

RADIO V.I.T.A. PARTICIPATORY RADIO WORKSHOPS



Methodological impulses,
ideas & inspiration





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INTRODUCTION - RADIO, A VERSATILE TOOL AND MEDIUM FOR ARTISTIC EXPRESSION AND SOCIAL COHESION

ABOUT THE PROJECT

"Radio V.I.T.A" (Voices In The Air) is an Erasmus+ project aimed at people who are affected by discrimination both institutionally and in their everyday lives. It often happens that their voices, wishes and concerns are not heard - even though they have a lot to say! This is also due to the fact that people with experience of discrimination are strongly underrepresented in public discourses. Radio V.I.T.A wants to create a space where they can finally make their issues audible thanks to the radio.

The project experiments with different participatory radio formats and leaves it up to the participants to choose the topics and content of the programmes. A team of trainers supports them with some - mostly playful and relaxed - tools and exercises which are meant to help prepare the participants for the recording (e.g. voice exercises, speech exercises, topic setting, recording situation). This handbook is one of a total of four educational materials that have been produced as part of this project.

Radio V.I.T.A Radio Workshop Guide:

Contains instructions (including technical equipment, hands-on exercises and tools, post production) on how to conduct radio workshops.

Radio V.I.T.A Making voices be heard:

Contains the case studies of the workshops conducted in the project in all three partner countries. Also includes field reports, information on target groups and methodology.

Radio V.I.T.A Collaborative Repertoire for Empowerment:

This is an illustrated collection of topics and terms related to empowerment. The terms were defined by participants of the V.I.T.A workshops. This is a helpful collection to learn more about the perspectives of minoritized groups.



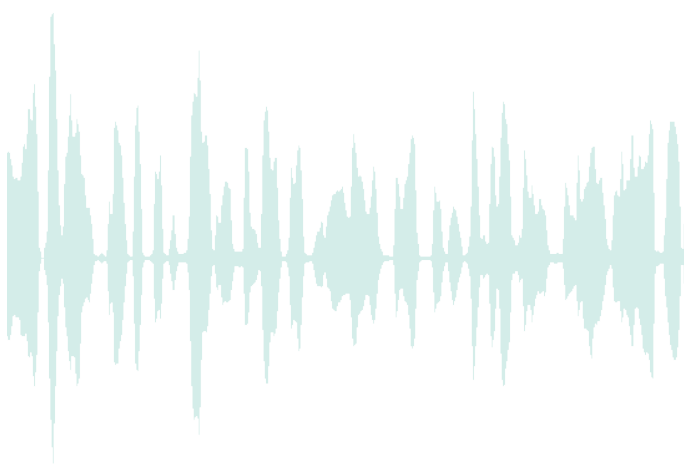
GOOD TO KNOW:

In this manual, we often refer to the terms social radio and community radio. We mainly refer to social radio when speaking from the perspective of trainers and educators, while community radio corresponds more to the participants' perspective. However, the boundary between these terms is fluid.

Both terms have an emancipatory component and a focus on collaboration, co-production and participation.

All materials are available as PDF and edited digitally on the project website. Visit <https://radiovita.eu/>

Radio V.I.T.A methodology aims to use radio not only as a means of self-expression and representation, but also as a creative way to address issues related to social cohesion, such as self-empowerment, equality, interculturality and identity.



ABOUT THIS MANUAL

This manual functions as a guideline and wants to be an inspiration to those working or interested to work with minoritized groups that might have some (or none) experience working with radio. If you are more experienced, you might find new angles to look at your projects. If you are a beginner in the field, don't be afraid to try out and explore!



GOOD TO KNOW:

What is radio? Radio is usually associated with a program that can be found on a radio frequency (e.g. FM broadcasting, a method of radio broadcasting using frequency modulation). At Radio V.I.T.A We refer to the content level of the radio concept and understand it as an auditory medium that involves certain methods, functions according to certain rules and is structured according to specific formats.

AIMS OF THIS MANUAL

- Providing input and inspiration for facilitators to hold creative radio workshops in participatory settings.
- Proposing ideas to work with members of oppressed groups through the radio while promoting their self-expression, representation and ultimately supporting their empowerment.
- Raising awareness about the situation of oppressed groups through radio productions by allowing a better representation in media.
- Enabling target groups to develop soft skills (communication, organization, active planning, critical thinking etc.).

WHO IS IT FOR?

- Educators, trainers and facilitators working in the social field.
- Activists, community leaders and teachers.
- Minoritized groups, communities.
- Adult self-learners interested in creating their own radio workshops.

WHAT YOU CAN FIND HERE:

The content is intended to encourage readers and people who participate in the workshops to experiment creatively with radio methods and serves as a starting point to further explore participatory social radio. You will find more about it reading this handbook.

In the first part of the handbook, methodological approaches useful in radio workshops will be explored. Radio in itself is just

a medium, it has to be filled with content. For this we take a look at Storytelling, Theatre of the oppressed, Participatory Audio and Collective Radio Practice - these are the methodological worlds that have mainly inspired Radio V.I.T.A

The next step is a selection of creative formats that you might want to work with while carrying out radio workshops. They are, so to speak, the building blocks with which a radio program is created. In this handbook, we present a collection of the following formats: peer interview, vox pop, sound collage, radio theater, radio poetry and debates. These formats are meant to be experimented with, nothing is set in stone!

Last but not least, in the last chapter we collect ways to disseminate the materials created in the workshops, so that the voices of the participants reach as many people as possible!

In between you will come across fun facts, nerdy knowledge and good-to-knows, which should give you useful information and tips and help you with promoting interpersonal exchanges and horizontal relationships while applying an intercultural perspective!

Have fun exploring!

WHY RADIO?

Radio

- is a powerful tool of artistic expression which can help to foster social cohesion and to put silenced voices into the limelight.
- is a tool with the help of which one can advocate for social cohesion by creating a safe space for freedom of speech.
- is a platform that gives space to all the voices unheard and misrepresented in the mainstream media.
- is an empowering experience and allows to discover the diversity of voices and narratives.
- gives the possibility to create and stimulate imagination with a multiplicity of formats and methods.

We really hope our journey may inspire yours!



ABOUT THE ORGANIZATIONS

ÉLAN INTERCULTUREL

is a non-profit organization based in France which, since its creation in 2008 on the initiative of five immigrant women specialised in psychology, encourages interpersonal exchanges and intercultural dialogue to facilitate communication between 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.

LA XIXA TEATRE ASSOCIATION

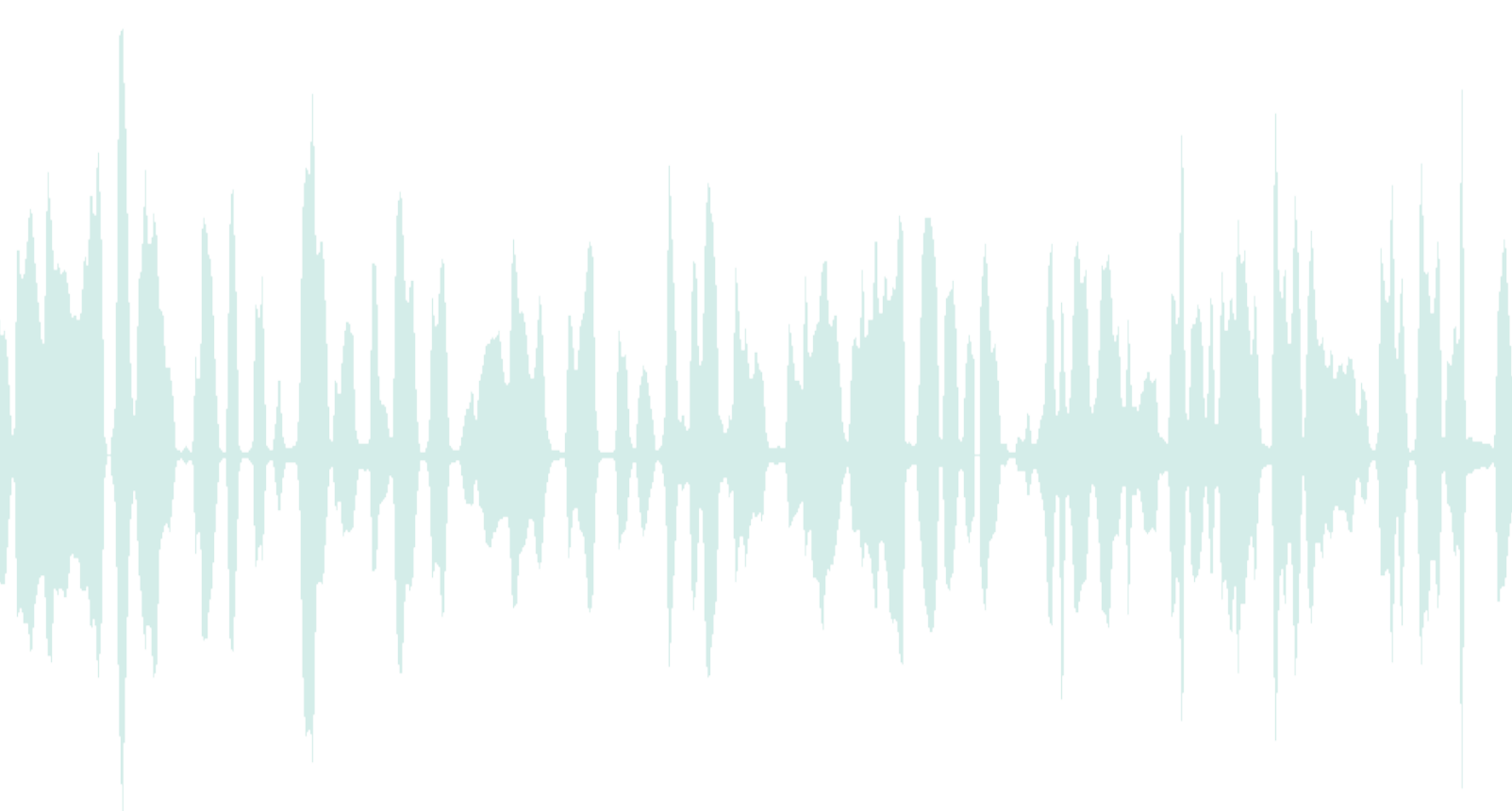
is a non-profit organization founded in 2010 that aims to research, develop and multiply educational and theatrical tools as a means for social transformation. They believe that education at all ages is the key for social change towards a world with equal opportunities. They facilitate the creation of empowering spaces through participatory methodologies, process-oriented psychology and Theatre of the Oppressed to generate processes of individual and collective transformation in contexts of social vulnerability.

STAND 129 - CARITAS DER ERZDIÖZESE WIEN

is a non-profit organization with the objective of advocating for the poor and marginalized, addressing their basic needs and taking into consideration their social and cultural background. It operates a wide range of activities: e.g. retirement care, facilities for the handicapped, social assistance, houseless aid, foreign aid, refugees and migrants' relief, as well as community work, inclusive schools and community art projects. The V.I.T.A project is coordinated by Stand 129, a Community Arts Project situated on a market site in Vienna's 10th district. In this very lively and colourful district of Vienna, Stand 129 offers a wide range of cultural events in order to create new networks within the local community. The main target of Stand 129 is to build bridges between different migrant communities, autochthonous Viennese inhabitants and newcomers with the help of art and culture.

RADIO ACTIVITÉ

is an association created in Paris in November 2016. Its purpose is to contribute to fight against prejudice, to promote solidarity, social inclusion and dialogue between people. As an itinerant radio, it offers workshops to encourage everyone to create their own podcasts. Its members travel through France and abroad in social centers, theaters, jails, festivals and retirement homes. They also travel to refugee camps in France, Georgia, Iraq, Lebanon, Italy and Greece, within the framework of the Microcamp Radio project.



METHODOLOGIES FOR RADIO WORKSHOPS

INTRODUCTION

On the following pages, different participatory methodological approaches which can be used in radio workshops are presented. It is deliberately said "can be used" as V.I.T.A workshops include a creative mix of different approaches. Accordingly, we invite all readers to see our inputs as suggestions and source of inspiration. Finally, it must be said that the explanations below are merely rough introductions to the methodologies applied throughout the project and serve as a first overview. They are based on the experience of the project partners and can be complemented and supplemented according to need. References to further literature can be found in the corresponding chapters.

We propose to use participatory methods during radio workshops in order to raise the impact and the commitment of the targeted groups. These methods will allow the participants to feel the radio shows and productions as their own, developing a sense of belongingness and active creation.

While some authors have argued that today's education can be authoritarian and disciplinary¹, **participatory methods, on the contrary, promote horizontality**. We see the V.I.T.A project as a tool for social transformation through the exchange of knowledge, and for this reason our learning methodologies aim to reflect the model of society we imagine; an egalitarian and horizontal one. Participatory methods emphasize the fact that an inclusive society can only be developed in a collective and horizontal way, rather than in a top-down manner. While building such methodologies, we were inspired by John Dewey, a North American philosopher, psychologist, and educational reformer, who developed democratic educational tools². Another key figure of participatory methods is Paulo Freire, who advised educators to practice dialogue and interaction with students³. Moreover, **we used an intercultural approach**, which leads to a better knowledge of ourselves, of our own cultural identity and our own frame of reference. It promotes the development of social and emotional skills (soft skills) that encourage attitudes and behaviours of open-mindedness, acceptance and active listening when interacting with others. Therefore, developing radio workshops through an intercultural and participatory perspective allows everyone to feel comfortable, understood and

respected in their identity. It also allows us to have a real and meaningful dialogue when faced with misunderstandings, disagreements and cultural shocks. It is about making visible the values that support each other's words in order to take the dialogue further and to promote social inclusion.

It is particularly necessary to use participatory methods when working with members of minority groups. Participatory methods focus on the development of the participants' agency, defined as the capacity of individuals to act independently and to make their own choices⁴. Feminist thought, for example Patricia Hill Collins, has shown that agency is unequally distributed to members of society, based on criterias such as race, class and gender⁵. When working with members of discriminated minority groups, it is important to use participatory methods because they allow free expression, and in doing so they promote their agency, furthering their empowerment. In fact, participatory methods are related to protagonism, the fact of being a real participant during the learning process. In order for protagonism to happen, learning spaces need to be able to welcome different voices and opinions, which means facing the great challenge of building and cultivating more horizontal power relations⁶. In order to do so, it is necessary to promote individual expression, which is linked to the development of self-confidence. Using participatory methods during radio workshops means that participants get to tell their own story; it promotes their reflexivity, allowing them to gain a better understanding of themselves and be more self-confident. Stephen D. Brookfield argued that structural relations of power are internalised by individuals who face forms of oppression as well as by those who benefit from them⁷. **Thinking in innovative ways through participatory methods can allow them to challenge these internalised power structures**, since they are pushed to adopt a new perspective in their daily lives. These methods help highlight social hierarchies and demonstrate that power could be shared differently than it is today in discriminatory societies. Hearing about other experiences of oppression can allow the participants to think about their own experience and gain confidence in themselves. Ultimately, participants become able to detach themselves from stereotypical representations, to think

1 Ali H. Hachem, "Higher Education in the Era of Illusions: Neoliberal Narratives, Capitalistic Realities, and the Need for Critical Praxis", *Journal of Critical Scholarship on Higher Education and Student Affairs*, 4(2) (2018): 43-59.

2 John Dewey, *Democracy and education: An introduction to the philosophy of education* (New York: Macmillan, 1916).

3 Paulo Freire, *La importancia de leer y el proceso de liberación* (Madrid: Paidós, 1984).

4 Chris Barker, *Cultural Studies: Theory and Practice* (London: Sage, 2005), p. 448

5 Patricia Hill Collins, "U.S. Black Feminism in Transnational Context", in *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*, 2nd ed. (New York: Routledge, 2000), 227-249.

6 Maria Regina Martins Cabral, "Hidden profusion unveiled by those who transform territories in the face of difficulties", in *Changemaking The Power Of The School Community* (Sao Paulo: Ashoka, 2017)

7 Stephen D. Brookfield, "Transformative Learning as Ideology Critique", in *Learning as Transformation* (San Francisco: Jossey-Bass Publishers, 2000), 125-126.

in an active way about their future, and to imagine what kind of world they would like to live in and build.

Moreover, by emphasizing the points of view of the participants, **participatory radio workshops offer the opportunity to understand social issues** through a bottom-up and human perspective, rather than a top-down and disembodied one. They allow participants to get and provide a realistic vision of their lives. This is particularly important for members of minority groups, who are frequently stereotyped in the dominant discourse. **The negative depiction of members of minority groups in mainstream media can be explained by the fact that those who speak did not themselves experience migration**, and have a lack of knowledge about it. Sandra Harding has argued that the intellectual perspectives of people are shaped by their social and political experiences⁸. To provide an “objective” vision of oppressions lived by some people, it is thus necessary to emphasize their subjectivity, that is often negated in dominant narratives. Thus, **participatory radio workshops** can provide a better representation for participants, which is all the more empowering.

Furthermore, **participatory methods are necessary when working in anti-racist or feminist organisations as a member of a more privileged social group**. Indeed, if we do not face any kind of oppression (or not the one that the group we are working with faces), we need to be attentive to not reproduce paternalist dynamics, to be an ally rather than a representative, to give the floor rather than to speak up for others⁹. Using participatory methods with members of minority groups is particularly useful to do so.

STORYTELLING

WHAT IS STORYTELLING?

Storytelling is a communication method characterised by a narrative structure which can be found in fairy tales for example. This method is used as a way to share and tell stories which empower one's peers and oneself by describing how someone has overcome a certain situation.

Moreover, storytelling is one of the oldest means of communication. Historically, it was first through oral transmission and then in literature, journalism and film that narrative communication techniques have been most widely used.

WHY COMMUNICATE BY TELLING A STORY?

Because a story, in contrast to information presented in a purely rational and factual way, combines reason and emotion. Storytelling allows those who receive it to understand the general meaning of the message(s), to better memorize them and to become their spokespeople in their environment.

⁸ Sandra Harding, “Rethinking Standpoint Epistemology: What is Strong Objectivity?”, In *Feminist Epistemologies*, Linda Alcoff, Elizabeth Potter (eds) (New York/London: Routledge, 1993), 59–121.

⁹ Irène Pereira, “L'éthique de l'allié·e”, *Le Courrier* (30/09/2019), URL: <https://lecourrier.ch/2019/08/30/lethique-de-lallie-e/>

This personal experience of sensitive communication gives as much to see as to hear, to touch, to smell and sometimes to taste! It is this emotion-and-reason combination that makes all the difference compared to a purely descriptive and rational communication. Emotion speaks to the heart and thus arouses interest, allowing the audience to project, to identify and to better remember the content. On the other hand, reason helps to keep the balance and to temper emotions. The two are complementary. It is all about proportion.

STORYTELLING INGREDIENTS

1. WHAT MAKES A GOOD STORY?

Scientific research has shown that when we listen to a good story our brain responds differently than when we listen to other information. Our brain is a great tool to build empathy (understanding and sharing other people's feelings and experiences). Personal stories also give us the power to frame our experiences in a positive light; for instance, they can frame problems as challenges and show our journeys to be processes of growth.

2. HOW TO TRANSMIT EMOTIONS TO CONNECT WITH YOUR AUDIENCE?

There is a way to make a story or an event stick to the brain like glue: „Emotional Memory“ adds credibility to the notion that thoughts can trigger emotions. Emotions enhance memory and improve the recall of experiences that are important or relevant to us for our survival. Emotions act like a highlighter pen that emphasizes certain aspects of experiences to make them more memorable.

- **Attention:** We have a limited attentional capacity, therefore, telling a story which is emotionally charged will keep people's attention focused on the message.
- **Consolidation of a memory:** Most of the information we acquire is forgotten and never makes it into long-term memory. Emotionally charged stories are remembered better than those of neutral events. The stress hormones, epinephrine and cortisol, enhance memory and consolidate contents.
- **Duration neglect (Peak-End rule):** The way we remember events is not necessarily made up of the total of every individual moment. Instead, we tend to remember and overemphasize the peak (best or worst) moment/s and neglect the duration of an experience. Thus, an emotional conclusion to our story can have a powerful, long-lasting impact on audiences.

3. HOW TO CONNECT WITH YOUR AUDIENCE?

- **Target your audience:** It is essential to adapt your story to your audience. The tone, vocabulary used, story elements and



approach angle must be consistent and adapted to your audience and the message you wish to share. Create an emotional connection with your audience by including humour and personal aspects. Evoke an emotion that will create a relatable experience for each person.



- **Be authentic:** Be yourself! The listeners/spectators/readers will identify themselves as human beings with strengths but also weaknesses. Authenticity will strengthen the audience's identification with your story, increase your credibility and allow you to establish a relationship of trust and sincerity. Real-life stories are remembered better because they resonate more with the audience.
- **Rhythm your story:** BREATHE IN! If your storytelling is done orally, be aware that pauses and silences are as important as the words you use. These pauses must be thought out and marked at the right time: silence can rekindle the interest of your audience, arouse fear, sadness, suspense...
- **Show emotions instead of describing them:** Make sure that the reader, spectator or listener experiences what you've done or lived, not just hear what you have actually been through. You have to immerse yourself in the described situation, as if you were living it again. It is necessary to describe what you have seen, heard and felt.



STORYTELLING TIP

Having the structure of your story clear can be very useful to tell your story to others. The story board can be a useful tool for you to remember the sequence without getting too bogged down in details. Visualize the journey and trust your imagination. The framework of the story board should allow you to weave words and images around it. Practice telling it to someone else...and remember that telling a story brings it to life.

IN RADIO WORKSHOPS

Storytelling applied to a radio context can help the participants to organise their speech, to enhance the experience of the listeners and to capture their attention. Storytelling is easy to apply to any setting during your radio workshop. You do not need to be a Storytelling Guru to use it. Participants can use it to tell their stories, and actually some of them might already do this naturally. Below we present some structure and further knowledge which can help develop and organise their speeches.

Through storytelling participants will be able to work on their:

- Self-confidence
- Communication Skills
- Emotion management

BRIEF PRACTICAL EXAMPLES ON HOW TO APPLY THE METHODOLOGY IN A RADIO WORKSHOP

THE STORY OF MY NAME

5 to 10 minutes

The participants are going to work in pairs. Ask them to choose someone they really do not know well and explain that they are going to share the story of their name with each other. They can share whatever they know about it (who chose it, what does it mean, where it comes from etc...). Then, each person will present the story of their partner's name to the whole group, taking turns at the microphone.

SHARING STORIES

20 to 30 minutes

Explain to the group that you are going to start the first recordings. A facilitator can be seated at the table where all the materials are (microphone recorder etc.) and invite one of the pairs of participants to join. One of them will be asked to pick up the microphone and tell the story of the name of their partner; then they should switch roles.

Debrief: Ask the participants how they felt, to identify their emotions. Give them some positive feedback to encourage their effort and, if necessary, some advice on how they could improve.

Then, little by little, as the pairs work together, you can give additional instructions:

1. After sharing both stories, you can invite the participants to ask each other a few questions and then invite the "audience" to intervene.
1. You can ask one of the partners to make a short introduction before sharing the story taking the role of a radio host journalist: "Hello and welcome to our show "The Story of my Name", where we are going to present today the story of Clara"...". To close the segment you can also propose to conclude their speeches addressing the audience: "Thank you for listening to us, and see you soon on "The Story of my Name".



PRO TIP

You can use the hero's journey narrative tool. The concept was developed by Joseph Campbell. In his seminal book *The hero with a thousand faces* (1949), Campbell identifies an archetypal pattern in the hero's journey throughout world mythology. This pattern has been used countless times by scriptwriters, filmmakers, novelists and others. In fact, George Lucas hired Campbell to assist him in structuring the *Star Wars* Film scripts. Essentially, the hero's journey breaks down the story into three phases: the call to adventure, the conflict and their resolution.

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How to Gain Attention with Storytelling:

<https://medium.com/@mikeschoultz/how-to-gain-attention-with-storytelling-4fa009788d18>

Learning through Storytelling –

Your Most Powerful Teaching Tool:

<https://www.fmpconsulting.com/news/learning-through-storytelling-your-most-powerful-teaching-tool>

Teaching and learning resources:

<https://www.nyu.edu/faculty/teaching-and-learning-resources/strategies-for-teaching-with-tech/storytelling-teching-and-learning/how-to-create-an-effective-story.html>

Preliminary exercises from the Sheherazade manual:

<https://issuu.com/aldebieseneu/docs/sheherazade-manual>

THEATRE OF THE OPPRESSED

WHAT IS THEATRE OF THE OPPRESSED?

In the 1970's, the Brazilian playwright Augusto Boal proposed a political theatre that invited the audience to be part of the play. This would not only require the audience (or what he calls spect-actors) to think about the represented scene, but also to act and intervene on stage, to search for alternatives to the presented conflicts. Boal gave a new look to theatre as a pedagogical, social, political, cultural, and therapeutic tool (Castillo, 2013)¹⁰. Inspired by Paulo Freire's *Pedagogy of the Oppressed*, Theatre of the Oppressed offers those who practice it an aesthetic method to explore and analyse their individual and social realities in order to enact change (Motos and Navarro, 2011)¹¹.

CRITICAL OF POWER

The basis of the methodology is that people, no matter their age or background or situation, can teach and learn, be the owners of some knowledge, have the same right to speak, be heard, and propose options, contents, problems and solutions. TO is used to analyse power structures, and more specifically to identify abuses of power perpetrated systemically in our daily lives. TO uses theatrical games and exercises to de-mechanize our perceptions making us aware of ourselves and our context.

FORUM THEATRE

Forum Theatre is the basic tool within Theatre of the Oppressed. It is based on presenting a short play which is stopped at the moment of maximum conflict. The facilitator (Kuringa or Joker) provides data to feed the debate, engages the audience and asks questions to generate a collective reflection about the situation presented on stage. The scene is reinterpreted as many times as the different interventions proposed by the audience. Each alternative proposed is then discussed and analysed to explore the feasibility of the proposed solution. According to Boal, the aim of forum theatre is to learn and to train for real life action (Boal, 2002).

THEATRE OF THE OPPRESSED IN COMMUNITY RADIO WORKSHOPS

The Theatre of the Oppressed methodology is valuable in the realization of radio workshops as it encourages participants to de-mechanise their bodies, emotions, and ways of thinking in a safe space where they feel comfortable to share their stories.

¹⁰ Castillo, B. (2013). Psicodrama, Sociodrama y Teatro del Oprimido de Augusto Boal: Analogías y Diferencias. *Teatro: Revista de Estudios Culturales / A Journal of Cultural Studies*, 26: 117-139).

¹¹ Motos-Teruel, T.ómas & Navarro-Amorós, AntoniA. (2012)., Estrategias del Teatro del Oprimido para la formación permanente del profesorado. *Magis, Revista Internacional de Investigación en Educación*, 4 (9), 619-635, 2012.

Through their personal experiences, it is possible to explore difficult situations of social exclusion, such as being the object of stereotypes, prejudices, and discriminations that they have suffered and/or witnessed¹².

- Creates a safe space where participants feel comfortable to share their stories.
- Fosters group cohesion and a sense of belonging.
- Empowers and gives voice to underrepresented groups and individuals.
- Trains participants in various skills and competences (listed below).
- Creates a connection with the audience/listeners and promotes awareness about relevant social problems.
- Facilitates the creation of artistic products (theatrical and radiophonic pieces) in non-professional contexts.
- Makes us work with reality on different levels: Visualizing it from many perspectives, analysing it, experimenting with it, generating creative strategies and alternatives, and rehearsing solutions that we can bring into real life.
- Allows us to think about and act upon ourselves – mind, body, and emotion – and our connection with others and with the world.

SKILLS:

The competences/skills that the participants acquire/improve through the implementation of the TO methodology are:

- Cultural awareness and intercultural competence
- Communicative and linguistic competence, based on working with non-violent communication tools and assertiveness
- Critical thinking
- Dialogical learning
- Awareness of power structures
- Social and civic competence
- Autonomy and personal initiative
- Conflict resolution/transformation
- Artistic and cultural competence, based on an increased ability to use our voices, our bodies and our creative expression in ways which are aesthetically appealing.

¹² Stereotypes consist in a judgment of the person based on her/his belonging to a certain group. Prejudice is our emotional reaction to a person exclusively based on our feelings towards the social/cultural group that the person belongs to. Discrimination is the denial of equal rights based on prejudices and stereotypes (in Fiske, S. (2010). Social beings: Core motives in Social Psychology. Hoboken: Wiley).

EXAMPLE OF A THEATRE INSPIRED RADIO WORKSHOP

The TO methodology has been applied adapting the method to result in the creation of a radiophonic product.

The structure of the workshops should be as follows:

STEP 1

Getting to know each other and teambuilding

exercises in order to create a safe space where participants feel comfortable to freely share their stories, emotions, and points of view, generating an environment of trust and cooperation among participants (facilitators included) and a sense of belonging to the group.

STEP 2

De-mechanisation

of the body, emotions, and ways of thinking. In this process, participants are guided to step out of their comfort zone and analyse their behaviours, what causes them and the impact they have on their social environment. In this process, it is important to take care of the emotional, mental, and physical state of all participants, with particular care of those who find themselves in the most vulnerable situations.

STEP 3

Sharing stories and personal experiences (collectivization)

to identify situations of conflict that participants have lived through and which resonate with the group.

STEP 4

Building the embryo of the creative piece

where participants give shape to the story (characters, plot, etc.) that will be presented.

STEP 5

Exploring aesthetics of the oppressed

to analyse the structure of oppression behind the story through theatrical techniques and deliver the story in an artistic manner to an audience.

STEP 6

Staging of the theatrical result

where participants perform in front of an audience, or create an artistic product to share with their communities and beyond.

Throughout the workshop, the group works simultaneously on various levels: individual, relational, contextual and social.

In the context of the radio workshop, we focused on exercises that encouraged participants to analyse their voices, detect what they like and do not like about them, work on their intonation, interpretation and pace, and get ready to create a radiophonic product such as a podcast, while also acquiring the technical and digital knowledges needed to create it.

The podcasts were then presented through an online theatrical marathon.

PARTICIPATORY AUDIO

WHAT IS PARTICIPATORY VIDEO (PV) AND PARTICIPATORY AUDIO (PA)?

In this section we start with the description of the Participatory Video method, from which we derived our own approach: Participatory Audio. While the basic methodological approaches remain the same, the medium changes.

Participatory Video is a method used to involve groups and/or communities in realizing their own video projects. It is based on the concept that video production is easy and accessible and that people come together by discussing common issues, expressing doubts, or sharing stories. The aim of many organisations that work with PV is to empower groups to take action, find solutions to their problems, as well as present them to decision makers or other groups in order to share knowledge. Participatory Audio is the name we have given to the idea we have derived from PV. The aim is for a group of people to work on a topic, process it using audio methods and produce a final product. In our case, this is a radio show - or a podcast episode.



GOOD TO KNOW

PV is a method to support marginalized groups in accomplishing their own ideas. It is a methodology used for a range of scopes from advocacy or community enquiry, to capacity building, or project evaluation. Depending on the focus, different methods come to the fore.

JOINT PROCESS APPROACH IN PARTICIPATORY AUDIO

Concerning the output, PA often resembles **radio documentaries**, because of the frequent use of interviews and recordings on site. However, the process which leads to the final product is very different. **PA is not only the production of a broadcast, but the process of that production.** It is not a broadcast about something or someone; on the contrary, it emerges from the group and from the community / the setting it is based in. The specific content of the format, as well as the process that goes from discussing a certain issue until taking decisions on how to

represent solutions, are usually more important than the audio output. **Outcome trumps output**, so to say.

The most important value of PA is the joint process from beginning to the end. Each and every step of the way is done by the whole group of participants, and whenever possible it should be extended to a larger community. If, for practical and organizational reasons, some of the steps have to be done by the facilitators, it is essential to stay transparent, make your decisions comprehensible and leave possibilities for change.

STAGES OF A PA INSPIRED RADIO WORKSHOP

Even though PA projects vary in their form as well as in their function, certain stages are important for all of them. Below we shortly present each stage.

Introducing audio recorders and equipment & team building process

Especially at the beginning, playful exercises and games are used. They have the double function of making participants familiar with the technical equipment and with each others.

Content-specific work

As said before, the ultimate aim of a PA project is not to make a broadcast nor is it to learn how to make a radio programme. The aim of a PA project is to work on a certain issue, topic or concern through a common process. It is all about discussing specific topics, visualizing problems, expressing opinions and finding solutions.

EXAMPLE OF AN EXERCISE:

RIVER OF LIFE

Ask the group "What is a river?" and gather images: turbulent, ebbs, flows, widens, etc.

1. Using that imagery, each person draws a river to describe a journey (either a personal story or an issue according to the project's theme). Turbulence in the river describes conflicts or problems, calm passages refer to calm periods within this journey, etc. Use big, blank papers to do so!
2. Share the journeys one by one, explaining what has been drawn.
3. Identify common themes, how everyone identifies with themes that come up.
4. The commonalities of major themes can now be worked on in the further course.
5. When transferring the results of this exercise into the concrete production outline, make sure that the group gets to a consensus before diving into the audio recordings!
6. As the river translates a journey, it can be transformed into a story for the audio production. After this exercise, you can go on with a storyboard where participants or-

ganise their audio more concretely in terms of what to record, where to record it, and assign tasks.

As this stage of the process is hard work, mingle the exercises with energizers, ice-breakers and make sure you do a check-in and check-out activity at the beginning and end of a day/session.

Recording and Editing

The next stage is the actual audio recording. Most projects lay a focus on interviews because of their ability to include more voices and opinions. In that way, more people beyond the group of project participants can tell their stories and opinions on a certain subject. However, in this context, we want to encourage you to also think of other means of widening the group and include other creative means of expression as well.



GOOD TO KNOW

A PA production can take many different forms. It can be artistically abstract, it can be a documentary, it can also merge into a radio play. What the output sounds like in the end is decided by the participants. However, it is important not to want too much at once and not to set the aesthetic bar too high! It's all about having fun and enjoying experimenting!

After gathering the material, the editing process starts. In order to make this a group process as well, the different stages of editing are separated and not everything is done in front of the computer.

EXAMPLE:

PAPER EDIT

1. Structuring the material: Recordings are played and participants take notes on paper (post-its/sticky notes): Find a keyword/ headline of the scene and note if it shall be included.
2. Without the actual footage, the group discusses the material and chooses sections that will be included in the production.
3. On a paper wall, all sticky notes are ordered as they would be in the editing programme.
4. Only then and according to this plan, a rough computer edit starts.
5. Fine editing is also done on the computer, with participants switching their seats in order for everybody to have control.

PRESENTATION AND CELEBRATION

Listening sessions and presentations are a crucial part of a successful PA project. Listening sessions should not only take place in the end as a presentation of the finished product, but in different stages of the project. This is especially important in case of a broader community work, where everybody should remain in control throughout the process.

Sharing the process rather than the output increases understanding and ownership. Don't be shy in sharing rough footage and getting feedback. In intensive community PA projects, you might even organise one listening session at the end of each day. Like that, feedback can be implemented right on the next day and everybody remains in control, more people take part in the process than the actual people who are recording, and the way the content is presented stays in the hands of those involved.

At the very end of each PA project, there should be a final presentation and a discussion and decision-making process on how to disseminate the output. Celebrate this important step by finding the right setting: present the audio, share food and drinks, give room for discussion and exchange. You might even want to include some music¹³.



PRO TIP

Before starting a PA project, think of the aim and needs of the group and adapt your plan accordingly. Not every group needs the same. Final outputs can be great, but sometimes the sharing of ideas and experiences is more important than the actual production.

Try to think about activities which you have already applied in your work – could you think of a way of including the sound recording in them? It might work out! However, remember that not every activity has to involve technical equipment. Feel free to mix it up with other exercises. We find it especially interesting to include other creative techniques and approaches, such as drawing or collages, (visual) storytelling or photo impulses, co-creation of landscapes, sound and music recordings, etc. always if they go in line with the topic of your project. The output of these techniques might enrich not only the workshop sessions, but also the audio (e.g. record also your brainstorm process, use commonly created music in the production etc.).

¹³ Further reading: A Rights-Based Approach to Participatory Video: toolkit.

Benest, G. 2010. InsightShare: Oxford.

<http://insightshare.org/resources/right-based-approach-to-pv-toolkit>
Participatory Video: Images that Transform and Empower.

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Milne, Mitchell, de Lange (eds). Lanham: Alta Mira, 2012.

- Article: Low, Bronwen et al 2012. (Re)framing the Scholarship on Participatory Video: From Celebration to Critical Engagement. (p49-64)

- Article: Thomas and Britton. The Art of participatory Video. Relational Aesthetics in Artistic Collaborations. (p.208-222)

COLLECTIVE RADIO PRACTICE

WHAT IS THE COLLECTIVE RADIO PRACTICE?

Radio is a way to encourage people to talk and to share what matters for them.

However, running a radio show does not come naturally. This methodology seeks to share a roadmap to help facilitators organize a radio broadcast in which participants collectively take part in a radio show dedicated to what matters for them.

WHY COLLECTIVE RADIO PRACTICE

As mentioned above, so called vulnerable people are usually not present in the mainstream media or their opinions are often caricatured. There is always someone (most frequently without any expertise) who speaks for them. For example, refugees are in the center of the debate, but it is uncommon to hear refugees talk for themselves in a prime-time program debate. Alternative approaches like the ones we propose will not change that probably, but we still believe that creating spaces in which unheard stories are shared is important. Collective Radio helps to create such spaces where everyone gets the opportunity to express themselves. Eventually, collective radio practice is a pretext to gather people who share the same territory or living conditions and let them have a talk. This special setting brings up topics that would otherwise find no space, because there is no time for them or they simply do not address the vast majority. Here a pretext is created to make groups talk about what matters to them.



GOOD TO KNOW

The workshop can take place in a social centre, a college, a retirement home, a refugee camp, in jail.... The methodology is flexible, it needs only a room and a few chairs. The workshop is carried out with between three to twenty people. Mixing of groups of any kind is encouraged. The principles of the interventions are led by the inclusion of all publics.

STAGES OF A COLLECTIVE RADIO WORKSHOP

Set Up

- About 15 participants are asked to sit in a circle. A table with microphones and color papers is placed in the middle.
- Start by choosing the name of the radio show. Ask people to give a few suggestions and have a show of hands to vote for a name.

Jingle

- Create a jingle with the name of the show. Ask people to stand all together in a semicircle. Ask them if they have any idea of music. Take in consideration all the suggestions, even a simple hand clap or a short melody of three notes. People can sing, play instruments, and use their bodies. Try to harmonize them by repeating the same hand clap pattern or saying the name of the show with a different voice. As a facilitator you have to act like a conductor. – The idea is to make short and easy-to-remember music.

Topics

- Then, give a small piece of paper to everyone and ask participants to write down ideas. It can be something they like or dislike, something which they think is important for them, something they care about. Papers are then put together in a hat. Ask every participant to draw a paper and read out loud one after the other.
- At the same time, the facilitator links and groups papers in a few key topics.
- Divide participants in sub-groups. (for example 3 sub groups if you have 3 key topics).
- In each group, prepare with the participants affirmation sentences related to the key topics. For example: if the topic is “migration”, the sentence can be “I feel at home in the country I live currently”. If the topic is “ecology”, the sentence can be “Governments must compel people to sort out their waste and ride their bike more often”. Facilitator helps participants to focus on themselves and their experiences.

Storyboard

- Come back in the entire group to write with the participants the road map of the show. Ask people what they want to put in first, second, etc... and ask one participant to write it in big letters on a piece of paper.
- Each topic with its sentences will be part of the show. You need to add a jingle, an introduction (a few sentences to explain what the podcast is about, who's part of it and from where you are broadcasting), a few musical breaks (ask someone to sing or find a song on Youtube. – This moment is important because participants have a break and relax from the debate) and a conclusion (a few sentences to thank everyone and conclude the podcast).

Roles

- Allocate roles for the show. You need to identify one or two anchor-people, one or two technicians. Be creative and create new roles: photographer, warm-up person, someone in charge to check that everyone speaks properly in the mic, etc...
- Put on the table set in the middle the word “agreed” on one side and the “not agreed” on the other side. Then ask the participants to write their name on a piece of paper.

Show Facilitation

- During the show, when a topic pops out, each participant puts her/his/their name closer to “agreed” or “not agreed” according to what she/he/they think. Participants can also put their

name somewhere in the middle between agreed and not agreed, if their opinion is a moderate one. This helps the anchor-person to see how the topic can generate different opinions and ask the participants directly how they feel about the sentences.

- The anchor-person nourishes the debate by asking questions and taking into account the variety of existing opinions on the topic.
- Make a rehearsal of the jingle and combine it with the introduction.

And now...the show is ready to start. 3-2-1. **GO!**



PRO TIP

1. This is a very easy set-up for beginners.
2. It's easier when participants share the same language.
3. It is important to add ice breakers activities, evaluation and technical training before and after.
4. This methodology is a good way to involve everyone. However, facilitators need to focus on people's experiences to have a rich debate for the audience.
5. Be aware that if the discussion remains superficial it can be boring for the audience.

EXPLORING RADIO FORMATS

INTRODUCTION

In the following section we present some formats that are typically used in radio and that have proven to be useful building blocks in the V.I.T.A workshops. The reader is invited to include these specific set-ups in the planning of workshops and to try them out with participants. They shall serve as an inspiration and can be changed, expanded or combined with each other as desired. The described proposals for explorative and non-formal radio formats allow creative potential to be released and to have a playful approach. Thereby participants actively engage with their topics and their environment.

10 TIPS WHEN EXPERIMENTING WITH NEW FORMATS (AND FOR WORKSHOP DESIGN MORE GENERALLY)

Make mistakes: Practical learning is sustainable learning. Rather than explaining, let participants try for themselves and learn through their own mistakes and those of others.

Make mistakes common: It is not important who did it, but that everybody learns from it.

Never hide a mistake, but add it to a common database for learning.

Watch and learn: Showing back all footage right after the shooting increases understanding and connecting “hands and head” – it helps to understand the connection between what we did with the microphone and what we hear and listen to.

Pass it on: Every participant shows another how to handle the equipment, conduct interviews, tell a story and then this person teaches the next, and so on.

Lose control: Switch frequently roles between participants in order to keep anyone from being expert in only one aspect of the process. As a facilitator, lose control over small steps and the outcome. Build the frame for working together, but stay open, flexible and creative.

Take ownership seriously: The group decides on the form and function of the final output. Let participants decide whether or not the audio gets disseminated, put online or not, how everybody should appear (e.g. names in credit), and what to do with all the footage at the end of the project.

Be vulnerable: Build a common ground and atmosphere for everybody to feel comfortable making and “admitting” mistakes. Be vulnerable also as a facilitator (e.g. take part in silly games, don’t hide behind your designated position).

Have fun: Use playful methods even for serious people. Games bring people to drop their status. Sharing laughter makes it easier to be vulnerable.

Come together: Involve others, widen the circle (e.g. through

interviews, storytelling, or just asking opinions). Share outcomes and celebrate.

PEER INTERVIEW



An interview is a personal communication initiated for information purposes. It is a shared practice in different domains, from the scientific to the social field, often used in social psychology but also in mass-media. Edgar Morin (French philosopher) tells us that the interview has an extra ingredient that exceeds the mere purpose of information and it is given by the communication itself: in the interaction between two or more people, we have the psycho-socio-affective phenomenon that impacts the information, filters, deforms or even provokes it.

There are many types of interviews that can be conducted, but here we propose to focus on the social level of two participants that engage into a conversation and where each of them has a role: one is the interviewer and the other one the interviewee, almost like an imitation game of journalism.

An interview is used to get information from the surveyed person, e.g. from experts, from eyewitnesses or affected persons. Interviews can enhance the authenticity of a broadcast and increase the immersive effect. Interviews can be narrative or targeted, depending on the information which is meant to be extrapolated.

For a better social radio fit, we propose the free interview: to be personal and addressing topics that both actors feel represented by and that the audience can relate to. This format allows the people involved to maintain improvisation and remain spontaneous. Asking open ended questions can give the conversation a special flow and flexibility to address any subject that might come out. Free self-expression gives the possibility to liberate our minds from our thoughts and to share them with others. The aim of this interview is not to extract the truth but the honest opinion of the speaker and to create empathy and interest within the audience.

HOW CAN THE FORMAT BE USED IN THE WORKSHOP?

Purpose in workshop setting

We used the interview format to work on the communication skills of our participants. This exercise gave them the possibility to practice some of the roles (journalist, interviewee) in a radio show. The interviews represented the possibility to experience how to express themselves with a recorder. To enhance the experience, we asked the participants to listen to the recordings and we guided them with some questions through the debriefing. During the broadcast or show you can alternate between different segments with different contents. The interview is a format that can easily be used at any moment of the show: it can be used as an opener but also as a main segment or even to close your show. Remember, the interview is a great format to get to know your guests!

Group Size

This format adapts well from small groups formed by 4 participants to larger groups with up to 20 participants.

Prior knowledge

Participants do not need to have any prior knowledge.

Topics

If we are working with an interview format we can address any topic that the participants might choose. It is important for participants to feel represented and touched by the topic as the aim of the interview is to work with personal information.

What skills do participants gain

- Communicational and relational skills
- Active listening
- Linguistic competences
- Empathy



NERDY KNOWLEDGE

The Eiffel Tower, saved by the radio!

While it was the star of the 1889 Universal Exposition, Parisians seemed to have grown tired of this monument, and rumours of its destruction were circulating. To save his masterpiece, Gustave Eiffel found a use for his tower: it became a receiver and even a radio broadcaster! Radio Tour Eiffel was the first radio station created in France in 1921.

The world record for the longest interview was achieved in 2013 by a Norwegian journalist who interviewed an intellectual for 30 hours, 1 minute and 44 seconds!

EXAMPLE OF INTERVIEW DURING THE WORKSHOP

CROSSED INTERVIEWS

15 to 20 minutes

Ask the participants to reflect individually on the following question: "Who will I be in ten years?". To help them, you can ask them to think about:

- the hobbies they will have
- their intimate relationships, love stories & friendships
- what skills they will have developed
- a 'typical' day in 10 years
- their personalities (will their character & behaviour have changed?)
- their social life

Then ask them to get into pairs, with a person of their choice. This could be a person with whom they feel particularly comfortable. Ask them to do a cross interview with their mobile phones. Check that all the participants know how to use the voice recorder on their phone. Then remind them about the interviews ([see Appendix 1](#)) and invite them to sit down in a place where they feel comfortable.

LISTENING TO THE AUDIO FILES

15 to 20 minutes

Person A interviews B for 5 min, asking questions about what her/his/their life will be like in 10 years. Then the roles are reversed and B interviews A.

Once the recordings are finished, ask the participants to send them to you through WhatsApp. Come back into a large group circle. Place a speaker in the middle of the circle and listen to a few cross interviews on a voluntary basis. After each interview, do a quick review:

How did you feel during the interview?

How does it feel to hear your voice?

Through cross-interviews, participants asked each other questions about who they would be in 10 years time; then we listened to these interviews together. Some of them listened to their recorded voices for the first time. Listening to the interviews sometimes made them feel uncomfortable, but mostly they laughed. Conducting the interviews in pairs allowed some of the participants to open up more, to have fun and to enjoy listening to themselves.



GOOD TO KNOW

The most important is that listeners can identify with the interviewee somehow. The interview needs to be dynamic and cover real topics that people can relate to. Remember that if you are the interviewer you need to be actively listening in order to be able to bounce back and to dive deeper into the story of your interviewee.

Interviews are a great way to catch the attention of your audience, sharing stories and getting to know your guests. It is a simple format that can be implemented at any moment of your show. You do not need a lot of preparation, just enjoy and listen to your partner!

VOX POP

Vox pop is a journalistic technique that consists of interviewing random or targeted people in a public space. The objective is to ask questions and collect opinions on a subject. The expression Vox pop comes from the Latin phrase "the voice of the people".

Vox pop usually takes place in the following way: a journalist approaches a person in the street and asks her/him/them a question about the chosen topic. The questions are asked according to what the journalist is looking for: a short answer, such as "yes" or "no", or a more developed one. Like other forms of interviews, the questions can be adapted to the previous answers and to the profile of the interviewee.

Vox Pop is a very interesting content production technique for a radio format. First, it allows to collect inputs from a group of interviewees that can be very diverse in terms of gender, age, social and ethnic background, but also opinions. The second advantage of vox pop is that it is a way to produce content with very spontaneous discussions and responses, since the interviewees are not prepared. The content can be surprising because of a possible unconscious honesty of the interviewee.



GOOD TO KNOW

Radio Rookies DIY Toolkit: How To Do Vox Pop is a friendly user video to better understand how to do Vox Pop. It is a New York Public Radio initiative that provides teenagers with the tools and training to create radio stories about themselves, their communities and their world.

<https://youtu.be/9ybKE3jEuzg>

HOW CAN THE FORMAT BE USED IN THE WORKSHOP?

Purpose in workshop setting

We encouraged our participants to go out of the venue of our workshop and to go meet local people. Through this proposal we meant to have them get out of the comfort zone and to meet new people. As our participants lived in a rural area and felt isolated, we invited them to ask others how they felt in that same setting.

Group Size

Vox Pop can be adapted to different group sizes and types. If you are working with a particular group you can invite them to go out of the room and organize a vox pop on the street!

Prior knowledge

Participants need no prior knowledge, but they must be prepared on how to approach strangers. They also need to be prepared for rejection in case some of the people they want to interview are not willing to answer the questions.

Topics

All topics are possible, as Vox Pop seeks to gather opinions on a given topic from random and diverse people. However, be mindful of the context in which your vox pop takes place: Be careful with intimate questions that might intimidate the subjects. Also, if your questions are too intimate, you won't get any answers. Imagine how you would react if a random person approaches you on the street and asks you overly private questions.

What skills do participants gain

- Communicational and relational skills
- Active listening
- Assertiveness by asking the good questions and bouncing back
- Empathy
- Proactivity
- Cultural awareness



PRO TIP

Using Vox Pop can add a new dimension to your broadcast as you somehow invite your audience to the studio. To have external voices supporting or opposing your statement can bring new input to the discussion.

To open the microphone to a wide audience can also be read as a sign of democracy as other perspectives and opinions are considered in your show.

When interacting with others don't forget to present yourself and the project so people can be more curious and open to participate.

SOME OF THE CHARACTERISTICS OF VOX POP ARE

- It is simple to implement and does not require a lot of preparation.
- You can meet new people and get to know their opinions.
- You can learn from others.
- You can show some diverse opinions in your show.
- You can disseminate your project and show.

Vox pop can bring credibility to your show, it might be a good strategy to captivate the attention of new potential listeners as you can of course invite the interviewees to listen to the show.



GOOD TO KNOW

What is a podcast?

The term podcast is made up of “pod” from iPod (MP3 player from Apple) and “cast” from broadcast. There are also radio or television broadcasts which have the format of podcasts. Unlike traditional media, however, a podcast has no set broadcast times. It's a whole series of audio files. Imagine a blog, which usually consists of several articles that are published one after the other. A podcast is basically the same thing with audio files. That's why it's sometimes called an audio blog. A podcast can be thought of as a train with many carriages: One wagon is a podcast episode, while the whole train with all the wagons and the locomotive is the podcast.

Who makes podcasts?

Often it is companies, freelancers, associations or interest groups that produce a podcast to draw attention to themselves. But there are also countless private individuals who enjoy communicating with the world in this way. The topics are as varied as the quality standards. There are talk formats, info formats, knowledge podcasts, learning podcasts, radio plays, comedy, magazines, business tips and much more. And that's the beauty of podcasting: the selection is huge and everyone can pick out what they like.

SOUND COLLAGE

WHAT IS A SOUND COLLAGE

A sound collage is a sound document resulting from a compilation of fragments or samples of pieces of noises, sounds, voices, music and recordings. Similar to a paper collage from old magazines, existing things are alienated, rearranged and thus a new effect is achieved. Like its visual cousin, the collage work can have a completely different effect from that of the component parts, even if the original parts are fully recognisable or from only one source. Sound collages are artistic ways of dealing

with a theme. For example, by recording everyday sounds and putting them together in a creative new way, you could work on questions like:

- What does community sound like?
- Is cohesion loud or quiet?
- Is anger rather shrill or dull?
- What is the key of water?
- What is the sound of love?

AUDITORY STORYTELLING AND SOUND PAINTING

Drafting a sound collage means creating a world of sound that processes certain feelings, places, people or experiences and makes them tangible. By creating unique listening experiences, it is possible to tell complex stories and take the listener on a journey through a personal world of sound. In this way, sound collages also take on elements of storytelling and transform them into audio.

The artistic and often abstract approach makes it possible to overcome other barriers such as language or movement and makes experiences accessible. The reduction to sound, in the sense of tones, voices and (often everyday) noises, also has the effect to make listeners and participants learn to look at their environment differently.



NERDY KNOWLEDGE

Sound collages became technically feasible with the increasing use of magnetic tape in the early 1960s. Recording engineers soon realised the possibility of cutting up tapes with the help of razor blades, reassembling them in a new arrangement and including additional sources. The first documented electronically generated sound collage is the piece "Weekend", a collage of words, music and sounds created in 1928 by filmmaker and media artist Walter Ruttmann. Later, in 1948, Pierre Schaeffer used sound collage techniques to develop the first piece of musique concrète, "Étude aux chemins de fer", composed from recordings of trains (<https://www.youtube.com/watch?v=N9pOq8u6-bA>).



GOOD TO KNOW

Sampling, a technique similar to collage is widely used in Hip Hop and House music. That's when sound collages also entered pop music.

HOW CAN THIS FORMAT BE USED IN THE WORKSHOP?

Searching for topics and asking questions

First, a common question or topic must be found. Familiar games or exercises to find a topic are suitable for this. The question should draw attention to a phenomenon and arouse the interest of the participants. Then the phenomenon should be described in writing and explained through examples. **Alternatively to choosing a topic, a title can be chosen first to get**

The concept

Now the question arises how the theme could be set to sound.

With which sounds is a theme associated? With the theme "How does Vienna sound?" this is perhaps still quite simple: "Cursing carriage drivers, Viennese dialect, Mozart, a typical Viennese song, etc." But with a question like "How does friendship sound like?" or "What does being an outsider sound like?" sounds are usually more abstract and less clear-cut. The discussions that arise are important and it is as important to moderate them and make sure that all opinions are heard.

Recordings

The participants then go on a sound hunt. They look for sounds in the environment, e.g. in the flat, in parks, in shops, in the forest, at parties, in the pedestrian zone, at the waterfront, etc. The sounds, voices and noises are recorded and collected. They are the fragments of the sound collage.

Listening and composing

Then the recordings are listened to. Why were those sounds recorded? "Wow, that's actually what that sounds like?" - "Huh what kind of sound is that?" The sounds act as a stimulus for the discussion that follows, which in turn forms the basis for editing.

The musical experiments can be composed alone or in a team. Now it's back to the original question. The recordings can be cut, moved, doubled, deleted or their volumes changed. A sound editing programme is used for this. There are some professional solutions as well as free programmes.

THE FINAL PRODUCTIONS OF PARTICIPANTS ARE COLLECTIVELY LISTENED TO AND DISCUSSED AS A GROUP

Group Size

Two to eight people

Prior knowledge

Basic editing and recording skills are needed. Possible to achieve in a crash course¹.

Topics

All topics are possible

What is needed:

Mobile sound recording device (laptop, smartphone, dictaphone, or cassette recorder with recording function).

Editing programme

What skills do participants gain

- Artistic expressiveness
- Conceptual ability
- Basic technical skills
- Active listening and hearing
- Topic preparation
- Self-awareness
- Other skills depending on context



PRO TIP

To check the effect of the sound collage, participants can close their eyes and listen to the newly created collage and let a picture emerge in their mind's eye. Do they still correspond to the themes chosen in the beginning?

Sound collages are a way to talk about things without using your own voice. They are creative and in the best case an artistic experience - not only for the makers - but also for the listeners.

RADIO THEATRE

Radio theatre (also called radio drama) as the name itself suggests, is the fusion of radio and theatre, or better said it is the adaptation of the theatre genre to the radio. For this adaptation to be valid, the theatre renounces to the visual aspects of the scene and replaces them with sound elements that activate the listeners' imagination and make them enter the story: sound effects to set the scene narration or the dialogue between the actors, background music to serve as an atmosphere and give a greater emphasis to the voice of the actors.

The radio drama had a great development between 1920 and 1940 becoming a popular form of entertainment worldwide, especially in Spain and in Latin America. Its great popularity had an explanation: theatre was only for rich people, while radio drama was easily accessible by anyone in possession of a radio. With the arrival of television, radio theatre progressively lost importance until the internet reversed the situation. Nowadays, the fusion between theatre and radio has incorporated another element, the podcast, which is giving new life to radio theatre. The limits of radio theatre are constituted by the fact that the audience cannot appreciate the movements of the actors which must be replaced by carefully chosen and played sounds that help the audience enter and understand the scene.

¹ See for example Radio Vita's radio workshop guide.

HOW CAN THE FORMAT BE USED IN THE WORKSHOP?

Purpose in workshop setting

The radio theatre format is suitable for the V.I.T.A project objectives as, while offering the opportunity to learn how to produce a radio show/podcast, it works on

- creating a safe space where participants feel comfortable to share their stories;
- fostering group cohesion and a sense of belonging;
- promoting self-knowledge and consciousness;
- giving participants the tools to analyse their voices, control intonation and pace.

In the process, the voices of unrepresented people are empowered, creating a connection with the audience that feels identified with the stories/oppressions that are presented. For this reason, this format is transformative, and it favours social cohesion.

Here is an example of a radio theatre workshop:

Get to know each other and voice warm-up

The workshop starts with getting-to-know-each-other exercises. Then we begin warming up the voice and analysing it (carrying out exercises to work and recognize our voice, describe what we like and don't like about it, and how we can learn about that which we don't like).

Creation of a theatre piece based on a topic and participants' experiences around it

In order to create the theatre piece, the facilitators can propose a topic or have the participants agree on what they want to work on (it can be done by having each one write a topic on a piece of paper and then collect ideas and choose the most recurrent or interesting for the group, it can be done through a common brainstorming...).

Once we have defined the topic, participants can be divided into smaller groups and asked to share their knowledge, experience, feelings around the topic and to write a short story. Once everyone is done, two groups will come together to merge their stories, and so on until we have only one story. Once there is a common story, characters will be decided and an improvisation of dialogues will be tried out, which will be the base of the play.

Not only the dialogues are important, but participants will have to think also when and where the scene occurs, what is the time, what is the weather like, etc.

Substituting movements with sounds

As it was previously said, in radio theatre, the theatrical performance renounces to the movement, which means that in order for the performance to be attractive and interesting to the audience, movement needs to be replaced by sound.

During this type of workshop, we work on "translating" movements to sounds. They can be reproduced by the participants' voices, recorded in nature or it can be existing music used to create the atmosphere. During the workshop, participants are invited to work with their creativity and representation of ideas

into movements and then movements into sounds. Let's say for example that they have to represent a dark room or an office or a forest, someone running, or dancing, or climbing....they will use their imagination to think which sounds those things have or make and how to make them audible in the piece. Another option is to designate a narrator who describes the scene in which the piece is currently set. This allows the actors to concentrate on the dialogues.

Recording

When everything is ready, the piece will be recorded, edited, and finally broadcasted. Recording and edition should also be part of the workshop and responsibility of the participants.

Group Size

Two to ten people

Prior knowledge

No prior knowledge is required, but it is useful that participants have the following predispositions:

- Open mindedness, desire to share one's own experiences and opinions, and willingness to listen to others'.
- Interest in theatre methodologies and in the use of the radio to create awareness about the main topic of the podcast.

Topics

Any kind of topics can be covered through radio theatre. However, in the framework of the V.I.T.A project, it has been used to work on:

- Stereotypes
- Prejudices
- Discrimination
- Abuse of power
- Taboos.

What skills do participants gain

- Cultural awareness and intercultural competence
- Communicative and linguistic competence
- Critical thinking
- Dialogical learning
- Awareness of power structures existing in society
- Social and civic competence
- Autonomy and personal initiative
- Conflict resolution/transformation
- Artistic and cultural competence



PRO TIP

A good podcast should be attractive and engaging. It should make the audience understand and want to find solutions/alternatives to the existing relations of power, while empathising with the oppressed, silenced and underrepresented groups of society.



NERDY KNOWLEDGE

The Three ??? (pronounced: Die drei Fragezeichen; original title: The Three Investigators; secondary form: Die drei Detektive) is a German radio drama series based on the book series with the same name. The first episode was broadcast in 1979 and regular episodes are still being released today, The Three ??? is the most successful radio play production in the world, with over 50 million records sold and over 150 gold and platinum records.

Radio drama is not meant to be performed live in front of an audience, although adaptations of the format could allow such a set-up. But The Three ??? also hold the world record for the most viewers of a live radio play. On 9th of August 2014, around 20,000 spectators at the Waldbühne in Berlin saw the live radio play Die drei ???: Phonophobia - Symphony of Fear.

RADIO POETRY

Radio poetry is commonly known as a radio format in which performers read and interpret poems in the setting of a broadcast programming. Its main aim is to create connection among performance, printed literature, and radio listeners and to recover the value of the poetry verses.

In the framework of the V.I.T.A project, poetry has taken on a new role and meaning. It is used, in fact, to create a connection between people and creativity, while deconstructing what is commonly perceived as beauty. It is based on exercises and dynamics that make the participants play with the language and associate words, while recognizing that every human being is creative and that anyone can be an artist.

According to Augusto Boal, word, image and sound, are channels of oppression, but they can also be used by the oppressed as forms of rebellion and action. This format is based on the idea that the liberation of the oppressed and the creation of a democratic society is possible through counter-communication, counter-culture, counter-dogmatism, and in favor of dialogue, creativity and freedom of production and transmission of art.

HOW CAN THE FORMAT BE USED IN THE WORKSHOP?

There is one or two facilitators who act as Joker or Kuringa, introducing questions to motivate debate about the given topic, while the rest of the team, ie. the participants, present the aesthetic pieces (poetry) and engage in the discussions.

Purpose in workshop setting

The radio poetry format offers the opportunity to learn how to produce a podcast, while it also works on dismantling what is commonly perceived as beauty and “normality” and offering alternatives through the use of the language.

Participants share their stories and thoughts in a safe space, where they can analyse reality and deconstruct what they perceive as an oppression, as something dictated from above, from the mainstream. Through games and exercises they work on the aesthetics of the oppressed, play with the language and find alternatives to words, images and sounds that represent a biased vision of society that does not represent them, or by which they are oppressed. Simultaneously, they learn to analyse their voices, and to control intonation and pace.

Group Size

Two to ten people

Prior knowledge

No prior knowledge is required, but it is useful that participants have the following predispositions:

- Open mindedness, desire to share one’s own experiences and opinions, and willingness to listen to others’.
- Interest in theatre methodologies and in the use of the radio to create awareness about the main topic of the podcast.

Topics

Any kind of topics can be covered through radio theatre.

What skills do participants gain

- Cultural awareness and intercultural competence
- Communicative and linguistic competence
- Critical thinking
- Dialogical learning
- Awareness of power structures existing in society
- Social and civic competence
- Autonomy and personal initiative
- Conflict resolution/transformation
- Artistic and cultural competence



GOOD TO KNOW

The performers might feel more at ease in the radio format than in a direct performance where the audience is present in the room. They feel in a safe space that they have created within the group and this might make them feel more free to express themselves. On the other hand: There is no synchronous interaction and direct exchange of ideas with the audience.

Radio poetry is a radio format in which performers read and interpret poems in the setting of a broadcast programming. In the framework of the VITA project, poetry is used to create a connection between people and creativity, while deconstructing what is commonly perceived as beauty. It is based on exercises and dynamics that make the participants play with the language and associate words. Words, images and sounds are channels of oppression, but they can also be used by the oppressed as forms of rebellion and action.

CORONA EXCURSUS: VOICE NOTE RADIO

In times of Corona and curfews it easily happens that people lose their connection with each other. The pandemic hit the whole world and changed and still changes the way our societies interact with each other. Places of exchange and gathering were suddenly inaccessible. Friends, neighbors and Communities were separated from each other.

As a result, it was no longer possible to find out from others how they were doing, but also to communicate the situation in which one found oneself. Isolation, loneliness and frustration were the result.

You can counter this with these small activities! Voice note radio is a tool in a context where people are separated, which means they cannot gather due to specific reasons like an epidemic, war or inability to move. To do this, you invite, for example, via Facebook, WhatsApp or e-mail to send voice messages on a topic. Of course, voice note radio won't end a health crisis, but it can still serve to let people hear from each other again. This creates an exchange and shared experiences between people.

HOW TO FACILITATE VOICE NOTE RADIO?

- Ask participants to record voice notes on specific topics with their mobile phones.
- Participants speak into the microphone of their mobile phones for 2 minutes and send it to the facilitator.
- The facilitator collects the audio pieces, edits the material

into one piece and makes it available online.

- The result is a podcast dedicated to a specific topic and containing different points of view from different places.

THE PROS OF THIS FORMAT ARE THAT

- It's quick and not complicated
- In some emergency situations this can help to share voices and enable people to transmit their own speech
- The format has an open and loose structure and is therefore very informal, which makes it accessible to all people who have a smartphone
- When participants share their voice notes with their groups, contacts, and networks, it's easy to reach a wide audience

THE CONS ARE THAT

- It can sound like a voice catalogue
- There is no interaction between people

DEBATE & PANEL DISCUSSION

A debate can be a collective radio discussion on a particular matter in which arguments are put forward. Democratic processes and values cannot be learned by heart. Their development requires a mixture of listening, convincing argumentation and the willingness to engage with one another. Debates and discussions provide a good platform for this and create a free space to develop new ideas for civil society, share thoughts and stand up for one's opinion.

This format is suitable for a group. Anyone who feels motivated by a certain topic can participate in the debate; all you have to do is grab the microphone.

If the facilitators manage to create a safe space during your workshop, this type of format can really help people speak in front of others. On the other hand, those who normally take the lead need to step back a bit and improve their listening capabilities. A debate can develop participants' ability to talk to each other, give a structured speech, confront opinions, and listen to each other.

WHAT IS A DEBATE IN A RADIO WORKSHOP SETTING ABOUT?

- Conducting fun and exciting discussions
- Trying out and improve yourself as a speaker and listener
- Learning about new opinions, experiences or arguments
- Learning to question and contrast opinions respectfully instead of denying them

HOW CAN THE FORMAT BE USED IN THE WORKSHOP?

Finding the right topic

Common exercises and games from adult education are suitable for finding topics.

All topics depending on the specific interests and expertise of the group of participants are possible. In any case, the topic should be exciting enough to generate an interesting discussion. At the same time, however, no irreconcilable controversies should arise. It is important that the topics can be explained from the participants' lifeworld.

Roles

Technicians: Manage the recording, handle technical set-up.

Moderator: Manages the debate. It is important that all discussants get enough time to speak, so that a balanced discussion can take place. The moderator must also clarify any conflicts and keep an eye on time management.

Discussants: They are the active participants in the discussion.

Another group of actors in addition to the discussants and the moderator is the audience. The audience can take on various tasks. One possibility is to let the audience ask questions, raise objections, support or disagree during the panel discussion. This shall be facilitated by the moderator.

– Start of recording

1. Introduction

The moderator opens the event, introduces the topic and introduces the guests.

2. Opening statements

The guests make their opening statements, i.e. they present their opinions on the topic.

3. Discussion

The guests discuss the topic among themselves. The moderator makes sure that the rules of the discussion are observed, **that everyone has a** and that the previously agreed order of the topics is respected.

Questions from the audience are allowed.

4. Closing statements

After the discussion, the guests present their positions in their closing statements. They will have the opportunity to sharpen the reasons for their positions.

5. Summary, end

The moderator summarizes the most important positions and arguments, thanks the guests and the audience, and ends the panel discussion.

– End of recording

6. Debriefing:

Emotional evaluation: how did you feel? Was it easy to put yourself in these roles?

Content evaluation: What happened? Parallels to your own experiences?

Group Size

From 5 to 10 people.

Prior knowledge

No prior knowledge is needed.

What skills do participants gain

- Public speaking
- Ability to listen
- Oral expression
- Knowledge of other participants
- Basics of podcast creation.

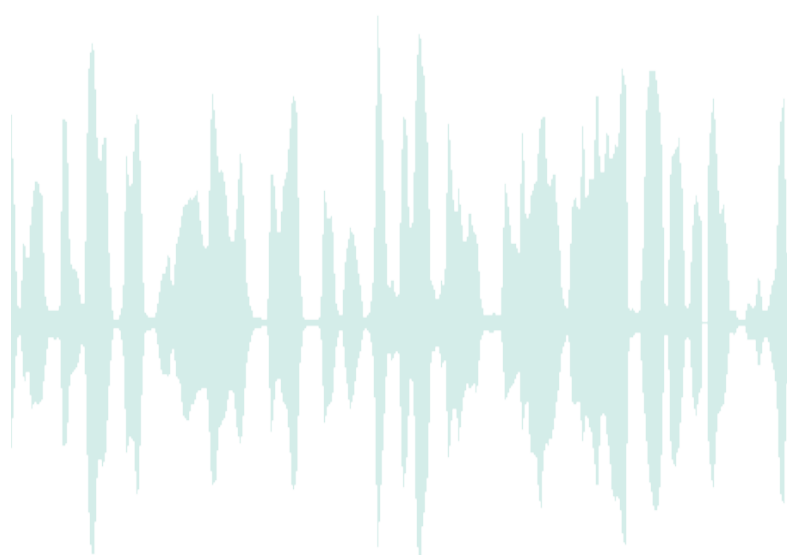


PRO TIP

Ensure the participation of everybody.

- Be aware of the timing. Time the interventions to have an efficient debate.
- Invite participants to provide examples from their lives. Participants should talk about their experiences. Otherwise it could be an unfocused and superficial debate.

It is the first step that is always difficult, but everyone can improve their rhetorical skills in debating - and have a lot of fun at the same time!



DISSEMINATION STRATEGIES

Dissemination describes activities that aim to make content available to specific target groups and/or to make the content visible to the public. Indeed, the success of a project is largely dependent on the quality and scope of the activities to spread the content and results. Even though the goal of a community project should not be to gain a huge mass of listeners, the point is that the message of the participants is sent out into the world!

It is important that all target groups relevant to the project (communities of participants, trainers and adult educators, organizations, educational institutions, policy makers, the press and the general public) are addressed in an appropriate way. The communication strategy must therefore be differentiated according to the content (in this case: method collections, tool - collections, broadcasts, podcasts) and target group - even if the target groups sometimes mixes (trainers can also enjoy listening to a community podcast).

Below we present a few possible activities to share the content that you have produced. The activities allow you to reach a new audience and convey the message even further. Again, we do not claim to be exhaustive. A sharing strategy consists of many different activities, each of which must be adapted to the target group you want to reach. For seniors, an Internet-only activity might be less appropriate, while for students TikTok might be a suitable medium to promote a radio show. The following suggestions should inspire, stimulate ideas and encourage complementation and combination of dissemination activities!

BROADCAST EVENT

Organising an event can help you disseminate a guide or a case study and at the same time test your methodology by organising workshops on site. The event aims to spread your production, and at the same time directly help people to use your material on their own. At the end of the day, they should be able to launch their own podcast or facilitate a radio workshop.

This way, the event is meant for facilitators, but also for anybody wishing to express themselves, launch a podcast, etc. This implies some degree of privacy to foster speaking out (private rooms).

If your participants created material sharing their points of view or perspective on topics that matter to them, it would be good to share it with a bigger audience in order to have a larger impact.

Through the event, a bigger awareness on methodology should have been raised and the radio workshop usefulness (self-expression, skills development, creating podcasts representing a certain point of view) should have been shown.

By sharing the productions, you can also valorise the work done by your participants and help them spread the word further.

One of many challenges is for the event to be interesting/lively (balancing the right amount of theory and practice).



GOOD TO KNOW

As with all communication strategies:

1. Content first! The better the product to be disseminated, the better, easier and more intuitive it is to disseminate. If the product, e.g. the podcast produced in the workshop, is exciting and new itself, then it should not be too difficult to find an audience for it.
2. Visual and auditory presentation: An appealing presentation of the product helps to increase attention.
3. Align strategies by target audience. In dissemination, it is crucial to target people where they are out and about. Young people are more likely to be on Instagram and Spotify, while older people may be more likely to use iTunes and Facebook. Depending on who is to be reached, the communication strategy should be chosen accordingly. For instance, if you want to share your shows with a community, organize an event in the neighborhood.



PRO TIP

Share the final products in the networks and communities of the participants!

In community contexts it makes sense to distribute the shows in their own networks. It is important to actively involve the participants in sharing the final products with their peers. This way, the content, the stories and the views of the people get a stage and the topics spread beyond the group of participants. It also sends a signal to the communities that their opinions, their voices are important and worth listening to. Finally, this also increases the ownership of the participants.

To involve participants in the process and continue the co-constructed production they can decide which communication channel might be more appropriate (press release, social media, phone chats, events others...).

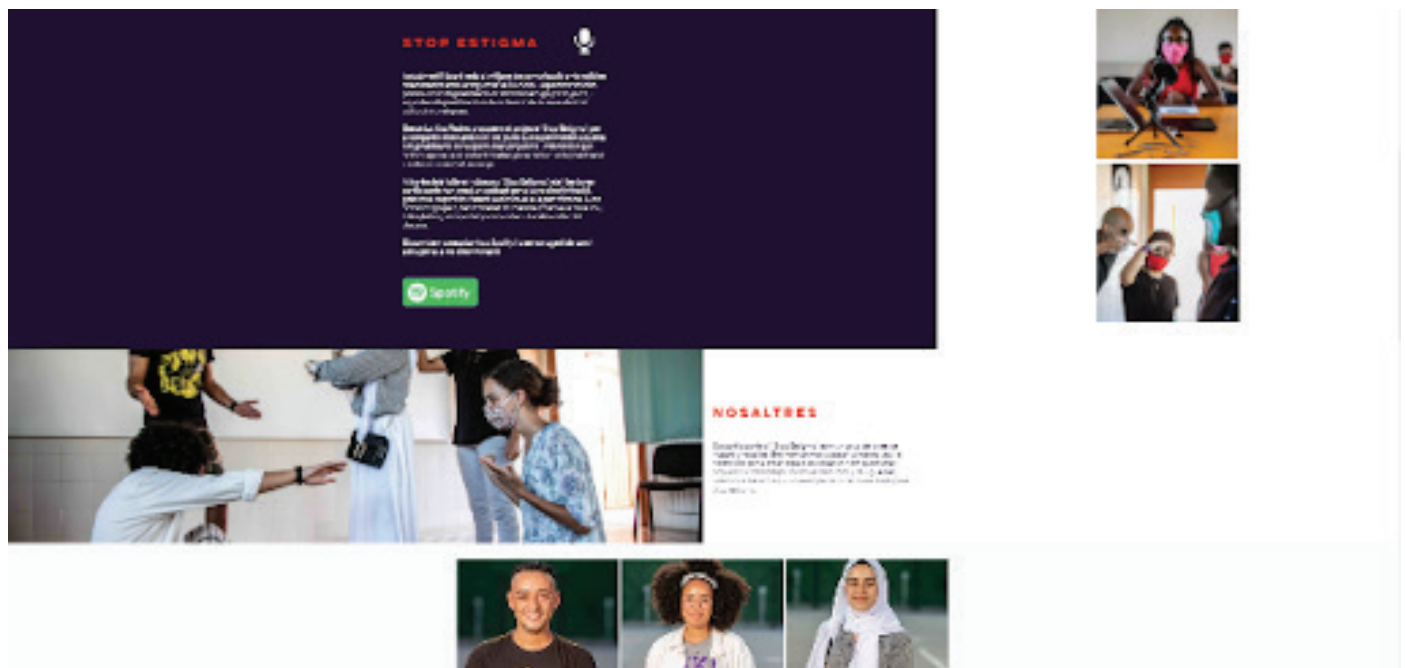
ONLINE DISTRIBUTION

A good way to disseminate radio workshops and podcasts is launching a website.

La Xixa Teatre did so to promote the episodes of the podcast Stop Stigma. The website: <https://www.laxixateatre.org/podcast>

includes the description of the context and participants, the aim of the workshop that led to the podcast and a brief presentation of what the audience will find in the episodes. It also includes photos of the participants and a direct link to the Spotify channel where the podcast is available.

Website



The web page aims to inform the general public about the workshops, make the podcast known, and motivate the audience to listen to the episodes on Spotify. It also gives visibility to the participants and the stakeholders involved in the project. In order to give more context and motivate the audience to lis-

ten to the podcast, it is desirable to include photos and a description of the content of the podcast. It is fundamental for the website to be simple but catchy at the same time, in the design, language and content.

PODCATCHERS

One more way to disseminate podcasts and radio products is to publish them in music and podcast platforms, which are available for free to the general public.

La Xixa Teatre and Stand 129 uploaded their podcasts through Anchor (anchor.fm). This website automatically uploads the podcast to several platforms at the same time:

Spotify:

<https://open.spotify.com/show/6DeeGh44Irtr17v5jUIkXP>

Breaker:

<https://www.breaker.audio/radio-vita-stop-estigma>

Google Podcast:

<https://www.google.com/podcasts?feed=aHR0cHM6Ly9hbmNoY3IuZm0vcy8yZWE1MjBIOC9wb2RjYXN0L3Jzcw==>

Apple Podcast:

<https://podcasts.apple.com/us/podcast/radio-vita-stop-estigma/id152525764655?uo=4>

Overcast:

<https://overcast.fm/itunes1525764655/radio-vita-stop-estigma>

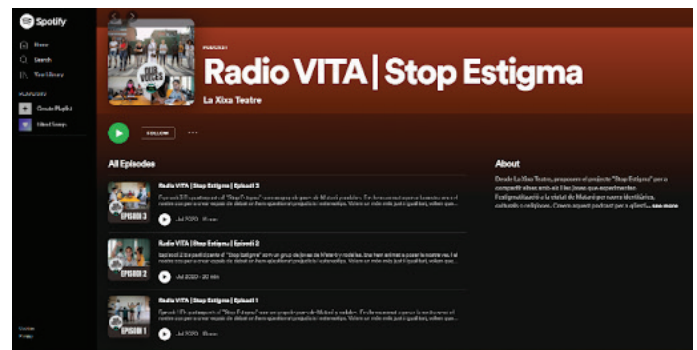
Pocket Casts:

<https://pca.st/hgbwpsxo>

Radio Public:

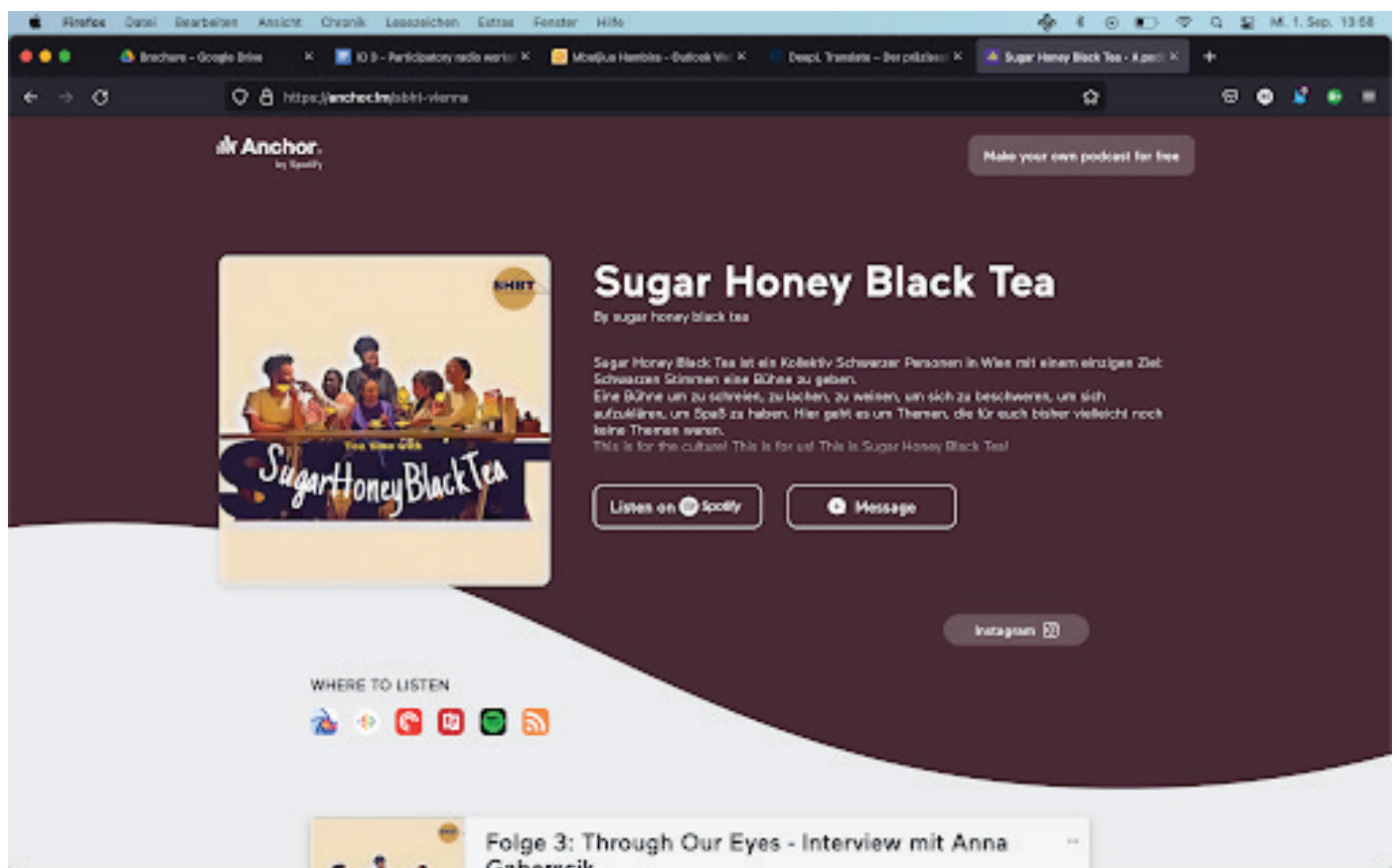
<https://radiopublic.com/radio-vita-stop-estigma-WoqwL5>

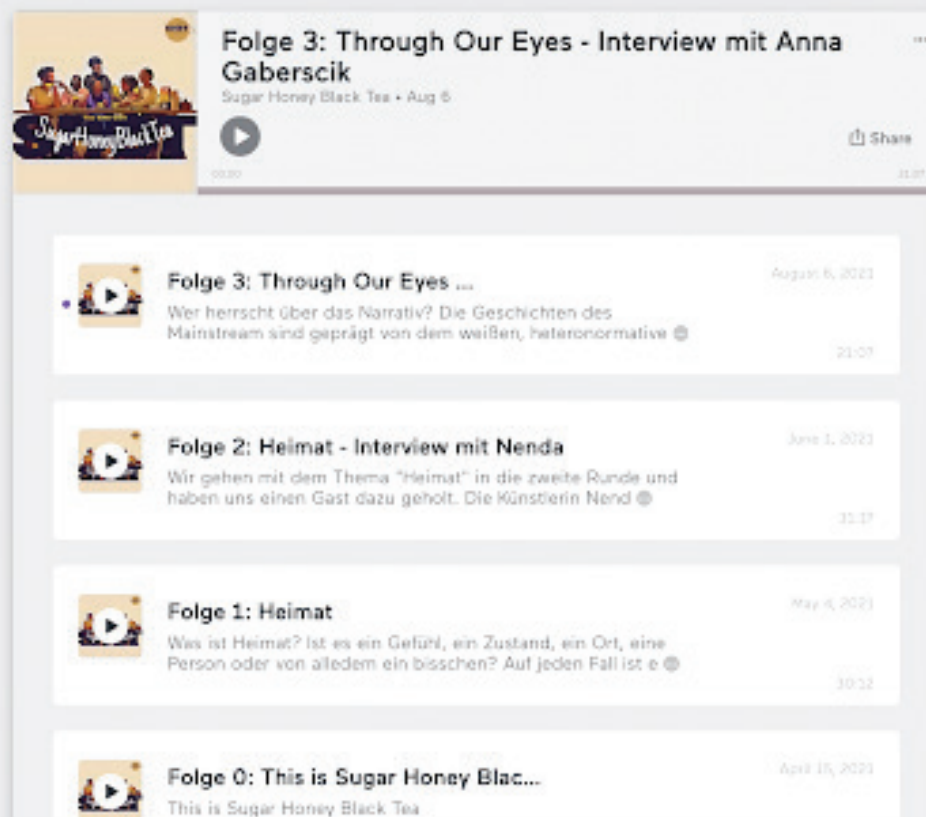
Both podcasts “Stop Stigma” by La Xixa and “Sugar Honey Black Tea” by Stand 129 include three episodes. Each one of them is accompanied by an image and a short description of the episode.



The Spotify channel, or any other platform, aims to make the product available to as many people as possible.

It might be difficult for the general public to get the chance to listen to the podcast if it is not properly promoted.





ONLINE THEATRE FESTIVAL

Podcasts can be presented during festivals and public events, promoting active listening and debates after the show.

La Xixa presented the podcasts resulting from ECOM and Sex of Angels workshops in an online theatre marathon over Zoom

(<https://www.laxixateatre.org/marato2020>), with realtime social network coverage, where we listened to the podcasts together with participants, and discussed the importance of podcasting for social inclusion with over 50 people who were connected during the presentations.



11.00 h	Benvinguda i presentació Marató 2020
11.15 h	Excola J. Corominas de Marató
11.30 h	Identitats en Trànsit, amb M. Diez 11.40 h Grup 1 - Jo migre 12.00 h Grup 2 - Jo migre 12.15 h Grup 3 - Jo migre 12.30 h Grup 4 - Jo migre 12.45 h Grup 5 - Jo migre 13.00 h Grup 6 - Jo migre
14.00 h	Entrevista a Maria i Clara, d'ECOM+Podcasts ECOM
14.30 h	Xixa Ràdio / Podcasts
15.00 h	Can Castells "Escalera singular" / Presentació+Forum
15.15 h	Teatre Fórum de Gavà "Desconfinament a Gavà" / Presentació+Forum
15.30 h	Track-A, Clotat Meridiana "Error de conexió" / Presentació+Forum
15.45 h	Entrevista Ana Fernández-Abell
16.00 h	Presentacions i Forum Curs Dinamitzadores Grup 1 "Crecer i créixer" 16.30h Grup 2 "Crecer i créixer" 16.45h Grup 3 "Crecer i créixer" 17.00h Grup 4 "Crecer i créixer" 17.15h Grup 5 "Crecer i créixer"
17.40 h	Entrevista a Mox, d'ECOM 17.50h Grup 6 "Crecer i créixer" 18.10h Grup 7 "Crecer i créixer" 18.30h Grup 8 "Crecer i créixer" 18.50h Grup 9 "Crecer i créixer"
19.20 h	Performance Gaby Basulto
19.30 h	Cloenda Marató 2020

La Marató de La Xixa 2020

Jornades ONLINE

13 de juny 2020

El pròxim 13 de juny, durant tot el dia, us convidem a gaudir de totes les activitats de La Marató de La Xixa!

Complèrem amb performances artístiques de grups i persones col·laboradores de l'entitat! La diversitat, la creativitat i la reflexió seran les grans protagonistes d'aquesta edició ONLINE de La Marató de la Xixa 2020!



13 Juny 2020 | 11h a 19h

Presentacions Teatral, teatre fórum, performances artístiques, podcast

On-Line: Entra a aquest link de Zoom:

<https://us02web.zoom.us/j/85088097921> per a persones que vulguin participar activament.

Retransmissió en Facebook Live (facebook.com/laxixacomunitat)

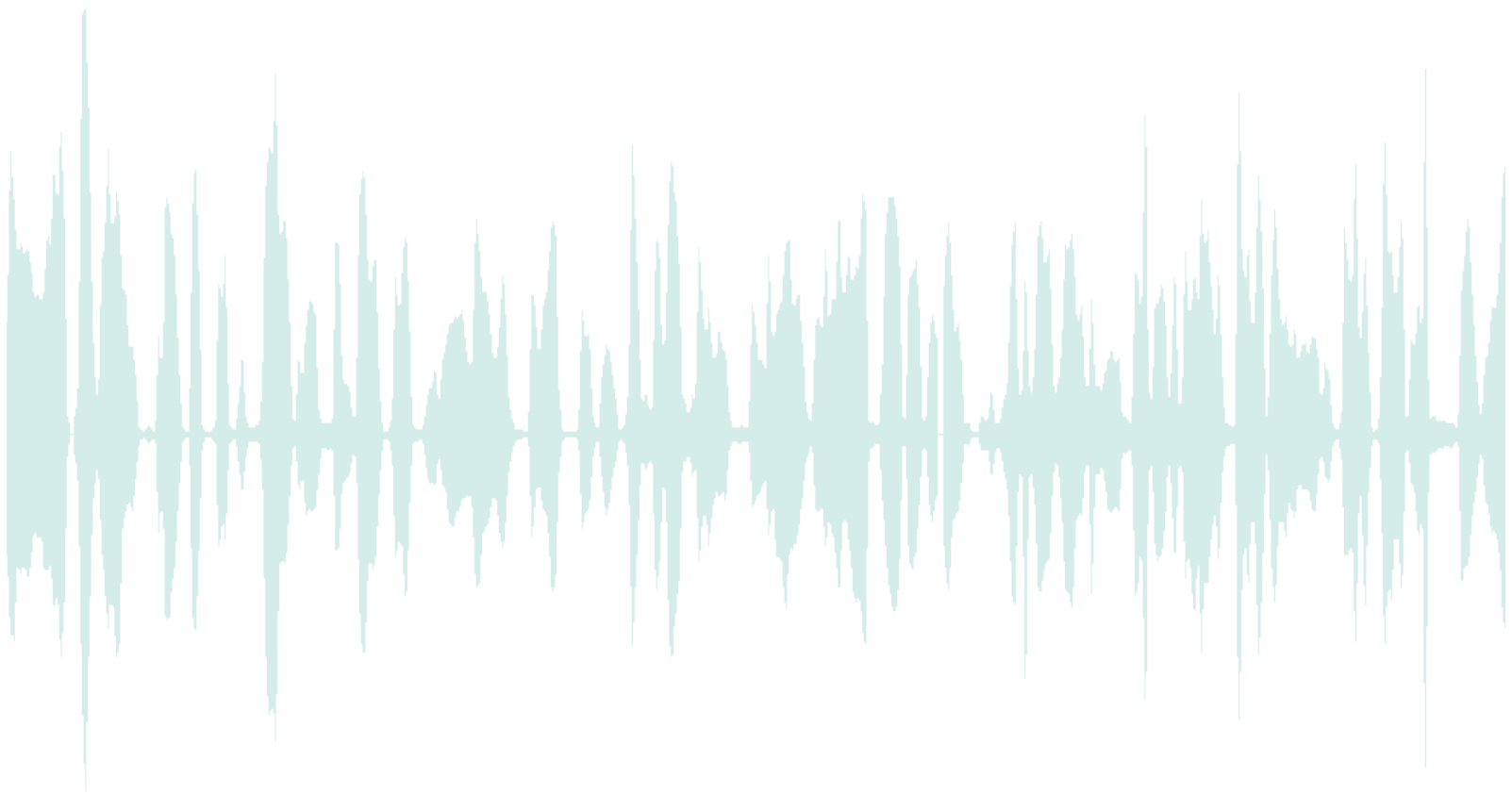
Inscripcions per a participar activament a través d'aquest [formulari](#) i dubtes a activitats@laxixateatre.org | 625 277 263

#maratolaxixa

Sharing podcasts during festivals and public events guarantees to reach a large public and creates a space for reflection and exchange of ideas around the topic of the podcast.

We registered 194 unique participants. Although the event was based in Barcelona, being transmitted online, it also reached participants from Senegal, Argentina, Serbia, France, and many other places.

There are people that need a higher degree of intimacy to fully enter in the podcast, so when organizing collective listening of podcasts it is important to make sure that a safe space is created where participants feel comfortable to feel and express themselves.



CONCLUSION

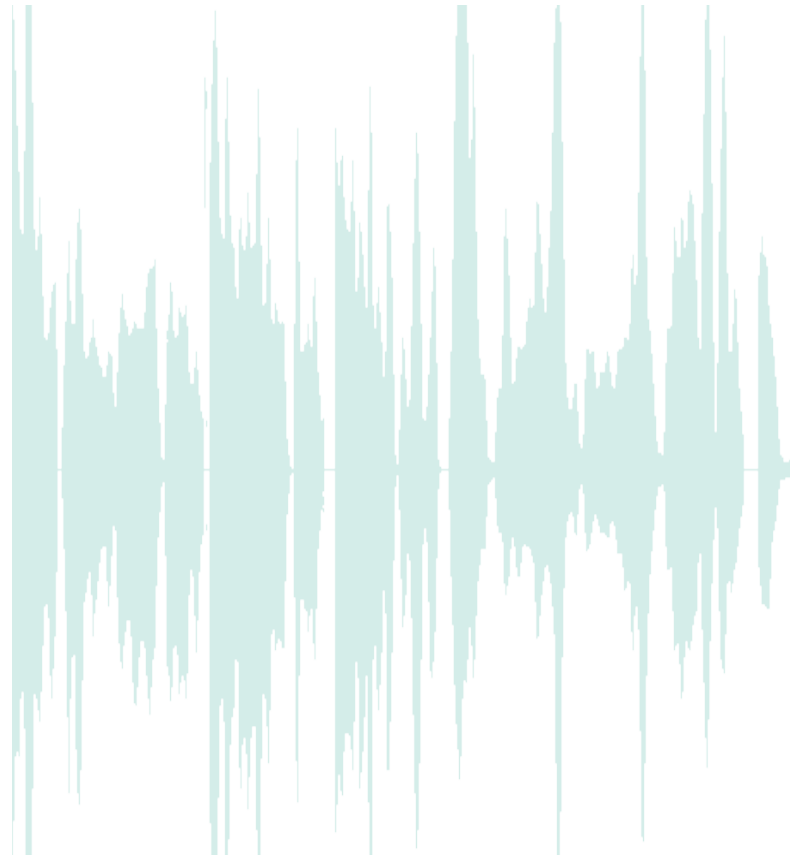
Radio V.I.T.A (Voices in the Air) is an Erasmus+ project developed by four cultural organisations based in France, Spain and Austria using radio as a tool to foster social cohesion aiming to give visibility to diverse communities who are underrepresented in the mainstream media.

The aim of this manual was to present different methods that were used in the Radio V.I.T.A workshops. It is about how best to tell stories on the microphone, how minoritized groups can make themselves heard, what participation means when making radio together and how a group can be included in the radio process on an equal footing.

You got to know different radio formats, in which workshop participants can live out and give free rein to their creativity! We heard about peer interviews with random passers-by, radio theaters, artistic sound collages and exciting debates. Last but not least, we learned how the radio shows could best be distributed.

Now it's time to get creative! We invite all readers to create spaces in which people unfold their potential, reflect critically, share the bad things too and, above all, laugh a lot. Grab microphones, read our project publications, and feel inspired to start your journey into participatory radio!

To learn more about the project, to listen to our shows, and to read all V.I.T.A publications visit: <https://radiovita.eu/>



IMPRESSUM

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