being the slowest and 10 the fastest).
 - › Invite people to walk and to look at each other. When one of them stops, everyone has to stop. When someone

starts to walk again, the whole group starts to walk.

- › Invite people to walk and go to the empty parts of the room. Then, suggest them to walk where the space is full of people. Ask them to not stop walking.

- **Stop and Go:** Tell the participants you will give them a series of instructions they will have to follow. “When I say GO start to walk, when I say STOP, stop walking.” Try several times then add new instructions. “When I say NAME, shout your name, when I say CLAP, clap your hands”. Try, then add the previous words: “Go!...Name!...Stop!...Go!...Clap!”. Once the group masters all of the instructions, continue by saying, “When I say SKY, raise your hand to the sky. When I say GROUND, squat down and touch the ground with your hand.” Try to add the previous words: “Go!...Name!...Sky!...Go!...Ground!...Clap!”. Then, you will reverse everything as follows, “When I say GO, you will stop and when I say STOP you will walk again”. Try several times “When I say NAME you will clap and when I say CLAP you will shout your name” or “When I say SKY you will touch the ground and when I say GROUND you will raise your hand to the sky”. Give the instructions at a rapid pace. You can also play this game with eliminations.

WORKING ON LISTENING, DEVELOPING CREATIVITY:

The group went back in a circle, sat down, and listened to the sounds of nature that were collected the day before by the participants. With the microphone in hand, they expressed what the sounds meant to them.

TIPS FOR FACILITATORS:

The facilitators can help by asking some questions:

- What do you think about this sound?
- Where does the scene take place? At what time of the day?
- What does that sound remind you of?
- What story could you think about listening to this sound?
- Who produced that sound? How was the person holding the microphone?

You can also encourage the participants to ask questions to each other.

PEER INTERVIEWS

Through cross interviews, the participants asked each other questions about how they see themselves in 10 years’ time, and then listened to these interviews as a group. Conducting interviews in pairs allowed the participants to open up more, to have fun and enjoy the activity. They had the chance to practice both interviewer and interviewee roles.

RECORDED DISCUSSIONS/DEBATES

Three areas with recording material were created and groups of 3 – 4 participants were assigned to each one of them. Small groups help participants to feel comfortable and be able to express themselves. Each group chose a topic to debate about for 30 minutes. The topics selected from the previous session’s discussions were leisure, relationships between people and the future. The idea was to create a space for the participants to deepen what they had to say, to develop their debating and arguing

skills.



- We live in the countryside and some of us grew up in mid-sized and small towns while others in small villages and hamlets. The landscape is quite rolling. There are vines and wine cellars, ponds, and forests. The corn and rapeseed fields make yellow spots on the green landscapes.
- I haven’t always lived in the countryside. I moved here when I was nine. I thought I was living in the countryside before coming here...because it wasn’t close to Paris! But when I arrived here, I understood I was living in a city before. It’s a hole here compared to the place where I have lived before... But a pretty hole! The clearest example is the school I was going to before. All the classes of elementary school were reunited, there were a lot of children...We were about 1000 or 1500 and there were at least 30 people in each class. When I arrived here, first, the school was right at the end of my garden. It was the size of two rooms of my previous school. I didn’t understand where the other rooms were. When I asked people, they answered: “No, there are only two classes here!”. I was so shocked. To me, it represents very well what it’s like to move from the city to the countryside. There aren’t so many people, they don’t feel so much pressure, it’s way better...! I also prefer the countryside. To begin with, there isn’t so much noise! It makes me feel better.
- Close to my home, all people have settled here for a long time. They are not necessarily all retired... But they all are more than fifty years old. Some Parisians sometimes come on holidays here for two weeks or during summer break. But the thing with the relationships with people who come from time to time...
- They are not the same!
- It depends... I know Parisian people who are very nice.
- But some are not nice at all! They are not used to living here and they complain about the smell of the cows or when the rooster crows!
- Also, I feel like it is easier to meet people in the countryside.
- I agree. People see each other almost every day either way, even if it is when going to the bakery or greeting on the other side of the street! You create a bond.
- What if we could invent a transport at the speed of light? The countryside is nice, it’s vast, there aren’t too many people, but for God’s sake, the drives are so long. You need two hours to go to the city nearby! I am exaggerating, but you have to get up very early in the morning for a 20-minutes journey because there is only one bus for a whole region. I believe we do need to invent a transport at the speed of light...I’ll think about it!



THE THIRD SESSION WAS STRUCTURED AS FOLLOWS:

INTRODUCING THE SESSION AND ITS OBJECTIVES:

Before starting the new activities, the group listened again to the different recordings that were realised by the participants and imagined a podcast that would be divided in three parts:

- Part 1: Who are the workshop participants.
- Part 2: What is the region they live in like.
- Part 3: The future.

The objectives of the session were:

- Creating a narrative thread to link the different recordings.
- Training the participants to vox pop and interviews.

ICEBREAKERS: START TO WORK ON THE VOICE

As the participants started to become more at ease, a series of activities involving the voice were proposed as icebreakers.

- **Rhythm box:** Divide the groups into pairs and ask them to count from 1 to 3, first together and then alternating (A says "1", B says "2", A says "3" etc.). Once they have done it a few times, ask them to replace 1 with a movement or/and a sound, while 2 and 3 remain unchanged. In the following turns, they will also substitute "2" and "3".
- **Animal cries:** Each participant receives a card with the name of an animal, which must remain secret. In the group, the same animal is represented by three people that have to find each other through their cries.
- **Jungle of sounds:** Divide the groups into pairs. A will be "guided" while B will be the "guide". A closes the eyes and B chooses a sound that will guide A through the space. B moves from right to left, standing near A and then far away. B regularly makes the same sound, but can try variations, by whispering, shouting, with spaced distant noises, etc. But above all, B must take care of A and make sure that the journey is safe. Let the pairs experiment for 3 minutes, then swap the roles. Make a quick assessment:
 - › How did you feel? Did you find the exercise difficult?
 - › Did you feel more comfortable when you were the guide or when you were being guided?
 - › What felt safer to you: a whisper, a regular sound or a loud one?
- **Infernal machine:** The group will represent the production process of yogurt, tables, cars, etc. A first person is placed in the centre and creates a simple movement, accompanied by a noise. The other participants will graft them one by one to the trainer's signal and create a move-

ment and a sound by touching a participant already present in the playground. When the whole group is in action, the trainer asks to vary the rhythm and intensity of the sounds.

- **Orchestra:** Each participant is an instrument and has to create a sound with the body. Each one will be part of an orchestra directed by the facilitator, who will increase and decrease the intensity of the sounds. Variation: The trainer proposes a setting (e.g., the forest) in which each participant will have to reproduce a sound (animal, wind, water...).



INTRODUCING THE AUDIO RECORDERS AND THE RADIO EQUIPMENT

The facilitators suggested to the participants to do peer interviews in small groups. Having prepared several audio recorders, they explained how they would work and then distributed an audio recorder to each group. They checked with the participants that the equipment was working and that they knew how to record themselves.

PEER INTERVIEWS

The facilitators asked the participants to find a partner to work with and gave them instructions to work on a particular topic, explaining that one of the participants would be the host and the other the interviewee. They oversaw the recording.



EXTRACTS FROM CONVERSTATIONS 1

T: We are at La Californie in Toucy and I am going to talk with Megane about her story. Tell us everything.

M: Four years ago, my mother and I had an argument. My mother put all my stuff outside. So, I came to Paris. I was homeless... I spare you all the stupid things I did. A month later I was in Paris with my aunt. Then I lived with my grandparents. I spent a whole year doing nothing, hanging around... I met friends who helped me to get by with a lot of things. Then, I met my boyfriend. Everything is clear now.

T: So how long did you stay in the street?

M: A month.

T: A month? How did you feel after that? Do you have the impression it served you in some way after several years?

M: No...Except for the school which helped me to get into the swing of things. Otherwise, I would be...not homeless, but I would still hang around, doing stupid young people stuffs... Like drugs, alcohol, dope smoking, etc....

T: How long have you been in the Second Chance School?

M: It's been 7 months and I want to finish of course! With a job!

T: Thank you for sharing your story.

M: Goodbye, see you soon!

T: I haven't finished yet, but thank you.

M: See you then, ciao!

EXTRACTS FROM CONVERSTATIONS 2

Y: Last year I was in a vocational baccalaureate, specialised in business, but I had trouble with French. I couldn't understand. And honestly, I didn't really like it. But I learned how to speak French. But I never do it! I leave school and I don't speak... I don't have French and I am disgusted. This year, I want things to change. It's been way better! It was nice and I really really like it. If coronavirus had not appeared it would have been awesome! I feel like I worked. Last year, honestly, I didn't work, but I am proud of myself for this year!

EXTRACTS FROM CONVERSTATIONS 3

M: Tiphaine is going to tell us her story!

T: I am going to tell you how I entered the Second Chance School. I finished secondary school and I was about to start a vocational baccalaureate. We are too close, it... there's too much eye contact right now...

M: Covid! Careful, covid! One and a half metres away!

[Laughs]

T: I had to start a vocational baccalaureate and I sent things to high school at random... I had no intention to start that training. I didn't have any job in mind, nothing. I didn't receive any answer from any high school. September arrived and I had no answer. For a week, my mother called left, right and centre to know what I was going to do. So, they made me repeat a year! For a month I was there, everyday... Then I started to skip classes. I think I attended two months and I stopped in December. Then, basically, I didn't do anything for two years and a half, three years...

M: What did your parents say?

T: My mother didn't really know what to do. She let me live my life... And to me it meant staying in bed and watching series! For three years I didn't see anyone because I could not be bothered... Last summer I learned about the Second Chance School. In a week I had enrolled because I didn't want to be in this situation anymore. It was a little complicated to adapt because I had just spent three years doing nothing and now, I have to work...

M: And what do you think of the Second Chance School?

T: That's a harsh question!

M: Ok, goodbye Tiphaine, thank you for answering my questions.

T: We are being called back! We don't have time to finish. It doesn't really matter!

EXTRACTS FROM CONVERSTATIONS 4

Ma: So, it is an impediment that is going to last, because I am a hard of hearing person. It prevents me from talking with people who don't understand me enough... Because sometimes I can't explain very very well. It is not easy to have people in front of you who are looking crazy at you and who are saying "Repeat, repeat!" You try your best, but in the end, you think it was rubbish. It is a handicap to me. I have hearing aids even though I can hear. If I didn't have all of this, I would be so happy.

EXTRACTS FROM CONVERSTATIONS 5

- I came to France in September 2018. After two or three days I wanted to go to Paris. But when I arrived at Auxerre station, I went in the wrong direction. I went to Avalon! I stayed on the train. Everybody was gone. I was alone on the train. I was thinking the train would go to Paris.
- Yes?
- Then a lady told me "What are you doing? The train has stopped!" I answered "Sorry, I don't speak French". I asked her if she spoke English, but she replied, "No my son, I don't speak English". She told me "Come with me!".
- Where were you? In Paris?
- No, I was in Avalon!
- Oh, what a shame!
- Sure, it was a shame...



PREPARATION OF THE VOX POPS ABOUT THE FUTURE

It was explained to the participants that a vox pop is a journalistic practice of interviewing strangers on a topic, usually in the public space - the street. Then they were asked to choose a topic and prepare 4 to 5 questions to ask to strangers in the street. Some trial interviews were carried out before giving the recorders to the participants. Afterwards, the group listened to the different recordings and discussed them.

TIPS FOR FACILITATORS:

Other resources for conducting your workshops on vox pops:

- <https://drive.google.com/file/d/0B8mUO-SMUDdMLUVIMHc1WEUxTEU/view>
- <https://savoirs.rfi.fr/fr/apprendre-enseigner/societe/le-micro-trottoir-version-pour-la-classe>



RECORDING THE NARRATIVE THREAD OF THE PODCAST

Small groups were created, and the participants were asked to present the different parts of the podcast.

The recordings were finally edited to make a 40-minute podcast. Part of it was broadcasted during a restitution evening where the participants were invited on the radio set to talk about their experiences. About fifty people attended the event to listen to the interventions and creations.

CASE STUDY – LA XIXA

La Xixa Teatre is a non-profit organisation founded in 2010 and based in Barcelona (Spain) that aims to research, develop and multiply educational and theatrical tools as a means for social transformation and inclusion. In the framework of the Radio V.I.T.A project, La Xixa Teatre carried out two workshops with the aim of creating radiophonic products (podcasts) by using theatre in order to generate awareness about diversity, prejudices, discrimination and inclusion.

Although both workshops used the Theatre of the Oppressed methodology, the topics treated during the two workshops were quite different.

The first workshop was called “Sex of Angels” and its aim was to break down the taboos about sex and sexuality in a situations of confinement. In fact, the workshop was carried out in April/May 2020 while Spain, and most European countries, were experiencing a situation of confinement due to the Covid-19 pandemic. In such a peculiar time, La Xixa decided to investigate alongside a group of adults the importance of sexuality and intimacy to fight loneliness during confinement, addressing the taboos, fears and shame that participants were experiencing in life and in that specific moment about sex and sexuality, and to deepen the relation between sexuality and virtuality as a way to foster healthy interactions in regards to sexuality in a time of confinement.

The main topic addressed by the second workshop, titled “*Transforming the Way we Look at Disability – A Conversation with ECOM*”, was the subject of discrimination due to gender and functional diversity. During this workshop, the participants investigated the conditions and the discriminations suffered by a group of women with functional diversity who are members of the ECOM Foundation¹. ECOM defines itself as a “*movement driven by people with physical disabilities who work, through our empowerment and participation, to achieve an inclusive society where we can exercise our rights.*” Their conception of functional diversity is based on human rights and on the social model (or paradigm of personal autonomy), which considers that disability is not an attribute of the person, but on the contrary, it is in the society “*...that excludes people with this type of condition and prevents them from having truly equal opportunities.*” The participants of the workshop were women with functional diversity who were keen to share their personal stories to raise awareness about the discrimination and difficulties experienced by women with physical disabilities, and who were also excited to learn how to create radiophonic products. Some of them had experience with Theatre of the Oppressed, while for others the workshop was a first both with the main methodology and with community radio.

During the sessions, participants were able to debate on the proposed topics, create a safe space to engage into personal narratives, experiment with their voices, with storytelling, with theatre exercises and with radio making as a tool for inclusion. As a result of the workshops, the groups created podcasts which were edited afterwards.

THE MAIN OBJECTIVES OF THE TWO WORKSHOPS WERE:

- To create a group where participants could feel comfortable to share their personal experiences.
- To break off with the feeling of exclusion or loneliness that they were experiencing due to the confinement measures.
- To help participants feel comfortable with their voices and know how to work with them in a radio setting.
- To share new tools that participants can use on their own.
- To create a radiophonic product interesting for the public and that could raise awareness about relevant social topics.

AS A RESULT OF THE WORKSHOP:

- Participants were enabled to narrate personal stories.
- Awareness was raised among the audience on the situations experienced by the participants.
- Participants were able to create a connection with other people who were experiencing similar situations.
- Awareness was raised about prejudices, stereotypes and taboos present in relation to participants’ social context.

The participants have learned and used a new methodology (Theatre of the Oppressed) which enabled them to produce a new type of artistic product, that is, podcasts. The workshop had significant outcomes, both for the organisation and for the participants.

RECRUITMENT OF PARTICIPANTS

The participants of the Sex of Angels project were recruited among people that had already taken part in some of La Xixa’s previous endeavours. La Xixa’s intention was to create a diverse group in terms of profile, background, gender, and the ways that these people were living the lockdown. The participants were contacted by phone and had a short interview during which they shared their motivation and expectations. Some participants already knew each other and most of them had previous knowledge of the Theatre of the Oppressed methodology.

The participants of the workshop *Transforming the Way we Look at Disability – A Conversation with ECOM* were women with functional diversities who are members of ECOM, a foundation working on social and professional inclusion of people with functional diversity. Participant recruitment and selection was based on their motivation and expected impact on them. This was managed directly by ECOM.

¹ <https://www.ecom.cat/>

PREPARATION

In the creation, planning and implementation of the workshop, La Xixa's team focused on:

- Investigating participants' relationship with their voice and with radio.
- Carrying out exercises to analyse and recognise one's own voice.
- Carrying out exercises to explore and express what participants like and do not like about their own voice.
- Encouraging the exchange of personal experiences related to the main topic of the workshop.
- Carrying out exercises to understand and use storytelling techniques.
- Carrying out exercises to express and interpret reality through theatre.
- Creating and sharing tools that participants can use with their groups.

In both workshops, the facilitators had in mind the topic that they wanted to propose, but they were open to adjust according to the participants' needs and interests.

Each one of the workshops was planned and organised in the following way:

- **Step 1:** The group worked on knowing each other and on team building in order to create a space where participants would feel safe to share their stories and to participate in the different exercises.
- **Step 2:** The group worked on storytelling and Theatre of the Oppressed techniques for participants to share their life stories.
- **Step 3:** The group explored participants' stories collectively, focusing on the presented conflicts.
- **Step 4:** The group built theatrical pieces that we would later turn into radiophonic products.
- **Step 5:** The group explored aesthetics, transforming the embryos into radio performances.
- **Step 6:** The group edited the podcasts to share with the community through different channels: online events, website, and Spotify.

During the entire process, great importance was given to the voice, to getting to know it and use it to create a radiophonic product. The participants, guided by the facilitators, also worked and put into place technical knowledge to create the podcasts. Most of the activities which are normally used by La Xixa's team had to be adapted to the online format. The facilitators had to rethink the way that the scope of each activity would be reached although the group could not share the same physical space, look directly in each other's eyes, and have physical contact. The usual circle was replaced by looking at each other in the full Zoom screen, group activities were carried out by dividing participants into Zoom's rooms, and the physical contact was replaced by looks and words.

Here there is an example of a "getting to know each other" activity which is an adaptation of an offline activity to the online format.

Ask participants to stand in front of the camera (in the offline version, participants stand in a circle). The facilitator plays some music and asks the participants to focus on her move-

ments. The participants imitate them, until the facilitator passes the turn to one of the participants, saying the name. Now everybody follows the participant's movements. The activity goes on until all participants have had the possibility to guide the group. The exercise should last 10 to 15 minutes, depending on the group size (1 minute per participant approx.). In the online version, the movement must be contained in the framing of the camera, and in order to pass the turn participants need to call somebody else's name, while in the offline version participants would stand in a circle and pass the turn by indicating the other person with a gesture.

OVERVIEW OF PARTICIPANTS

The age and profile of the participants of Sex of Angels were varied. They are members of different social organisations and most of them have a migrant background. While creating the group, La Xixa tried to ensure the gender balance and the participation of people that were living the confinement in different ways. For instance, some of them had their entire home for themselves, others were sharing apartments with people they did not feel comfortable with. In terms of professions there was also diversity. One participant worked in the field of coaching and Neuro Linguistic Programming and was interested in transferring the new competences and knowledge learned in the project to his work. Another participant facilitates a Forum Theatre group with elderly people in Barcelona and is now aiming to share some of the acquired knowledge with her target group. Another participant works in a school and wanted to share the results of the workshop with the teenagers they work with.

The participants of the workshop Transforming the Way We Look at Disability – A Conversation with ECOM were women with functional diversities who are members of ECOM.

FORMAT AND PROCESS OF THE RADIO WORKSHOP

The pilot of the Radio V.I.T.A Workshops in Spain was attended by 14 participants. All sessions took place in Barcelona, through Zoom sessions.

THE SPANISH FACILITATORS WERE:

Meritxell Martínez: is the director and co-founder of La Xixa Teatre. She has a wide range of experience as an expert of the Theatre of the Oppressed methodology, undertaking numerous performances and trainings. She holds two degrees: Economics (University of Barcelona, 1994) and Social Education (Ramón Llull University, 2007). She is a specialist in Process Oriented Psychology, trained by the Process Work Institute of Barcelona. She studied as a Social Worker and simultaneously began her training in the arts as a way to know herself and the surrounding

environment. She later began training the professional social community “*Women of Matagalpa in Nicaragua*”. She has studied dramatic writing, voice education, theatrical collective creation, theatre sociology and the Theatre of the Oppressed with highly renowned experts. As part of La Xixa Teatre, she has worked for over seven years as an actress, Curinga/Joker, and workshop facilitator for numerous groups, locally, nationally and internationally.

Adrián Crescini: is the president and co-founder of La Xixa Teatre. He has a wide experience in the field of Educational Theatre, Social Theatre and Theatre of the Oppressed undertaking many performances and training sessions. He holds a Degree in Social Psychology (School of Social Psychology of Argentina, 1987) and is a specialist in Process Oriented Psychology, trained by the Process Work Institute of Barcelona. He worked as a social psychologist at the School of Social Psychology of Argentina “*Enrique Pichon Riviere*”, and as a trainer for inmates in the Provincial Penitentiary, among other projects. He received training in theatre and social intervention with numerous experts. Since 2007, he has developed his professional tasks as an expert in community empowerment and active citizenship projects, with an average of 15 projects every year. As part of La Xixa Teatre, he has worked for over seven years as an actor, Curinga/Joker, and workshop facilitator for numerous groups, locally, nationally and internationally.

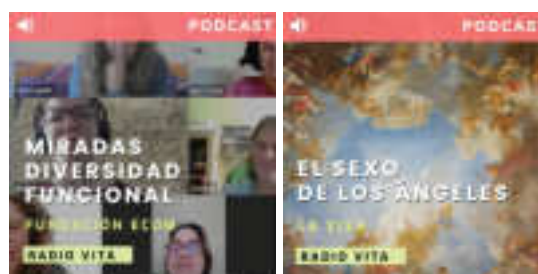
Session Number	Date	Number of Participants
1: Sex of Angels	25/04/2020 from 10.00 to 14.00 (4 hours)	7 + 2 facilitators
2: Sex of Angels	02/05/2020 from 10.00 to 14.00 (4 hours)	7 + 2 facilitators
3: Sex of Angels	22/05/2020 from 17.00 to 19.00 (2 hours)	7 + 2 facilitators

Session Number	Date	Number of Participants
1: Transforming the way we look at disability	04/05/2020 from 11.00 to 13.30 (2.5 hours)	7 + 1 facilitators
2: Transforming the way we look at disability	07/05/2020 from 11.00 to 13.30 (2.5 hours)	4 + 1 facilitators
3: Transforming the way we look at disability	08/05/2020 from 11.00 to 13.30 (2.5 hours)	7 + 2 facilitators
4: Transforming the way we look at disability	13/05/2020 from 11.00 to 13.30 (2.5 hours)	7 + 2 facilitators
5: Transforming the way we look at disability	08/06/2020 from 11.00 to 13.00 (2 hours)	6 + 2 facilitators

ADDITIONAL INFORMATION

The workshop *Sex of Angels* was carried out through three online sessions on Zoom. The first two sessions lasted four hours each, while the last one had a duration of two hours. During the first session, the participants carried out exercises to get to know each other and began to analyse their voices and their relationship with radio. More specifically, they carried out exercises to detect some characteristics of their voices, learning to recognise them and to find aspects that they like, and what they do not like about their own voice. The second session was dedicated to creating stories inspired by their own life stories and to making up dialogues that helped represent and interpret reality. In order to do so, the group was broken into smaller ones and the facilitators invested time in creating a safe space where participants would feel comfortable to share their personal experiences. Those experiences were then extrapolated and used to create useful and interesting contents for the podcast. In the third session, the group focused on effective communication and the use of voice during storytelling sessions.

The workshop *Transforming the way we look at disability – A conversation with ECOM* was carried out via five online sessions on Zoom. The first four sessions lasted two hours and a half each, while the last one had a duration of two hours. During the first session, the participants worked on getting to know each other and on team building. Furthermore, they discussed what creativity is, how it is part of the participants’ daily life and how it helps people express their emotions. The second session was mostly focused on stereotypes and discriminations suffered by women and people with functional diversities. In the third session, the group investigated how society teaches girls to be girls, and what they have to give up during their childhood in order to fit into the assigned role. In the last two sessions, short fiction stories (based on the participants’ stories) were created with the intention to give visibility to the discriminations people suffer for being women and/or having functional diversities. During all sessions, the group worked on analysing the voice and on using it properly in a radiophonic setting, controlling the intonation, expression and pace. In all sessions, while debating the topics at the centre of the workshop, the participants learned to recognise their voices, and detect what they like and do not like about them. They worked on storytelling and interpretation, on the creation of characters, roles, and theatrical scenes. In between sessions, the participants had to reflect about the contents for the next session, especially in relation to the creation of stories and dialogues.



CASE STUDY – RADIO ACTIVITÉ

Radio Activité is an itinerant radio association with the purpose of contributing to the fight against prejudice and promoting solidarity, social inclusion, and the dialogue between the inhabitants of the same territory. Radio Activité offers educational tools to enable everyone to create their own radio podcasts and foster social cohesion, creation and empowerment, particularly for people in vulnerable situations. The principle consists of learning to make radio through a non-formal pedagogy and therefore people who are rarely heard in the media can collectively create their own programmes on the topics of their choice. In the framework of the Radio V.I.T.A project, Radio Activité organised a workshop with isolated young French and foreign mothers in Marseille. The workshop was meant to encourage active listening, calm exchanges, and the expression of each participant. Professional equipment was made available to participants, who became the hosts, journalists, musicians, and columnists of their own programmes. These collectively constructed programmes were an opportunity for them to question their daily environment and address topics that concern them, but are often considered taboos. During the three-day workshop, the participants had the opportunity to talk about travel, maternity, friendship, love and the role of women in the city and in the urban space. A safe environment was created in order to encourage strong group dynamics, develop friendships, share experiences, develop oral capacities, reflect together about daily issues, and hear the voice of women and mothers, who feel discriminated against, partly because they do not have a paid stable job. Carrying out this workshop in the current context was an opportunity to create links between participants who belonged to the same association but who had not yet had the chance to meet and to create a space for socialisation. It was also an opportunity for participants to develop their oral skills.

RECRUITMENT OF PARTICIPANTS

In the framework of the Radio V.I.T.A project, Radio Activité decided to run a workshop in a particularly challenging way. This was with a non-mixed group of women, a “*first time*” for the team. In order to recruit the participants, Radio Activité contacted Secours Catholique¹, a French association that seeks to curb poverty and exclusion of all groups. After exchanging emails and having meetings with the Marseille local team to explain the project, they directed the team to a group of women who are mothers and do not work during the day. When their children are at school, they have free time, so doing these workshops was important for them to feel less isolated. Some of them are French, while some others are foreigners, but what they had in common was that they felt isolated from society. They were told that the

aim of the project was to produce a podcast on topics of their choice, to create a group dynamic and to have an enjoyable time.

PREPARATION

The sessions of the workshop were prepared and facilitated by three people working and/or volunteering in Radio Activité. They gathered four times to select the activities and set up a process. They decided to implement the icebreakers used during the Radio V.I.T.A Joint Staff Training which took place in Paris and some of the activities listed in the project Radio Workshop Guide.

Radio Activité counts on a wide experience of organising radio workshops. In this case, the objectives were to encourage participants to listen to each other actively and to express themselves by valuing the spoken word. These collectively built broadcasts were an opportunity to address topics the participants care about, which are sometimes taboo, and to question their daily environment. The general aim was to create a group where participants would feel safe to share difficulties and break the feeling of exclusion or loneliness.

OVERVIEW OF PARTICIPANTS

The group of participants was formed by six women from 30 to 45 years old. One of them is French and the others are originally from Algeria, Albania, and Morocco. They are young mothers who live in the Marseille's poorest neighbourhoods. They feel isolated from society and they volunteer in Secours Catholique in order to meet people and serve society.

FORMAT AND PROCESS OF THE RADIO WORKSHOP

The pilot of the V.I.T.A Radio Workshop was attended by 6 participants. All sessions took place at Secours Catholique day care centre. The facilitators were Silvia, an employee of the association and Giulia and Perrine, volunteers of the association. Silvia has been a member of the association for 2 and half years, she has already led various workshops with a wide variety of audiences, including workshops with a non-mixed audience. Giulia is a volunteer with the Radio Activité association, and has also volunteered in Secours Catholique. Perrine is also a volunteer of the association, currently carrying out her volunteering service

¹ <http://bdr-marseille.secours-catholique.org/>

in an association which proposes radio and media workshops in schools. With Radio Activité she had already facilitated workshops with exiled people.

ADDITIONAL INFORMATION

The sessions of the workshop consisted of three meetings of two hours and half each, distributed over two weeks.

Session Number	Date	Number of Participants
1	08/12/2020	4 participants + 3 facilitators
2	10/12/2020	5 participants + 3 facilitators
3	14/12/2020	3 participants + 3 facilitators

Before each workshop, the facilitators met and reflected on how the workshop would unfold in relation to the expectations of the participants.

The first workshop focused on the presentation of radio material and cross-interviews. The second workshop focused on the role of the journalist, on how to ask the right questions, on listening to some examples of podcasts and reacting together with the microphones on the topics introduced by the podcasts. The third workshop was dedicated to choosing the topic to discuss, giving a title to the show, and broadcasting the live radio show.

THE PLANNING WAS AS FOLLOW:

Session 1

- Presentation of the project and initial evaluation.
- Icebreakers: name games and quality games in a circle.
- Getting to know the radio equipment (microphones, recorder, cables, etc.).
- First talk into the microphone about the participants' first memory or a particular memory related to the radio.
- Cross-interviews in pairs. With a recorder, participants had 2 minutes each to interview each other on a question of their choice between:
 - 1. Tell me about a challenge you overcame.
 - 2. Tell me about a place where you feel good.
- The group listened to the recordings of the interviews together and reacted to them. This part was recorded.
- Several images were placed on a table; the participants had to choose one at first glance and then explain at the microphone why they chose that particular image. The rest of the group had the possibility to ask questions.
- Final evaluation and expectations for the future sessions.

TIPS FOR FACILITATORS:

- Topics coming out during this activity can be used during a future radio show.

Session 2

- Icebreaker: how do you feel today? Participants answered the question by making a living painting.
- Initial assessment.
- What is a radio programme: presentation, the role of the journalist, 5W questions, etc.
- The group listened to some extracts of podcasts and participants discussed it.
- Activity on social inclusion.

The podcasts used for this activity were:

- "La route du bled" https://www.arteradio.com/serie/la_route_du_bled
- "Cher premier amour" <https://postscriptum-podcast.fr/index.php/2020/07/13/cher-premier-amour/>
- "La maternité" <https://www.mustela.fr/blogs/mustela-mag/podcast>

Session 3

- Icebreaker: rhythm with the hands.
- Initial assessment.
- Choice of topics for the radio programme.
- Creation of the driver for the radio show and questions.
- Choice of the name of the radio station and the title of the programme.
- Creation of a jingle.
- Recording of the radio broadcast.
- Final evaluation.

CASE STUDY – STAND 129

Stand 129 is a community arts project situated on a market site in Vienna's 10th district. In this very lively and colourful district of Vienna, typically seen as a “*migrant's district*”, Stand 129 offers a wide range of cultural events, with the aim to create new networks within the local community. The 10th district is one of the most populated ones in Vienna and, although the average migration rate is nearly the same as in the city of Vienna, migration is very much more visible in this district. Stand 129's main goal is to build bridges among different (migrant) communities, autochthonous Viennese inhabitants, and newcomers through art and culture.

In the workshop carried out in the framework of the Radio V.I.T.A project, the participants were young adults between 18 and 25 years who self-identify as black people.

The workshop is called “*Sugar Honey Black Tea*” and it combined tools from mainly three methodological worlds:

1. Theatre: A wide array of theatre tools was used (liberating exercises for body and voice use, storytelling, articulation and breathing exercises), including exercises to react spontaneously and to increase creativeness and awareness of the moment.
2. Radio: The facilitators tried to derive tools from participative radio approaches to empower the participants regarding self-expression, further fostering their creativity and talking about topics that are important to them. Another aspect they worked on was helping participants to become familiar with journalistic radio or audio and editing techniques.
3. Community arts: Stand 129's general approach to community arts constitutes a focus on process rather than product. It is about participants having fun with creative processes and focusing on doing, without feeling the pressure of having to produce a polished product that has to meet external demands. In this way, participants discover talents, learn new things, and engage in mutual exchange. It is important to be guided by the wishes and needs of the participants and to let them largely determine the structure and concrete content themselves. This is especially important for a workshop that deals with very sensitive issues such as experiences of discrimination and exclusion where the participants share painful and often traumatic memories.

THE AIMS OF THE WORKSHOP WERE AS FOLLOWS:

- To give space for the perspectives of the participants.
- To provide support for the implementation of creative ideas.
- To encourage and release creative potential.
- To have fun.
- To create a sense of belonging within the group.
- To provide a space to share and reflect on life circumstances.
- To provide basic technical knowledge of radio.
- To provide inspiration for own projects and ideas.
- To provide opportunities for new cooperation, networks, and synergies.

During the four official sessions (three face-to-face and one on-line via Zoom) the relatively open structure of the workshop meant that participants quickly gained a sense of ownership and decided to pursue a podcast project from the beginning. From the very first session, it became clear that the project would be more complex than originally thought, and it transformed from the originally intended “*classic*” workshop structure to a podcast studio. We worked on the essential elements of a podcast:

- Identifying topics.
- Podcast idea.
- Elements of the podcast (interviews, discussions, theoretic inputs, moderation).
- Roles / distribution of tasks.
- Implementation.
- Technical knowledge.
- Distribution.
- Music / Jingles.



The main topics of the workshop covered areas related to being young and Black in Vienna and Austria, but also everyday issues concerning students and young adults' lives, from within the perspective of Black people. These include, but are not limited to Self-awareness and awareness of others; Transnational Identity - Sense of Belonging and attributions; Sexism; Gender identity / Gender inequalities; Activism; Culture Clash; 1st vs. 2nd generation; Colourism; Mental Health; Democracy & Participation; Belonging; (In) Visibility; Love; African Spirituality & White Christianity including Intersectionality & Transformation; Internalised Misogyny such as the expectations of “*the Black woman.*” Just to name a few.

During the workshop, the participants appeared to open up without any fear of each other. The group created a space for laughter and discussion, a healing space where painful experiences could be shared, and new strength and confidence could be gained. The group decided to work on a podcast for Black and

POC¹ teenagers and adolescents, meant to support them in their personal development and to deal with topics such as Black hair, sexual liberty, religion and many other themes that find no place in the white majority discourse. The podcast they worked on became a guide for young black people living in Austria, with some advice against (hidden) discrimination and prejudices, which will help them to have an easier and increasingly self-determined life. The group continues to exist after the official end of the workshop and has the will to continue working on the podcast - precisely because despite hundreds of recordings, there is no finished programme. The group has also met privately besides the official dates to go to rallies and continue working on the podcast. Covid-19 had a major negative impact on the implementation of the workshop. In the beginning, Stand 129 was able to conduct sessions with a maximum of ten participants, but had to stop after the third one. Since then, the team has only been able to conduct one online session. In the meantime, the group tried to organise autonomously, which made things more difficult. Apart from the issues directly concerning the workshop, the participants suffered from the effects of the lockdowns, including measures such as distance learning, the restriction of physical contact, their obligations at home like home-schooling and the general feeling of insecurity, which is partly reflected in the recorded dialogue through frustration, negative feelings, partial listlessness (because of the unplannability of processes) and resignation to fate. Even though the Radio V.I.T.A project is now coming to an end, Stand 129's team hopes to be able to continue accompanying the group on its path and the joint podcast.

RECRUITMENT OF PARTICIPANTS

Stand 129 started to promote the Radio V.I.T.A project and related workshops early in 2020 through different channels like newsletters, Facebook account and through different institutions associated with them. In order to recruit participants beyond the usual target groups, the coordinating team planned to cooperate with FaltenrockFM², a project that conducts radio shows with senior citizens in elderly people's and nursing homes. They also tried to recruit participants through Interface³, an organisation that offers educational and recreational activities for young people with migrant background. Several meetings took place with both organisations and had reached an advanced planning stage, but then because of Covid-19 and the sanitary measures against it, they were not able to realise the workshop as planned. In addition, both organisations stopped external cooperation due to the pandemic.

During summer 2020, several Black Lives Matter protests took place in Vienna following the violent death of George Floyd in the USA. In the course of this, several initiatives, discussion groups and associations of Black people and people of colour were formed, such as "*We are Vienna too*"⁴ and "*African Diaspo-*

1 POC is the abbreviation for Person of Colour, as in everybody except Caucasians.

2 <https://www.caritas-pflege.at/wien/aktuell/faltenrock-fm/>

3 <http://www.interface-wien.at/>

4 <https://www.facebook.com/wirsindauchwien/>

ra Austria"⁵. Stand 129 supported the demands of the protesters and, recognising the urgency to create space and favour exchange for Black people and their perspectives, they used Radio V.I.T.A as an opportunity to make them visible.



The communication within the group took place mostly informally via WhatsApp. Stand 129's coordinating team knew one of the participants through personal networks and used this contact to announce the project and the possibility of participating in radio workshops. Interested people got back to the organisation, so a WhatsApp group was created to discuss the project, the idea behind it and possible dates to meet. This resulted in a group of 12-13 participants. The participants were very much filled with the spirit of the demonstrations and very motivated to change things. Something like an activist drive was forming.

PREPARATION

As indicated above, the planning of the workshop outlines began at the beginning of 2020. This resulted in a collection of tools from different participatory art fields, which are used to activate the artistic and creative potential, as well as team building activities, theatrical methods for better expression, speaking and acting. We also collected radio methods such as interviewing and technical set-up. Methods exchanged with the international partners at the Radio V.I.T.A Joint Staff Training and in the project's Radio Workshop Guide were included.

FINALLY, THE ACTIVITIES PROPOSED CONCERNED:

- Training voice use
 - Icebreakers
 - Getting to know each other
 - Listening
 - Speaking
 - Body use
 - Speaking at the microphone
 - Better audibility
 - Finding topics
 - Conducting the interview
 - Experimenting with sounds
 - Editing
 - Recording
 - Writing stories
- and much more.

5 <https://www.facebook.com/adoeofficial/>

The toolset was adapted to the individual sessions and the needs and knowledge of the participants.

The group worked on the technical set-up needed for the recording during the workshops, taking into account that the participants would continue working outside the sessions. The facilitators selected the editing programmes and software that would be presented and used. They could count on the technical knowledge and a stock of microphones, mixers, speakers, laptops, and mobile recording devices that were used during the sessions.

For the implementation of the sessions, the premises of the sister project Kulturhaus Brotfabrik⁶ were used in order to have more space and to be able to keep the distances required by anti-Covid-19 measures. The safety of all participants was ensured at all moments, through a constant disinfection of microphones and recording equipment, spacing, ventilation and hand disinfection.

OVERVIEW OF PARTICIPANTS

As already mentioned, the participants came from various groups, some of which emerged from the BLM movement, while others already existed before and were interested in networking Black people in Austria. Accordingly, all participants identified themselves as Black. The group of participants was relatively heterogeneous, although they could all be described as young adults (18-25).



Their family backgrounds are diverse; some of their parents are first generation migrants, some second generation. Some of the parents were also born in Austria, and some of the parents were white. The participants themselves were partly born in Austria and partly in other countries. The gender orientation and identification are diverse, but the majority identifies as cisgender women⁷, for a total of eight BPOC women and three BPOC men. The participants were students, young trainees, and workers who were all well-educated and politically aware. It was noticeable in the discussions that the group was very intensively engaged with

⁶ <https://www.kulturhaus-brotfabrik.at/>

⁷ A cisgender person (sometimes cissexual, informally abbreviated cis) is one whose gender identity matches their sex assigned at birth. For example, someone who identifies as a woman and was identified as female at birth is a cisgender woman. The word cisgender is the antonym of transgender.

being Black in Austria at the time and brought with them both personal and political activist knowledge as well as theoretical knowledge.

FORMAT AND PROCESS OF THE RADIO WORKSHOP

The pilot Radio V.I.T.A workshop in Austria was held in four sessions and was attended by 6-9 participants. The sessions took place at Kulturhaus Brotfabrik and the last session was conducted online via Zoom. The Austrian facilitators were Özge Dayan-Mair and Mbatjiua Hambira.

Özge Dayan-Mair is an actress, cultural mediator and trainer and has been working as a radio journalist in Istanbul. Since 2005 she has lived and worked in Vienna and is part of the core team of Stand 129 since 2014. She is program coordinator at Stand 129 and conducts workshops.

Mbatjiua Hambira is predominantly responsible for coordinating Stand 129's European projects and supports the cultural programs. He studied International Development at the University of Vienna and received his M.Sc. in Socio Economics from the Vienna University of Economics. In addition to that, Mbatjiua works as an A&R, musician, songwriter and producer with various artists and labels in Austria and Germany.

Session Number	Date	Number of Participants
1: Radio Workshop – Getting to know each other; Importance of our voice and body; Introducing radio methods; Finding topics	18/09/2020	9 + 2 facilitators
2: Radio Workshop – Interviewing skills and Podcast technics	19/09/2020	7 + 2 facilitators + 1 Zoom participant
3: Radio Workshop - Being Black and Young in Europe	24/09/2020	8 + 2 facilitators
Group meeting without facilitators in private flat: Making recordings / Working on Introductory moderation	28/09/2020	8
Group meeting without facilitators in Stand129 Trying to Apply new skills in front of the microphone	13/10/2020	8
Group meeting without facilitators in Stand129 Interviewing a participant's sister to apply new interviewing skills	20/10/2020	8
4: Online Workshop – Editing	10/11/2020	6 + 1 facilitator

ADDITIONAL INFORMATION

The workshop consisted of four meetings, over a period of two months. The meetings lasted 4-5 hours each except for the last session, which took place in an online audio editing workshop of 2 hours. Due to Covid-19 restrictions, it was only possible to have sessions of a maximum number of ten participants. Besides that, the group of participants connected well and as a result they met three more times without the facilitators to make recordings, do interviews, go to a rally against racist police control and violence and cook together.

All sessions lasted longer than planned because the participants felt a great need to exchange in this group constellation. In fact, the sessions were originally planned to last 3 hours but ended up lasting 4-5 hours. The fact that all participants had similar experiences as Black people in Austria created a feeling of solidarity and empathy. The discussions within the sessions were embedded in this safe space, where participants could finally say what they had never dared to say before, for fear of incomprehension, condescension, and racist defence mechanisms. Each session began with a warm welcoming and presentation of the session and continued with warming up exercises and icebreakers to activate the bodies and voices, followed by voice and articulation exercises, which were always related to the specific program of the day. All workshop sessions were different from each other and related to a specific topic chosen by the group. After the first day, the main responsibility of the facilitators was to provide the necessary artistic and technical inputs to help the participants implement their ideas in the best way. It is important to note that (except for a few icebreakers) all the exercises were recorded for participants to get used to the microphone and to acting in the context of a recording. All discussions and conversations were carried out as if they were part of a programme. There was the microphone, a moderator, and clear rules for conducting the conversation. This led not only to a special radio atmosphere, but also to more effective and balanced conversations.

The first day started with group dynamics and activities to create a safe space to share openly without the fear of being judged. The facilitators presented the project, its goals and plans and asked the participants about their connection to the topic and medium of radio. This allowed them to learn more about the participants' familiarity with radio. The participants were also invited to express their wishes and expectations. Following this, the focus was on examining what constitutes speaking on the radio. For this, some theatrical exercises on expression and articulation were used and followed by activities designed to get to know one's own voice. Afterwards, the facilitators showed them mobile recording devices and the possibility of recording with a smartphone. The participants were invited to leave the workshop rooms and explore the premises of the Kulturhaus Brotfabrik to record sounds, emotions, and statements. Finally, the group had a first listening session and talked about saving and archiving audio files. The session was also dedicated to interviewing. The facilitators gave input on how to interview people without interrogating, how best to approach topics, or what methods and types of interviews are available, for example. This

was combined with practical exercises: one-to-one interviews and moderation of a group discussion. Afterwards the group reflected and discussed which method is best suited to which situation. During the interviews and brainstorming sessions and discussions, the focus was always on which topics would be suitable for the podcast, how they should be prepared and for whom they could be relevant. This made it possible for the participants to express their personal perspectives on one hand, but also to make them understandable for the audience and wider society. A feedback session marked the end of the first day.

The second session gave the participants the opportunity to start digging deeper into the topics. The main questions of discussion were: *“How can we use radio to talk about these issues that have never been spoken about openly in society? What can radio be? Who do we want to reach? How should we format the issues to have a more compact podcast?”* After this session, a WhatsApp group was created, which the participants are still using to stay in touch and for future planning, but also to share information about interesting events, new music to check out, project calls, demonstrations, memes, and so on. Before the participants came together for the next sessions, they were in touch with each other nearly every day. They were developing new ideas, recording some samples with their mobile phones, and sending them to each other for comments.

On the third workshop session, the participants, guided by the facilitators, worked on a jingle and introduction parts for their podcast. Prior to the session, the participants had written short introducing texts, in which they introduced themselves and told why they took part in this project. The texts were supported by many audio effects, sounds, music, chosen by the participants. By this stage, the group was already closely connected with each other, but they were invited to talk and share more. The trust created empowered them to reach the young Black youth, to help them by showing how to stand strong and united against discrimination. They were all encouraged to use radio as a medium for this. They all had many ideas, so this session was especially about choosing concrete topics in particular, as well as formats, division of work and deciding the further working schedule.



The fourth and last session was online and dedicated to those participants who wanted to learn how to edit audio. There was theoretical input on digital audio workstations, file formats, mono vs. stereo files and tracks, sample rates, bit depths, and so on. Then the group worked on concrete recordings, opened the DAW, created a new project, cut the audio, changed the volumes, added music, created fade ins - and outs and effects. Afterwards, they exported and archived the edited recordings before conducting a feedback and Q&A session.

EVALUATION AND IMPACT OF THE RADIO V.I.T.A WORKSHOPS

In order to assess, evaluate and follow-up the sessions and the overall workshop, various documents were created and translated into French, Spanish and German.

The next sections of this chapter aim to present the methodology used and the results of the evaluations.

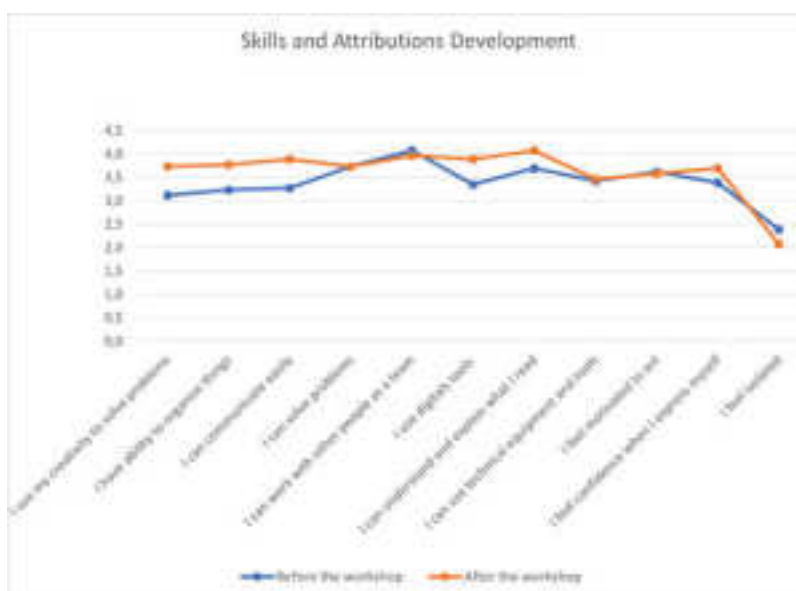
SKILLS AND ATTRIBUTIONS DEVELOPMENT

Before and after the workshop, each participant was asked to fill in a Skills and Attributions Self-Evaluation sheet inquiring about their creativity, organisational and communication skills, problem-solving, teamwork and technical knowledge related to creating, recording and post-producing radio products. When analysing the results of those evaluation questionnaires, it is important to take into account that they reflect the perception that participants have of themselves and of their own set of skills. Participating in the workshop made them become more aware of their skills and therefore, in some cases, the reader can have the feeling that there was a retrocession, which instead consists simply in a deeper knowledge of oneself. Other elements that should be taken into consideration are that the workshops took place during the pandemic, some sessions were carried out online, others were realised in a very short period of time, which influenced the feelings and perceptions of the participants.

RADIO V.I.T.A- SKILLS AND ATTRIBUTIONS SELF-EVALUATION

Skills and attributes	Please tick the box				
	1	2	3	4	5
I use my creativity to solve problems	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have the ability to organise things	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can communicate easily	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can solve problems	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can work with other people as a team	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I use digital tools	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can understand and explain what I read	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can use technical equipment and tools	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel motivated to act	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel confidence when I express myself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I feel isolated	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Below you can find a graph summarising the results of the Skills and Attributions Self-Evaluation, which helps compare the perceptions the participants had before and after having participated in the workshops described in the previous chapters.



The graph shows the aggregated results of the evaluations filled by 26 participants of the workshops led by Elan, La Xixa, Radio Activité and Stand 129.

Overall, we appreciate an improvement which shows that all participants improved at least some of their skills during the workshop.

The items that were mostly affected by a positive change concern:

- The use of **creativity to solve problems** (passing from 3,1 to 3,7).
- **Organisational (from 3,2 to 3,8), communication and digital skills** (both passing from 3,3 to 3,9).
- **Self-confidence (from 3,4 to 3,7).**

The results concerning **problem-solving (3,7)** and **motivation to act (3,6)** show that there was no change in the overall self-perception of the participants.

Regarding **teamwork**, we can appreciate a slight negative result of 0,1 (from 4,1 to 4).

The questionnaire included a question about the **feeling of being isolated**; the average score **before the workshops** for this question was 2,4 and **after the workshop it was 2,1** displaying a pleasant improvement.

EVALUATION OF THE SESSIONS

After each session, participants were asked to fill an Evaluation form specific for the session, including questions about expectations, training methods, interesting topics discussed, and suggestions for improvement. This evaluation was accompanied by an informal evaluation guided by the facilitators. The questions asked in the Session's Evaluation Questionnaire were:

1. What were your expectations for today's session, and have they been fulfilled?
2. What are the three main things you have learned today?
3. What was the most worthwhile thing in today's session?
4. Please add any further comments.

Below you can find the answers each partner organisation collected.

ELAN

Session 1

1. Expectations: the main expectations participants had for the first session were related to improving their public speech, learning to speak in the microphone and on the radio in general. Participants were overall satisfied since their expectations were mostly met. One participant commented that he/she/they would have liked to learn more about the technical part.
2. Things Learned: some of the answers collected are strictly related to the radio while others are on a more personal line. Some of the answers were:
 - To use a microphone and to talk using it without being too stressed.

- To master my voice.
- To use the technical radio material.
- To present, host and close a radio program.
- To carry on an interview.
- Public speaking.
- To talk about myself.
- To be and feel at ease.
- To be honest and trust others.
- To be kind and sensitive.
- To be creative.
- To laugh.

3. Most Worthwhile: when it comes to the most worthwhile things learned through the session, some of the answers were:

- Being able to share your own story and to listen to others'.
- Creating a radio programme about memories.
- Learning how to handle technical material.

4. Further comments: Participants appreciated the actual sessions, the facilitating team and getting to know more about the radio. Some of the comments were, for example:

"It's a good intro to the radio world, but it's hard to choose between the spoken word and the technical part."

"I liked it even if I found it embarrassing at first."

Session 2

1. Expectations: the main expectation participants shared about the second session was to feel more comfortable in front of the microphone and speak correctly.
2. Things learned: the main things participants learned during the session were:
 - To feel more confident.
 - To ask questions for the interviews.
 - To be creative.
 - To overcome black outs in the conversations.
 - To listen, reflect and debate on topics important to them such as what they share as inhabitants of the countryside.
3. Most Worthwhile: the most worthwhile things learned were:
 - Practicing active listening.
 - Learning to ask questions.
 - Learning to implement a radio show.

Session 3 was evaluated informally and within the final evaluation.

LA XIXA

Session 1: Sex of Angels

1. Expectations: During the first session, the participants of the workshop Sex of Angels expected to learn to work with their voices and to talk about sexuality in times of confinement. The participants thought their expectations were fulfilled and they appreciated the *"collective storytelling"*.
2. Things learned: The main things the participants learned during the first session of the workshop Sex of Angels were:
 - To pay attention and to give importance to the voice.
 - To listen to the silence.

- To interact telematically with others.
 - To openly share stories and opinions.
 - To work in a collaborative way.
 - To identify the key points of storytelling.
3. Most worthwhile: The aspects that the participants liked the most about this session were the energy of the group, and the fact that we worked on active listening and storytelling in a creative way.
 4. Further Comments: After session one of the workshop Sex of Angels, the participants indicated some topics and skills that they wanted to work on during the following sessions such as sex education and understanding and overcoming the shame of talking about sex.

Session 2: Sex of Angels

1. Expectations: The main expectations of the participants towards session two of the workshop Sex of Angels were:
 - To further talk about sexuality in times of confinement.
 - To feel comfortable and freely express ideas and emotions on a topic that they do not normally discuss.
 - To participate in a fun and creative dialogue, through which they would be able to explore the voice as a tool for communication and interpretation.
2. Things learned: Thanks to this second session, the participants learned that being able to express opinions, fears and emotions makes them feel free, that their *“Fears are shared by more people, and that people can understand each other if they share and listen to each other”*, and finally, that *“Being honest and sincere is fundamental to sharing and giving an excellent speech”*. They stressed the importance of feeling in a safe space, filled with empathy and active listening, of being patient and trusting the group in order to open up about things that block them. One participant stated that *“The voice is a magical path of discovery and learning”*.
3. Most worthwhile: Here there is a list of what the participants indicated as the most worthwhile things about the second session of the workshop Sex of Angels:
 - The happiness of being able to share opinions on a topic that usually embarrasses them.
 - Friendship and support.
 - Wisdom and technique.
 - Ideas and emotions.
 - Trust.
 - Individual and collective courage.
4. Further Comments: After session two of the workshop Sex of Angels, most of the participants were grateful for having been able to take part in the project and expressed their interest in continuing to be involved in it or in similar workshops on different topics. Some of them stressed that they would be interested in working more on the technical development of the voice and its creativity. A participant defined the workshop as a *“healing space”*.

Session 3: Sex of Angels

1. Expectations: After the third and last session of the workshop Sex of Angels, the participants stated that they were satisfied and that most of their expectations had been met.

One of the participants argued that she enjoyed the workshop, but had the feeling there should have been more sessions in order to delve a little deeper into the subject matter. Another one said he was satisfied since the group had been able to *“consolidate the space for open and relaxed dialogue, where we can all talk or listen to each other about sexuality in a natural, respectful, sincere and fun way”*.

2. Things Learned: The main things learned by the participants during the third session of the workshop were:
 - To stay focused and to be quiet and listen to others.
 - To improvise on taboo subjects, to give enthusiasm to the narratives and to enjoy the teamwork.
 - To listen beyond the official message, to give space to one’s needs and to *“laughter therapy”*.
 - To feel identified in other people’s stories and experiences.
 - To recognise the others, their imaginations about sexuality and being able to empathise.
 - That there is an enormous potential in the collective construction of stories.
3. Most worthwhile: When asked about the most worthwhile things about the third session of the workshop, the participants underlined:
 - Love.
 - Communication.
 - Tolerance.
 - Much laughter and joy.
 - The fact that it was a valuable experience.
4. Further comments: According to the participants, it was useful to know themselves better. One participant stated, for example, that he realised he improvises better when the environment is relaxed and enjoyable. Others said they appreciated the invitation to participate in this process and recognised the importance of having more spaces like the one offered.

Session 1: Transforming the way we look at disability – A conversation with ECOM

1. Expectations: When asked if the expectations they had towards the first session of the workshop Transforming the way we look at disability – A Conversation with ECOM had been met, most participants stated they did not have specific expectations. They were only hoping to experiment and learn new things while having a good time. One of them expressed that she had wanted to *“play with her voice”*. The participants enjoyed participating in the session and getting to know each other. According to the feedback of the participants, the workshop has proven to be dynamic and to favour group cohesion and team building.
2. Things Learned: The main things learned by the participants during the first session were:
 - To listen to others and learn from the group.
 - That it is ok to make mistakes since these are opportunities to learn.
 - To be more open when it comes to sharing personal experiences and points of view and to communicate better.
 - To give more space to creativity as a healing method.
 - To use the voice in different ways.
3. Most Worthwhile: According to the participants, the most

valuable things about the first session of the workshop Transforming the way we look at disability – A conversation with ECOM were:

- To be able to enjoy a session free of judgement and full of diversity.
 - To have a space for reflection, listening and learning from the others.
 - To listen to and to focus on their own voices.
 - To learn how to interpret different characters.
 - The motivation to continue participating in the workshop.
4. Further Comments: The participants left the first session with the required energy to keep up with the workshop and happy of to have been able to “transform disruption into creativity”.

Session 2: Transforming the way we look at disability – A conversation with ECOM

1. Expectations: The expectations of the participants of the workshop were to learn more about radio.
2. Things Learned: The main things that the participants learned through this session were the use and projection of their voices, alongside working on their self-esteem and being able to listen to different points of view.
3. Most Worthwhile: According to the participants, the most worthwhile things about the second session of the workshop Transforming the way we look at disability – A conversation with ECOM were to enjoy the company of the other participants and, for some of them, to overcome their shyness.

Session 3: Transforming the way we look at disability – A conversation with ECOM

1. Expectations: The main expectations around the third session of the workshop were to keep learning new things, especially concerning radio.
2. Things Learned: Through session three of the workshop, the participants learned to vocalise and to control intonation and pace of their voice. They also learned about the “construction of gender” concerning women with functional diversity.
3. Most worthwhile: According to the participants, the most worthwhile thing about the third session was to have the opportunity to share personal stories with other participants and with the facilitators.

Session 4: Transforming the way we look at disability – A conversation with ECOM

1. Expectations: From the fourth session of the workshop Transforming the way we look at disability – A conversation with ECOM, participants expected to “be surprised” and to give more structure to the material that had been created for the podcast.
2. Things Learned: During this session, the participants mainly learnt to improvise, and to listen and share personal experiences.
3. Most Worthwhile: According to the participants, the most worthwhile things about the fourth session were vitality, positivity, and the feeling that the radio (and more specifically the podcast) is a powerful tool for creating awareness

and inclusion.

4. Further Comments: After session four of the workshop, some participants shared the interest to participate in more workshops of this kind.

***Session 5 did not have a specific evaluation, but rather, participants were asked to complete the final evaluation.**

RADIO ACTIVITÉ

During the workshops, the group facilitated by Radio Activité did mostly oral and playful evaluations, because participants did not feel comfortable with writing. Furthermore, they did not understand the questions well. However, the trainers were able to collect some written feedback. It can be remarked that participants did not have specific expectations about the individual sessions and the workshop in general, but they appreciated the feeling of being free to speak and to meet and exchange opinions with people they had never met before. Participants also highlighted their satisfaction connected to learning about radio, and how to record a show.

Please find below some of the comments that the Radio Activité’s team was able to collect.

Session 1

1. Expectations: “It was a new workshop for me, I didn't expect anything in particular, but I'm very happy. I didn't know that I could have felt so free to speak.”
2. Things learned: “Speak freely, sincerely, be relaxed.”
3. Most Worthwhile: “Talking about travel at the microphone is very interesting.”
“To discover the possibility of travelling without fear and judgement.”
4. Further Comments: “Sharing our points of view with people we don't know is a great experience.”

Session 2

1. Expectations: “I refrained from asking myself questions, I came to find out. I have become enriched.”
2. Things learned: “I have learned to speak freely on subjects we are not used to talk about.”
3. Most Worthwhile: “The discovery of the other.”

Session 3

1. Expectations: “The idea of recording a radio show stressed me out, but once we started, I felt good, I let myself get carried away.”
2. Things Learned: “I felt free.”
3. Most Worthwhile: “I understood how to speak into the microphone and to be able to manage a radio programme.”
4. Further comments? “I would like to continue this experience and why not become a Radio Activité volunteer. I think it could make me feel more alive.”

STAND 129

Session 1

1. Expectations: Through the first session of the workshop Sugar, Honey, Black Tea, the participants expected to meet new people, exchange their points of view, and learn about the radio. They also stated that their expectations were met.
2. Things Learned: The main things that the participants learned during this first session were:
 - Voice and listening exercises.
 - Using cell phones for recording.
 - Overview of possible sound projects.
3. Most worthwhile: The participants particularly enjoyed the listening exercise, working with their voices, and being able to debate about topics important to them. Some of their comments included:

“Listening, just listening... The 10 minute exercise where we went out to find a spot and then just listen.”

“Controlling my voice and connecting voice and sounds.”

“Discussing the various topics.”

“Listen; Breathe; Speak.”
4. Further Comments: Participants were satisfied about the space created which fostered creativeness.

Session 2

1. Expectations: In the second session, the participants expected to come up with a clearer idea about the project and the outcome and deepen their knowledge about recording methods and audio editing. Overall they were satisfied, as their expectations were met.
2. Things Learned: The participants deepened their knowledge about technical aspects concerning a radio show, but also about communication. In particular:

“About different types of microphones pros/cons. About editing software and about the importance of timing”

“How different types of microphones have to be used differently.”

“How to discuss professionally.”

“Speak more relaxed.”
3. Most Worthwhile: The participants highlighted the fact that:
 - They learned how *“to speak and set up with different mics in different rooms”*.
 - They were able to *“actively try something”*.
 - There was an exchange of ideas among the members of the group.

Session 3

1. Expectations: For the third session of the workshop Sugar, Honey, Black Tea, participants expected to start giving a structure to their podcast and stated that their expectations had been met.
2. Things Learned: The participants mainly learned to speak spontaneously in front of a group.

“Spontaneous is often better than structured. Focus on the most important things, everyone has something to say!”

“Just do it and try things!”

“Speaking in front of others is difficult but easier when you know them.”
3. Most Worthwhile: The participants were particularly satisfied about the work done on expressing one’s opinions to the group and the *“audience”*. They expressed:

“To encourage myself to talk in front of many people about me and the chance of my voice and ideas when I’m heard!”

4. Further Comments: The participants stressed the fact that they felt comfortable in the group and with the activities that were carried out.

“I feel comfortable.”

“Great group, which shares everything and helps each other very openly, honestly and with joy.”

“I felt valued and comfortable after the recordings.”

“The group is wonderful, and I appreciate the time together.”

Session 4

1. Expectations: In the fourth and last session of the workshop Sugar, Honey, Black Tea, the participants expected and succeeded to learn more about audio editing.

“My expectation was to be introduced to and learn the basics of audio editing. My expectations were fulfilled.”

“They have been completely fulfilled and even exceeded. It was interesting to get a glance into a person’s craft that knows what he is doing.”
2. Things Learned: The main things learned through the session were connected to editing programs and podcast production, but also the necessity of the learning by doing and especially to learn by trying and making mistakes.

“Stereo (two mics or one stereo mic) vs Mono recording”

“How to split and trim sounds out of files.”

“How to create smooth transitions between clips.”
3. Most Worthwhile: According to one participant, the most worthwhile thing about the session was:

“The simple fact that we got to see each other again. It made me feel like this is still important to us.”

Others concentrated mostly on the audio editing:

“Considering I have edited before, it was watching someone else do it and learning a better way to do something.”

“Troubleshooting with transitions that you can tell are editing in or out: basic tips on how to make edits sound seamless. I also realised that is more important than I thought.”

“Learning about the equalizer and the crossfader was valuable!”

FINAL EVALUATION

Finally, at the end of the workshop, the participants were asked to evaluate the entire process and experience. The questions asked were the following:

1. Have you made any plans or moves as a result of attending Radio V.I.T.A Workshop?
2. Have you taken any other actions as a result of attending the Radio V.I.T.A workshop (e.g. read books, visited websites, listen to podcasts, written down goals with target dates, etc.)?
3. Skills/knowledge developed (please tick relevant items and state how you developed these skills/knowledges through Radio V.I.T.A workshop):

Skill/knowledge	How you developed this skill
Self-reflection	
Goal-setting ability	
Networking skills	
Problem-solving	
Greater self-confidence	
Improved communication skills	
Higher self-motivation levels	
Technical skills	
Digital skills	

4. Would you recommend the Radio V.I.T.A workshop to other people?
5. Is there anything else you would have liked to have learnt during these sessions?
6. On a scale of 1-5 (1= poor to 5=excellent), please rate the following aspects of the project:

	Please tick the box				
	1	2	3	4	5
Workshop content	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The facilitator/s	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Amount of sessions available	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Project's aims and objectives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7. Any other comments you would like to make about being involved in the Radio V.I.T.A Programme?

ELAN

At the end of the workshop, the facilitators took some time to debrief informally with the participants and check how they felt during the three-day workshop. All the participants seemed to be satisfied with the work done and were happy to have attended the workshop.

According to the written final evaluation, **55%** of the participants had started or were planning to start new actions inspired by the workshops, **27%** said they would think about it and **18%** were not planning to take further actions.

The final evaluation helped the team assess to which extent the workshop had an impact on participants' competences. They were also invited to illustrate this development.

Self-reflection: the **80%** of the participants felt that they had increased this skill and commented:

"The workshop made me go out of my comfort zone, by talking about myself in front of others".

Goal setting: this was the competence that participants felt they developed the less. **Only 3 participants out of 11** stated they improved it. The reason might be that the workshop was carried out during three days in a row and did not give the possibility and time to work deeply in certain domains.

Networking: **90%** of the participants felt they had developed this skill thanks to various exercises proposed, mainly the Vox Pop and the interviews.

Problem Solving: Only a few participants (**4 out of 11**) saw a connection between the workshop proposal and the development of this skill.

Self-confidence, communication skills and self-motivation: **80%** of the participants felt more confident at the end of the workshop, thanks to the activities carried out and aimed at making the participants feel more at ease with themselves and others. Having to use the microphone and the tips given by the facilitators to do so helped them to better express themselves, to organise their ideas and discourses. Many participants said they wish to know more about the radio.

Technical and digital skills: some of the participants stated they would love to learn more about the technical side of the media like the editing and dissemination part. Most of them liked to learn how to record audio correctly and to reproduce the recordings.

All the participants would recommend the workshop to others. Most of them were satisfied with the overall experience, although some of them would have loved to have more time together in order to address more topics and to practice more on the editing. All participants graded with **4 to 5 points** the workshop and the facilitators; lower rates were given to the timeframe of the workshop as we met for three days in a row and they would have liked the experience to last longer. The project was rated with an average of 4 points showing a successful proposal.

LA XIXA

The participation in the workshops has helped most of the participants to get engaged with a new context: the radio. Most of them are now planning to continue using radio in their future projects.

According to one participant of the workshop *Transforming the way we look at disability – A conversation with ECOM*,

"creating a podcast is another way to reach people, so I think it's a good idea for the future when I will want to continue my personal project to include this kind of tool".

Another participant of the same workshop has started thinking about

"the idea of doing a podcast at my work or in my association, or something similar to the podcast format, as a means of introducing the voice of women with disabilities into the community".

The participants of the workshop *Sex of Angels* started investigating the possibility to create

"theatrical projects based on the exploration of the voice" as well as "writing", "recording", "preparing audio pieces with a theatrical character".

All the participants have developed or renovated their interest in listening to the radio, and more specifically to podcasts. On the other hand, one of the participants of the *Transforming the way we look at disability – A conversation with ECOM* workshop stated that she is now more motivated to reconnect with theatre work. Both groups have developed a greater interest in the main topic of the workshop they were involved in.

All the participants consider that the workshop has helped them develop **self-knowledge and self-reflection skills**, discovering some of their hidden characteristics, and helping them free themselves from certain taboos. A participant stated:

"I have also discovered that there are several common emo-

tions among my group. It is enriching and very rewarding to share our fears, insecurities, fantasies and desires with each other, because in this way we also grow, develop our social skills and work towards a freer personality, assuming vulnerability as a virtue and as a possibility to become happier and better community members”.

When asked if they thought that the workshops had helped them **setting new objectives**, some participants answered negatively considering the duration of the workshop too short to do so, while others said that their participation had stimulated their creativity and consequently had helped them set new objectives. One participant of the workshop *Transforming the way we look at disability – A conversation with ECOM* realised that she needs to work more on achieving the objectives she sets for herself.

When it comes to **networking skills**, participants considered that the workshop has been helpful to connect with each other, to create a safe space built on trust, to learn to work together and to use digital tools that they did not know before.

All the participants of the workshop *Transforming the way we look at disability – A conversation with ECOM* and two participants of the *Sex of Angels* workshop consider that they have improved their **problem-solving skills**, as they have learned to focus on active listening and to be more confident. Some concrete examples they mentioned are

“transforming the format of the audios into formats I didn’t know”,

or

“learning to be more patient”

realising that

“there can be different solutions to the same problem”.

The workshop helped the participants to gain more **self-confidence** and to improve their **communication skills**. According to a participant of the workshop *Sex of Angels*,

“working with my voice allowed me to know myself in a different way Also, listening to other people ... has allowed me to know myself better and accept myself even more”.

This has happened thanks to the safe space that was created, where each one felt free and comfortable to share their own experiences and ideas. According to two participants of the workshop *Transforming the way we look at disability – A conversation with ECOM*, learning to focus and control their voices was a fortifying experience. Regarding the communication skills, all the participants feel they have improved them.

“This was an experience of open and honest communication. My ability to listen was sharpened and I was able to empathise with the experiences and stories of the other participants.”

A participant stated that she realised that she has good communication skills and others underlined the importance of the exercises about interpreting different roles, changing the intonation of the voice and type of register. One participant expressed that she had learned

“to speak slowly, respecting spaces and times... trying to balance and organise ideas in order to communicate them better”.

All the participants agree on the fact that participating in the workshop was a positive and **motivating** experience. They are now more motivated to keep exploring the “world of the podcasts” and to keep working and debating on the topics discussed during the workshops.

Regarding the **technical and digital skills**, the feedback was quite varied. Some participants, especially those of the workshop *Transforming the way we look at disability – A conversation with ECOM*, believe that they improved those skills, but others disagree.

What they do not disagree on is the fact that all of them would recommend the workshops to others, since it has been fun and enriching, a good way of working on communication and to learn new things:

“A very interesting project that can give rise to very interesting creations and very diverse proposals for all audiences”.

“Creativity and assertive communication have been guiding elements in the process. I think anyone who wants to improve their communication skills, to work on their confidence and to have a good time should participate”.

One of the aspects that the participants of the workshop *Transforming the way we look at disability – A conversation with ECOM* would have liked to work more on is the editing of the podcast. They also would have liked to have more time to go deeper in discussing discrimination and inequalities suffered by women with functional diversities. Some participants of the workshop *Sex of Angels* would have liked the workshop to go on for more sessions in order to go deeper into the creation of radio theatre pieces.

On a scale from one to five, the participants of the workshop *Sex of Angels* rated the content with a **4,3** and the facilitators with a **4,7**. The rating on the number of sessions available was **3,5** (participants would have preferred more sessions) and the rating on the achievement of the aims and objectives of the workshop was **4,5**.

When it comes to the workshop *Transforming the way we look at disability – A conversation with ECOM*, the overall rating on the content and facilitators was **4,6**. The rating on the number of sessions available was **4** and the rating on the achievement of the aims and objectives of the workshop was **4,71**.

RADIO ACTIVITÉ

Through the final evaluation, both written and in one case oral, it can be concluded that for all the participants the workshop was an important and enriching experience. The workshop encouraged group dynamics and made them feel they were in a safe environment. They developed friendships and were able to share their stories and experiences, to reflect together about the daily issues they face and to develop their oral communication skills. According to the written feedback, the Radio V.I.T.A workshop made the participants think about helping organise similar workshops in the future.

The skills improved during the workshop were mainly **self-reflection**:

“By listening to others and by knowing how to ask open questions.”

and **self-confidence**:

“I have learned through these sessions, with all the modesty, that I had more capacity for eloquence than I had previously suspected.”

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Looking at the final evaluations completed by the participants, it appears clearly that the workshop was a success.

When asked if they had made any plans as a result of attending the Radio V.I.T.A Workshop, some participants answered:

"I am watching a lot of videos about editing and the basics of a podcast and/or music production. I have realised that I should not shy away from something I have no clue about, but rather try to learn it because there is a strong interest. Before, I always thought I should let the experts take over. I still think that, but it does not hurt to learn and help out until I become an expert myself."

"I am more focused regarding my career in Art, Media and Communication."

"I have made plans with others to create a podcast."

To the question about other actions that they might have undertaken (read books, visited websites, listen to podcasts, written down goals with target dates, etc.), the participants answered:

"We have discussed ideas for future episodes, listened to other podcasts, and planned episode outlines."

"I have listened to multiple podcasts. I was actually never a fan of podcasts until we started ours. I also learned that my perspective of podcasts is one I share with many other people that are not used to that medium. I will use that knowledge to win over those who may think of podcasts like I did myself."

"I have looked at some other podcast and tried new audio software systems."

"I did some research on topics we discussed."

"I am more interested in the fields of content creating. Now I am sure that this is something I want to know more about."

When it comes to the skills that participants improved thanks to the workshop, Stand 129's team is quite satisfied as the initial goals appear to have been achieved.

Self-reflection: the participants had the chance to reflect on themselves and on their role within a team.

"I reflected on myself thanks to the interaction and discussion with the other participants."

"I was able to listen and observe how other people perceived my ideas. From this I was able to reflect on how my ideas and suggestions resonate with others"

"Stating my opinion out loud and having people give me numerous new perspectives about my idea and about my way of thinking."

Goal setting: thanks to the participation in the workshop, they acquired new tools to approach goals more effectively.

"It was very helpful to have a set schedule for meetings, when they were possible. I did well with the structure and deadlines and felt like things were very productive in that time."

"Even though we did not hit our aspired goal of having episodes out yet, I have learned to better set long-term goals, rather than short-term goals, such as finishing a script at the end of one session or coming up with ten ideas for the next episodes. Normally, this would have taken days if not weeks – but we learned to do the things as we go and as we are in the moment,"

"The importance of specific goals is now very clear to me. It is not only important to know what you want but also to know how exactly you want to get it."

Networking: the participants were able to analyse group dy-

namics and work together as a team.

"I was able to meet new people and connect with the BPOC community in the workshop."

"It was a big group with many different personalities. That exposure and the project itself needed you to be able to communicate properly and build connections with one another, which led to improved networking skills."

"Teamwork was very emphasised in the workshops so I was constantly looking to see what everyone's skills were and how they could be used. I was also inspired to do the same with people outside of the group of participants in the workshop."

Problem solving: the participants thought about ways to solve problems creatively and decided not to give up, even in the face of challenges.

"We practised problem-solving as a team and worked on structuring ideas for the episodes."

"Very often I tend to just give up as soon as things start to become more complicated. Now I know that things are always complicated. It is the fabric of our world."

"Because all the material was very new to me, I felt I was constantly facing new challenges and also growing from them. It was a good balance of figuring out things by ourselves, but then being guided and taught the best ways to handle issues."

"I realised all that you can do through the workshop, particularly the audio engineering, I saw what an equaliser can do for the first time, and then tried it at home! Also, I am using my digital tools way more right now, because I saw everything that just one person alone can do! So yeah, I am solving so many "problems" through digital ways – when I don't have an acting partner for an online audition for example, I just pre-record myself speaking the lines of the other part, and then I play the scene with myself."

Self-confidence: the environment created within the group made possible for participants to feel comfortable and boosted their self-confidence.

"The environment appreciated every idea that came. Constructive feedback helped a lot. Very accepting and comforting environment that lets you feel welcomed. By overcoming one problem every time we also improved our confidence"

"I felt very self-empowered and self-sufficient due to the freedom given to us as participants."

Communication skills: through the workshop, participants practiced how to adapt their way of communicating to a radio setting, to actively listen to others and engage with the content of the discussions and to speak in front of the group.

"I improved my listening skills!"

"I met people with different communication styles, and we worked towards understanding each other."

"Throughout the podcast we learned how to respect someone's time when they speak without interruption and how to keep a good debate going."

Self-motivation: some of the comments about self-motivation were:

"I was really motivated to work together and actually get something done, together as well."

“The basic fact that the podcast is not a one-person job motivated me to do my best, which I normally do. I have a tendency to perfectionism. But doing it at the right time was never my strong suit. The podcast helped me motivate myself to be a better team player.”

“Seeing the content which we were able to produce with our supervisors helped giving me more self-motivation...and of course the subject which is a personal interest of mine.”

“I learned many new things, which made me even more motivated to learn more. I realised how much I don’t know and how valuable this knowledge is.”

Technical and Digital skills: the participants learned more about podcasting and gained basic knowledge about technical requirements.

“I for sure got more knowledge on how audios can be manipulated in any way.”

“Through the workshops I gained technical skills. How to use our voice correctly and how to use different editing programs correctly and more.”

The satisfaction with the trainers (5 out of 5), the contents (4,9) and the results (4,8) were very high. All participants would recommend the workshop to others. One reason for this is the open workshop structure, which produced a sense of ownership. However, the participants complained about the interruptions due to Covid-19. Frustration is also evident from the comments received and one participant wondered how the project would have been without the influence of the pandemic.

When asked about what else they would have liked to learn through the workshop, some participants commented that they

would have liked to have delved deeper on the topics discussed during the sessions. Others stressed the frustration they felt due to the fact that they believe they could have learned more in a “normal” situation.

FACILITATORS' COMMENTS

ELAN

As facilitators, we enjoyed the process of programming and delivering these workshops. We based our preparation on the project's Radio Workshop Guide. We were fortunate to deliver this workshop with volunteer members of Radio Activité who possess valuable experience of delivering radio trainings.

The participants were shy at the beginning but we saw them grow in self-confidence that showed in their performance and commitment on the show. We tried to guide the participants without influencing them, for instance concerning the topics that they wanted to discuss. We had already practiced co-construction workshops, so we tried to apply our knowledge and experience and always tried to question rather than give advice, while also being as horizontal as possible.

LA XIXA

According to the facilitators, it has been interesting to use podcasts as a tool for developing inclusion, since it is a medium that will remain in time and that can be listened to in the future. The process was enlightening, creative and communitarian. The main reason for the success of the workshop has been the atmosphere that was created, the feeling of being in a safe space, of being able to get rid of prejudices and taboos, and of feeling a sense of belonging to the group. Sharing experiences gained almost a magic power during the sessions and made it possible to investigate unknown spaces.

The team applied some of the exercises that were done during the Radio V.I.T.A at the Joint-Staff meeting.

RADIO ACTIVITÉ

The three facilitators found this experience enriching. Two of them facilitated this kind of workshop for a second time. They have found radio a very important and useful tool, especially for people who are not used to expressing themselves.

During this project, the group of participants and the facilitators

built a safe space and worked together in a focused and motivated manner. The facilitators are proud of the way the group functioned. It was great to see how participants who did not know each other learned about themselves and built friendships during the workshop. They produced their own radio show on various topics, such as travel, maternity, friendship and love. They learned how to express themselves on themes they do not usually discuss, and some of them said they felt free and alive by doing these activities.

Throughout the workshop, we used the methodology collected in the Radio Workshop Guide. Nevertheless, the proposed activities were adapted to each session and to the working group.

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For the two facilitators, who come from different artistic fields (theatre and music), working on a new medium such as the radio, was a very enriching experience.

The group that they worked with was truly motivated and empowered. They wanted to be heard. The whole process was full of strong expressions, feelings, topics, and creativity. The workshops were based on participative methods and doing, working, and learning together were the most important issues for the facilitators rather than the final product. In other words, the process was more important than the product.

During this project, the group of participants and the facilitators have built a safe space and have worked together in a focused and motivated way. The facilitators were proud of how the group developed and it was great to see how the participants supported each other. One example is a WhatsApp conversation on Christmas Eve, where a participant had a racist experience at the dinner table of her family party and turned to the group very upset. Late into the night, messages of support, encouragement, and upliftment came in. Seeing this shows the spirit of Radio V.I.T.A. Some of the icebreaker exercises we carried out, as well as some voice exercises came from the project's Radio Workshop Guide.

CONCLUSION

Radio V.I.T.A (Voices in the Air) is an Erasmus+ project developed by four cultural organisations based in France, Spain and Austria using radio as a tool to foster social inclusion aiming to give visibility to diverse communities and the discrimination that they experience, which are under-represented in the mainstream media.

Through the radio workshops carried out by the four partner organisations, Radio V.I.T.A. aimed at re-humanising how people are perceived, by giving them the voice to share their stories. Furthermore, while learning how to run, edit and broadcast a radio program, the participants have acquired and/or improved a whole set of competences and skills.

The project's methodology combines the Theatre of the Oppressed, Storytelling and Interculturality with new technologies such as Radio shows, particularly with the Community Report, and Process-Oriented Psychology.

The impact of the workshops have been significant both for the organisations that constitute the consortium and for the partic-

ipants. All our organisations have deepened their experiences of an important and innovative tool, that is, community radio, which has proven to be valuable in continuing their work in the midst of the Covid-19 crisis. It is expected that this tool will continue to gain relevance within our organisations.

The participants have acquired new competences, enjoyed the experience, and have had the opportunity to share and reflect on their stories and points of view. They have learned a new working method that they will make their own and that they will hopefully take into the wider world.

Thanks to the workshops, the four partners of the consortium were able to create a series of radio shows and podcasts which reflect the work done and the commitment of the participants to convey a message important to them. All these productions, reflections and messages are available on Radio Vita web platform (www.radiovita.eu) and are waiting for the world to hear them. Enjoy!

IMPRESSUM

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