DELICIOUS STORIES



English version

Radio Activité • Asinitas centro interculturale •
Cultura Sistema • EthnoArt • Storytelling Centre

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INTRODUCTION

You have just opened *The Delicious Stories Handbook*, one of the outcomes of the Delicious Stories project, realised by the project partners Radio Activité and EthnoArt from France, Asinitas from Italy, Cultura Sistema from Spain and Storytelling Centre from the Netherlands. These five organisations have worked together to develop non-formal and transferable tools that help facilitate and improve integration processes. The focus of these tools is on fostering mutual understanding, acceptance and respect, with the objective of creating an inclusive environment in which diversity is valued and equal opportunities are provided for everyone. This handbook is primarily aimed at facilitators who are familiar with informal learning processes, and it might perhaps inspire others to implement informal learning tools in their work.

The immediate impetus for the Delicious Stories project was a comment made by a participant in one of Radio Activité's workshops a few years ago. Born in Morocco but living in France for over 20 years, she said that the workshop had made her realise that she "had the right to speak to French people". This remark prompted Radio Activité to draft the Delicious Stories project proposal and find partner organisations that would also want to commit themselves to fostering a society in which people interact better with each other ; in which the fact that you are new or have a cultural background that differs from the dominant culture in that society does not make you an outsider.

At the heart of this project lies the power of sharing stories. Whether we consciously realise it or not, the stories we see and hear shape how we view the world. Over time, the patterns that emerge from the most popular of these stories form larger narratives that shape collective values and beliefs. Most importantly, these narratives either convince us to accept the status quo or inspire us to pursue change. In social change work, the concept of "narrative interventions" is increasingly used : introducing other and different stories so that people's thinking about important issues (e.g., migration, interculturality, racial justice) shifts. Stories humanise, connect, unify. They reach people in ways that statistics or policy briefs rarely can.
In this project, a major role has been assigned to sharing stories about food, interculturality, migration, preparing food together and/or eating together. Why these topics ? Because food-based storytelling creates opportunities for contact, for hearing voices rarely heard, for bridging divides, for fostering curiosity rather than fear. It taps into the everyday lived realities of intercultural life. Research shows that intercultural food encounters help generate positive contact and can reshape perceptions of "the other". (Mannur, 2010 ; Heldke, 2003) In Chapter 1, sections 2 to 4, we discuss this in detail.

The non-formal, transferable set of activities that we have included in this handbook primarily aims to give a voice to those who are usually not heard. This fosters a better understanding of the realities they face and contributes to improving inclusion processes. It also gives due recognition to all stories and seeks to treat them all on an equal footing. You will find the activities in the toolkit in chapter 2. In this toolkit you will also find activities to evaluate your workshops with the participants and information about how to set-up workshop programmes and events during which food and stories are shared that we think might be useful. In addition, and by way of examples, you will find descriptions of workshop series and events, organised by the project partners in chapter 4.

In our project, we created fanzines with and for the workshop participants. These fanzines serve as a tangible memento and a way of sharing experiences, perspectives, memories, reflections,

knowledge, and skills, such as cooking techniques and food preparation practices, with a broader audience. We devote a separate chapter to this. (See chapter 3.)

There is much talk of 'migrants', without it being entirely clear who exactly is meant by this term. In the current polarised discourse, this lack of clarity often leads to the use of incorrect and discriminating figures. Not defined under international law, the term 'migrant' is used in different ways by various stakeholders, to refer to people with a migration background who come from countries known as 'the South', or 'undeveloped countries' as opposed to the term 'expatriates'. Furthermore, the term conceals whether it concerns people who leave their country because their life or freedom is under direct threat (so-called asylum seekers) or those who migrate for a range of other purposes, like work, study, to join family members already living abroad and so on. In Chapter 1.1, we provide a brief overview of migration in Europe.

For the reasons mentioned above the partners in this project prefer to refer to 'people with a migration background' rather than to 'migrants'. This broad definition also includes people from migrant backgrounds who were born in the 'new country', and corresponds best to the people we have worked with in this project.

TO AVOID MISCOMMUNICATION WE HAVE PUT TOGETHER A SHORT GLOSSARY, EXPLAINING THE TERMS WE THINK ARE MOST IMPORTANT FOR A PROPER UNDERSTANDING OF THE PROJECT AND THIS HANDBOOK HERE:

A person with a migration background: any person living within the territory of a country in which they were not born, regardless of the reason for their migration (asylum, economic reasons, family reunification, work, studies, etc.) and irrespective of the duration of their stay or whether they have arrived in a regular (with the necessary documents) or irregular way. The descendants of first-generation people with a migration background are also included in this category.

An asylum seeker: someone who has applied for refugee status or another form of protection and is awaiting a decision on that application. Not all asylum seekers will be recognised as refugees, but every refugee is initially an asylum seeker.

A refugee: a former asylum seeker whose refugee status has been officially recognised and therefore has specific and important rights.

Interculturality: an approach that emphasizes the exchange and interactions between people of diverse origins, acknowledging complex identities while focusing on commonalities and shared belonging, in contrast to multiculturalism. It aims to stimulate dialogue and cooperation among heterogeneous groups, enhancing intergroup relations and trust.

Migrant cuisine: food traditions transformed by migration, creating innovative and culturally rich culinary expressions.

Narrative: a story or a description of a series of events. A narrative can be formed through written words, spoken language or visual art forms.

We sincerely hope that this handbook will be of value to facilitators who are committed to creating a society in which people want to know each other and are curious about others, treat and communicate with each other as equals, regardless of their cultural and geographical roots; who thereto aim at creating spaces where people meet, cook, narrate, eat, exchange and shape their own story, rather than being defined by others.



1 BACKGROUND INFORMATION

1.1 Migration in Europe : A Comprehensive Overview

MIGRATION HAS BECOME ONE OF THE DEFINING SOCIAL AND POLITICAL ISSUES OF CONTEMPORARY EUROPE. AS THE DELICIOUS STORIES PROJECT EMERGES FROM THIS COMPLEX LANDSCAPE, UNDERSTANDING THE MULTIFACETED DYNAMICS OF MIGRATION ACROSS THE CONTINENT IS ESSENTIAL. THIS OVERVIEW EXAMINES THE CURRENT STATE OF MIGRATION IN EUROPE. IT IS NOT INTENDED TO BE EXHAUSTIVE, BUT RATHER TO HIGHLIGHT COMMON TRENDS WHILE ILLUSTRATING KEY POINTS THROUGH THE EXPERIENCES OF FRANCE, SPAIN, ITALY, AND THE NETHERLANDS.

THE CURRENT MIGRATION LANDSCAPE

SCALE AND DRIVERS OF MIGRATION

La migration contemporaine vers l'Europe s'est accélérée sous l'effet de trois facteurs interconnectés :

1. Armed conflicts in non-European countries forcing displacement
2. Economic inequality between origin countries and Europe
3. Labor market demands in an aging European population

While public perception often paints a picture of overwhelming influx, the reality is more nuanced. Public estimates of immigrant populations consistently exceed actual figures—in Italy, for instance, a survey in 2023 (IPSOS 2023) showed that Italians believed 21.6% of residents were immigrants, while the actual figure was estimated at 10.1%.[1]

ORIGINS OF PEOPLE WITH A MIGRATION BACKGROUND

Understanding where people with a migration background come from challenges prevailing narratives. Taking France as an illustrative example. According to demographic statistics from the French National Institute of Statistics and Economic Studies (INSEE, 2025), France counted in 2025 :

- 7.9 million people with a migration background (approximately 11% of the population)
- 49.2% born in Africa, 30.3% in Europe, 20.8% from Asia, Americas, and Oceania
- Among African countries of origin : Algeria (12.6%), Morocco (11.7%), Tunisia (4.9%), all of which have been under French colonial rule.[2]
- Among European countries of origin : Portugal (7.2%), Italy (3.5%), Spain (3.0%)

People with a migration background are not a homogeneous group. Educational and economic backgrounds vary widely : some arrive with advanced degrees, others have had little or no access to formal education. They do, however, face precarity far more often than the rest of the population. In 2024, 37.8% of non-EU citizens living in the EU were at risk of poverty, compared with 13.9% of nationals (Eurostat, 2025).[3]

Non-governmental organizations and human rights advocates have documented how the reception system itself creates precariousness. Unrecognized qualifications, discrimination, and unskilled jobs transform vulnerability from a characteristic of origin to a condition produced by the country of arrival.[4]

THE POLITICAL AND POLICY CONTEXT

THE LEGAL FRAMEWORK

'Migrant' is not a legally defined status. Migrants are generally described as people who have moved from one place to another, either within their own country or to another country, often to find work or better living conditions. The only status defined by a widely ratified international convention is that of 'refugee'. Seeking asylum from persecution in another country is a human right (Article 14 of the Universal Declaration of Human Rights, 10 December 1948). However, the assessment of an application for asylum is left to the countries in which such an application is made. It therefore depends on the rules applied by that country as to whether someone is granted refugee status. The lack of clear European legislation (i.e. criteria) in this area is far from conducive to a clear European refugee policy. With the recently introduced Pact on Migration and Asylum, the European Member States aim to establish a uniform policy.

All four partner countries—France, Italy, the Netherlands, and Spain—have ratified the 1951 Refugee Convention. This United Nations multilateral treaty defines who is a refugee and outlines the rights of persons who have been granted asylum and the responsibilities of the countries granting asylum. States that have ratified the convention are bound by its provisions and may not return people to a country where their lives are at risk. However, no enforcement body exists to ensure compliance, and the UNHCR's supervisory role lacks enforcement power. This gap between legal obligation and practical implementation creates significant tensions. The New Pact on Migration and Asylum, effective June 12, 2026, represents the most significant transformation of European migration policy in decades. Its key provisions include :

- Pre-entry screening procedures at EU external borders (7 days maximum for border arrivals, 3 days for those already inside the EU)
- Asylum border procedures allowing detention at borders and immediate return decisions
- Return hubs in third countries outside the EU for rejected asylum seekers who have exhausted legal remedies
- Temporary residence permits (3-year validity, renewable) replacing permanent residence permits
- EU-coordinated deportations replacing individual member state responsibility
- Financial compensation options allowing countries to pay instead of accepting asylum seekers under distribution agreements

The standard pre-entry screening procedure applies for migrants without the right entry documents who want to apply for asylum, regardless of whether they are already in an EU Member State or are arriving at Europe's external borders (which also include airports and ports). This screening includes identification, health and security checks, as well as fingerprinting and registration in the Eurodac database. For the duration of the screening, people must be at the disposal of the authorities. The screening is meant to quickly channel asylum applicants to the right procedures (asylum border procedure, regular asylum or return border procedures).

The Pact represents a continuation of three decades of repressive policies, with European leaders allocating €7.2 billion to border management (a 194% increase in Frontex's budget) and walling off 13% of the EU's land borders.

[1] https://sondaggibidimedia.com/sondaggio-ipsos-governo-meloni-migranti/

[2] https://www.insee.fr/fr/statistiques/3633212

[3] https://ec.europa.eu/eurostat/statistics-explained/index.php ?title=Migrant_integration_statistics_-_poverty_and_social_exclusion

[4] https://www.amnesty.fr/actualites/desintox-7-idees-fausses-sur-les-migrations/

France : Shifting further Right

France exemplifies the broader European trend of restrictive migration policies. In December 2023, the French parliament passed legislation anticipating the New Pact, implementing stricter measures on a.o. family reunification and social security benefits. These legislative changes met with considerable resistance. In order to secure enough votes to get the legislative changes through parliament, they were revised in such a way that right-wing parties would vote in favour. These changes were such that even Marie Le Pen's far-right party, the Rassemblement National – a party known for its anti-immigration stance – agreed to them. She claimed the revised legislation was an "ideological victory" because for the first time an immigration law would recognise the principle of "national preference" - long a cherished goal of her party.[5]

The demographic reality in France is complex : in 2025 nearly 8 million immigrants[6] lived in France, 2.6 million of which have obtained French nationality.[7] The concentration of immigrants in the Paris region (37% in 2023) highlights geographic disparities in integration challenges.[8] The country's colonial history continues to shape migration patterns, with Algeria, Morocco, and Tunisia—former French colonies—being the largest extra-European sources of immigration.

Spain : Exercising its national powers in ways favourable to undocumented persons

Spain is one of the few European countries that, prior to the entry into force of the New Pact, exercised its national powers in ways favourable to undocumented people with a migration background. In early 2026, the Spanish government allowed those who arrived before January 1, 2026, had stayed continuously for at least 5 months, and had no criminal record to apply for temporary residence and work permits with pathways to longer-term options.

By June 16, 2026, 900,000 undocumented people had applied, far exceeding the expected 500,000. Prime Minister Pedro Sanchez (Partido Socialista Obrero Español) defended the policy as an "act of normalization" and economic necessity for a country grappling with demographic aging and labor shortages. This policy has met with fierce opposition from the right wing political parties, Partido Popular and Vox. The fact that the Spanish government nevertheless has been able to implement the policy is not solely down to economic and demographic factors. A political reason – namely, the strategic aim of winning the support of left-wing groups – has also played a part. And a key factor is the fact that a large proportion of the people come from Latin America. So, apart from the language, they share numerous cultural characteristics with Spanish citizens, which reduces social distance.[9] Spain's choice to use its national competence in a way as described above reminds us that restrictive migration policies are not an inevitability, but a choice.

Italy : A combination of aggressive deterrence with economic pragmatism

Italy's approach under Prime Minister Giorgia Meloni's government (Fratelli d'Italia) combines aggressive deterrence with economic pragmatism :

Deterrence measures :

- Countering sea arrivals
- Limiting refugee status grants
- Hindering NGO relief operations
- Collaborating with Tunisia to stop migrant boat departures
- Establishing reception facilities in Albania for asylum seekers intercepted at sea

Labour pragmatism :

- Between 2023-2025, authorizing 452,000 workers from third countries[10]
- Particularly focusing on seasonal and low-skilled workers

[5] https://www.bbc.com/news/world-europe-67772077

[6] Terme utilisé par l'INSEE

[7] https://www.insee.fr/fr/statistiques/3633212

[8] https://www.insee.fr/fr/statistiques/6793282

[9] Voir aussi https://www.bbc.com/mundo/articles/c394y293lw9o

- Driven by entrepreneurial class pressure within the government's support base

This tension between restricting asylum and facilitating labor migration highlights the economic realities that complicate purely restrictive approaches. However, critics note that Italy has failed to provide adequate integration measures for admitted workers.[11]

The Netherlands : The politics of collapse

The Netherlands demonstrates how migration policy has become politically destabilizing :

- The Rutte IV government fell in 2023 over migration policy. The parties were unable to reach agreement on the distribution of asylum seekers and on (restrictions on) family reunification.
- Within a year the subsequent Schoof government also fell over migration policy after the PVV, one of the governing parties, withdrew from the government because it wanted stricter asylum measures than the other governing parties.

The New Migration Pact was signed during the Jetten government, which took office in February 2026. The Netherlands has decided to prioritise processing new asylum applications under the Pact's rules, with the consequence that those who applied before June 12, 2026, face even longer waits, exacerbating overcrowded reception centers and personal hardship for asylum seekers.

The political volatility in the Netherlands reflects deep societal division, with people with a migration background bearing the human cost of administrative choices.

THE POLARIZATION CHALLENGE

THE GAP BETWEEN PERCEPTION AND REALITY

Across Europe, a persistent gap exists between public perception and reality regarding migration. Common misconceptions include :

- Overestimating the proportion of immigrants in the population
- Believing immigrants are predominantly uneducated
- Assuming Europe's borders are inadequately secured

The reality is quite different : most people with a migration background come from middle-income countries, with educational levels often exceeding national averages,arriving in a region that has increasingly fortified its borders.[12]

THE POLITICAL EXPLOITATION OF MIGRATION

Migration has become central to political platforms across the political spectrum ; left, right, and center. This has contributed to narratives establishing correlations between immigration and insecurity, based on fear rather than facts. The media's role in amplifying these narratives has been significant, creating a hostile – if not discriminative – climate for people with a migration background and integration efforts.

CHALLENGES AND CONTRADICTIONS OF THE NEW MIGRATION PACT

In addition to the political and moral issues, changes to legislation across Europe are creating structural problems that complicate the life experiences of people with migration backgrounds.

THE RETURN HUB DILEMMA

The New Pact's return hub mechanism faces significant implementation challenges :

- Agreements with third countries willing to host hubs were not finalized by the Pact's implementation date
- Such agreements must meet European and international refugee law requirements
- The Pact does not apply to minors, with the risk they are forced to stay in a return hub

[10] https ://www.politico.eu/article/italy-far-right-leader-giorgia-meloni-migration/

[11] https ://terzomillennio.uil.it/blog/integrazione-stranieri/

[12] Selon la terminologie de l'INSEE à nouveau

[13] https ://elabe.fr/immigration/

DISTRIBUTION AND SOLIDARITY

The Pact's distribution rules theoretically allocate asylum seekers across EU member states, but countries like the Netherlands have already indicated they will not accept asylum seekers from primary arrival countries. The compensation option (paying instead of accepting) faces skepticism given Greece, Cyprus, Spain, and Italy's inability to manage the influx even with these payments.

THE EFFECTIVENESS QUESTION

The Pact's repressive approach raises fundamental questions about effectiveness:

- Will it deter people whose lives are not in danger from traveling to Europe?
- Or will it simply create greater suffering for those who do arrive?
- What happens when return hubs cannot be operationalized?

THE IMPORTANCE OF CONNECTION IN A HOSTILE CLIMATE

In a climate where politics, legislation, and media appear to conspire against people with migration backgrounds, projects facilitating integration become more important than ever. The challenge of countering the "us versus them" mentality requires deliberate effort to create inclusive spaces. Unfortunately, integration projects face significant obstacles, like:

- Cutbacks in central and local authority funding
- Lack of financial and consequently human resources
- A largely hostile political climate

Despite these constraints, meaningful connection remains possible, for instance by:

- Sharing stories
- Listening to one another
- Cooking and eating together
- Taking a respectful interest in one another

Meaningful connections can mean a great deal to both those labeled 'migrants' and those who are not, restoring dignity and belonging to all involved. As the Delicious Stories project recognizes, what societies need is more humanity.

CONCLUSION

The state of migration in Europe is characterized by a profound paradox : at a time when migration has never been more necessary economically for most European countries, it has never been more restricted politically. The New Pact on Migration and Asylum represents the culmination of three decades of increasingly repressive policies, yet Spain's exceptional approach demonstrates that alternatives exist.

The four partner countries illustrate the range of responses, from Spain's pragmatic openness to Italy's contradictory deterrence-plus-labor approach, the Netherlands' politically destabilizing restrictiveness, and France's rightward shift. Across all contexts, the gap between public perception and reality continues to drive polarization.

In this challenging environment, grassroots initiatives that facilitate human connection across differences are not merely beneficial but essential. They counter the forces that would divide us and remind us that migration is not a threat but a human reality requiring humane responses.

1.2

The importance of valuing interculturality, storytelling and changing narratives to improve integration processes

RECOGNISING AND VALUING INTERCULTURALITY IN A POSITIVE WAY IS ESSENTIAL FOR BUILDING INCLUSIVE, RESILIENT AND JUST SOCIETIES. AS THE OFFICE OF THE UNITED NATIONS HIGH COMMISSIONER FOR HUMAN RIGHTS (OHCHR) EXPLAINS, CURRENT MIGRATION NARRATIVES ARE FAR TOO OFTEN DOMINATED BY FEAR, THREAT, CRISIS OR BURDEN — NARRATIVES THAT DEHUMANIZE PEOPLES AND OVERLOOK THE EVERYDAY REALITIES OF MOBILITY, EXCHANGE, BELONGING AND CONTRIBUTION. IT IS THEREFORE IMPERATIVE TO INDUCE NARRATIVE CHANGE ABOUT MIGRATION, TO DISRUPT HARMFUL FRAMES AND REPLACE THEM WITH AFFIRMATIVE STORIES THAT HIGHLIGHT HOW INTERCULTURAL DIALOGUE, SOCIAL AND RELIGIOUS EXCHANGE AND COMMUNITY BUILDING BENEFIT EVERYONE.

THE HUMAN PRACTICE OF STORYTELLING

Human beings are natural storytellers — stories and narratives have been central to human life for thousands of years. (McBeth et al., 2015 ; Fisher, 1984) In the field of social change, narratives - if framed appropriately - can be a powerful means of shaping public opinion and influencing policy. They can shift difficult conversations in positive ways, create more inclusive societies, and open up possibilities for change. Narrative practice does not solve every problem. Yet it can soften rigidities and reopen the game of mutual understanding. Precisely because it is simple and deeply human, we believe such practice can unite people of different origins and generations, offering a natural meeting ground between cultures. Of course, challenges exist, yet they are worth embracing, tackling and resolving.

In Western societies, the practice of oral storytelling is less valued today ; we often need to create an environment for what once happened spontaneously. Just as we are no longer accustomed to telling and listening to stories, the same is happening with food and eating. We are gradually losing the practice of cooking and eating calmly, together. More and more often, we consume food that is ordered, frozen, instant — made by others, to be eaten quickly, on the go, without ‘wasting’ too much time.

In short, today, our societies lack the protected times and places for narration. We are more accustomed to commenting or interpreting than to narrating. This psychological habit — to analyze rather than describe — reflects the disappearance of communal spaces for reflection and pause. When a group of people today simply gathers to tell and listen, they are often mistaken for doing therapy or theatre. Yet they are, in truth, engaging in something profoundly social and democratic : reclaiming the fullness of life and human voice.

Narrative practice connects the ordinary and the extraordinary, opening doors to territories that rational logic alone excludes. Its fluidity helps us welcome what we both understand and do not understand — teaching us the art of suspending judgment. Perhaps we should all learn to listen to what lies far from our own experience, and to observe contradictions without rushing to judgment.

1.3 Nine Reasons Why Storytelling Matters for Society

FRANCO LORENZONI, A PRIMARY SCHOOL TEACHER IN GIOVE, ITALY, AND CO-FOUNDER OF THE CASA-LABORATORIO DI CENCI, A PLACE FOR EDUCATIONAL AND ARTISTIC RESEARCH FOCUSING ON ECOLOGICAL, INTERCULTURAL AND INTEGRATION ISSUES, DEFINED NINE REASONS TO GIVE SPACE TO ORAL NARRATION IN SCHOOL (2005). BY REINTERPRETING THESE "NINE REASONS…" WE CAN UNDERSTAND STORYTELLING AS A CIVIC AND DEMOCRATIC PRACTICE TO BUILD TRANSVERSAL COMMUNITIES, CONNECT PEOPLE ACROSS DIFFERENCES, AND RESTORE MUTUAL LISTENING IN AN AGE OF POLARIZATION.

1. **Storytelling is a celebration:** Narration creates moments of collective pause — gatherings where people exchange experiences and rediscover joy in dialogue. It celebrates human plurality as a shared feast.

2. **Storytelling builds community and relational bonds:** It offers the opportunity to tellers and listeners to connect through shared emotion and empathy, to build bridges between foreign and non-foreign, religious and secular, young and old.

3. **Storytelling restores voice and agency:** It allows marginalized people to speak for themselves, to become visible narrators of their own lives rather than subjects of someone else's narrative.

4. **Storytelling invites direct encounter and mutual listening:** It creates unmediated spaces of dialogue — countering the distortions of media and politics through the simple power of presence and attention.

5. **Storytelling nurtures identity and belonging:** It weaves together memory and present, the homeland and the journey, giving both people with a migration background and host communities a shared sense of meaning.

6. **Storytelling sparks creativity and shared imagination:** It invites reinterpretation and collaborative meaning-making, essential for societies that wish to remain open and adaptable.

7. **Storytelling is a democratic practice:** Lorenzoni reminds us that oral narration is, above all, a democratic exercise of participation. Every person, regardless of background, origin, or social status, has the right to speak and be heard. Storytelling fosters horizontal relationships, not hierarchical ones: it is an act of equality that allows communities to negotiate meaning together. By listening to many voices, society learns to embrace plurality and to transform conflict into dialogue.

8. **Storytelling cultivates resilience and change:** Sharing migration stories of struggle, adaptation, and hope strengthens collective capacity to face uncertainty and to imagine better futures.

9. **Storytelling makes the invisible visible:** It brings to light the quiet, everyday acts of cooperation and cultural exchange often ignored by mainstream media, turning them into powerful symbols of coexistence.

When ancient people saw a comet, a body neither of heaven nor of earth, they feared it and called it a dis-aster — a “bad star.” Yet the real disaster, perhaps, is our inability to listen to what is unexpected, to welcome those who come from afar and do not fit neatly into our familiar categories.

Storytelling is not nostalgia — it is a radical, democratic act of hospitality. It invites us to suspend judgment, to listen, and to recognize in every voice — foreign or familiar — a piece of our shared humanity. As bell hooks reminds us, “to truly listen to the voice of the other is an act of love” (Hooks, 1994). We would like to add to this … ” and an effort that requires humility, patience, and the willingness to be transformed by what we hear”.

1.4 The importance of valuing interculturality, food, culinary habits and their social meanings to improve integration processes

EATING IS NOT JUST ABOUT NUTRITION, AND SHARING MEALS IS NOT ONLY ABOUT SOCIALISATION. EVERY CULTURE DEFINES WHAT FOODS SHOULD BE EATEN, WHAT FOODS SHOULD NOT BE EATEN, WHEN, HOW AND WITH WHOM THEY SHOULD BE EATEN. THE WAY FOOD IS PREPARED AND CONSUMED (RAW/COOKED) IS ALSO SUBJECT TO CODIFICATION. THIS SET OF RULES, RITUALS AND CODES FORMS A 'CULINARY SYSTEM' THAT HELPS DEFINE THE IDENTITY OF THE GROUP THAT REFERS TO IT.

Food creates and sustains communities. But in creating communities, it also classifies and segregates individuals through taste, which is itself an expression of distinction (Bourdieu). For instance, certain foods are not consumed at the top of the social hierarchy because they are perceived as inferior, while others are considered objects of prestige when served at the table (Lepage, 2002). Meals therefore go beyond the simple dimension of socialisation. They also are identity markers.

The identification with food and culinary habits are crucial elements in the construction and functioning of communities. They are closely linked to our cultures and our intimacy. Every human group has its traditions, flavours and memories linked to family meals or with friends, everyday life and celebrations. Through travel and migration, food and flavours also migrate and are sometimes adapted to the taste of the inhabitants of their 'new places of residence'. Think of pizza in the Netherlands and in many other countries outside Italy, "paellas" with prawns and peas in France, sushi with mayonnaise in Spain. All cultures are defined by human flows. Europe's rich gastronomic culture has been no exception. European cuisine was built less upon autochthonous abundance than upon the appropriation and global circulation of ingredients : historical flows that have never ceased, also in some aspects inseparable from colonisation and slavery.

Thus, if anything has historically contributed to the greatness of gastronomy, it is the encounter between cultures – and human and resources exploitation. Beyond the colonial context, all cultures constantly influence one another and gastronomy was not the only beneficiary. Through migration societies have enriched their cultures, expanded their symbolic horizons, and learned to address problems from diverse perspectives. People with a migration background carry stories about how other communities face their challenges ; flavors and ingredients that broadened the shared pantry, and offer alternative ways of understanding the world. Beyond the incorporation of new flavors and recipes, what we truly could learn through encounters with people from other cultures are new ways of perceiving the world and of living together in community. However, in the current political and social climate many people seem reluctant to recognize these encounters as legitimate sources of resilience, innovation, and social transformation. Exclusion frequently prevails, neutralizing the transformative potential of the newly arrived ones.

Power is often associated with rulers and subordinates, with divide and rule, with money, with inequality, et cetera. Yet another form of power also exists : a power that is dispersed within the community and embedded in everyday actions, more affective and relational than the aforementioned. Cooking a soup and sharing it with neighbors, for instance, or simply walking through the neighborhood can give rise to new urban poetics upon which community is built. Spaces like kitchens, dining rooms, small family-run restaurants, street food stalls teach us that, although flavors and recipes differ, the social impulse to cook, share a table, and converse around a dish is universal. By acknowledging this other form of power, we can see that the story of, for example, a city is multifaceted, written and told by many hands and voices. To this end, though, it is essential to recognise people with a migrant background as beings who have as much power as anybody else, and not as “others” to whom power is granted out of charity.

1.5 Food, agency and intercultural storytelling

THE CONDITION FOR THE EXISTENCE OF THE NARRATIVE OF NATIONAL IDENTITY IS ITS INSTRUMENTALISATION. SUPPOSEDLY ETERNAL IDENTITIES—THOSE THAT CLAIM TO HAVE EXISTED "UNCHANGED SINCE TIME IMMEMORIAL"—EASILY FALTER IN THE FACE OF CULTURAL DYNAMISM. IN THIS SENSE, GASTRONOMY OPERATES AS A LIVING ARCHIVE THAT REFUTES ANY CLAIM TO CULTURAL PURITY. EACH DISH IS THE RESULT OF OVERLAPPING LAYERS OF EXCHANGE, ADAPTATION, AND TRANSLATION,A COMESTIBLE PALIMPSEST IN WHICH DIFFERENT TIMES, TERRITORIES, AND MEMORIES COEXIST. UNLIKE IDENTITY NARRATIVES THAT SEEK TO CAPTURE CULTURE IN A SINGLE, STABLE ORIGIN, COOKING REMINDS US THAT IDENTITY IS SITUATIONAL AND CHANGEABLE. FOOD THUS BECOMES A WAY OF RECOGNISING THAT IDENTITY IS NOT INHERITED INTACT, BUT TRANSFORMED THROUGH ENCOUNTERS.

Culinary practices are intimate, sensory, relational: they embody memory, migration, belonging, identity and exchange. When people with different backgrounds and origins share food stories (recipes, meals, traditions), they reclaim agency over how they are seen and understood. They become not just subjects of narrative but narrators of their own lives.

Research shows that intercultural food encounters help generate positive contact and can reshape perceptions of "the other". (Mannur, 2010; Heldke, 2003) As one participant in our workshops remarked:" We very quickly enter into the intimacy of the other person, into their emotional memory and family rituals, when we talk about cooking and food."

While storytelling and food can serve as powerful means of connection and mutual understanding, they also carry the risk of reproducing the very hierarchies they seek to dismantle. As Lisa Heldke (2003) warns in Exotic Appetites: Ruminations of a Food Adventurer, the desire to "taste the Other" — to explore "exotic" cuisines and stories — can sometimes mask a colonial attitude, one that treats difference as a resource for personal enrichment rather than as a site of genuine encounter. When stories or dishes from people with a migration background and marginalized communities are consumed mainly for their novelty or emotional appeal, without engaging with the contexts, histories, and voices that produced them, they risk being transformed into objects of spectacle or "cultural capital".

In intercultural projects, therefore, it is crucial to cultivate attentive, reciprocal listening rather than curiosity driven by difference. This means creating spaces where participants speak for themselves, exercise agency over their narratives and culinary practices, and are recognized as co-creators, not as "informants" of an exotic elsewhere. Storytelling through food should not aim to entertain or decorate diversity, but to build relationships of mutual accountability and shared learning. The ethical challenge lies in shifting from a mode of consumption to one of co-presence in which cooking, telling and eating together become acts of recognition and co-creation.

In short: Storytelling is not a neutral activity. Even more so when working with people with a migration background who might have experienced trauma. As such, any storytelling-based approach is an intervention that carries ethical weight and must be guided by ethical principles that prioritize dignity, safety, agency, and care over outcomes, visibility, or emotional depth. Stories are not simply shared;

they are entrusted. Participants must retain full control over whether they share, what they share, and how they share it. Meaningful impact emerges when storytelling is offered as an invitation rather than an expectation. Ethical practice rejects any form of pressure—explicit or implicit—to disclose personal or traumatic experiences. The participants' agency also means respecting silence. Choosing not to speak, or to remain within a single, stable narrative, is a valid and often protective response to ongoing stress and uncertainty. Ethical facilitation recognizes these choices as expressions of self-regulation rather than barriers to engagement. While storytelling can support emotional reflection and resilience, pushing participants toward vulnerability risks harm. Ethical practice places emotional safety above narrative richness, ensuring that workshops do not reopen wounds without adequate support structures in place.

Also, storytelling does not take place in a cultural vacuum. Ways of narrating experience, expressing emotion, using silence, and engaging in group dialogue are deeply shaped by cultural, social, and historical contexts. Ethical storytelling therefore requires facilitators to approach each group with cultural humility rather than fixed assumptions about what participation, openness, or 'healing' should look like. In some cultural contexts, direct emotional disclosure may be unfamiliar, inappropriate, or unsafe—particularly in mixed-gender groups, intergenerational settings, or communities shaped by collective rather than individual identity. Ethical practice means recognizing that restraint, indirect expression, or symbolic storytelling can reflect cultural norms rather than emotional avoidance. Interpreting these differences correctly prevents pathologizing participants' ways of coping or communicating.



2 THE TOOLKIT

2.1 The workshops

HOW DO YOU PUT INTO PRACTICE WHAT WE HAVE DESCRIBED IN SECTIONS 1.2 TO 1.4? IN THE FOLLOWING WE OFFER TOOLS THAT WILL HELP FACILITATORS TO SET UP A WORKSHOP OR A SERIES OF WORKSHOPS AND TO EVALUATE THESE WITH THE PARTICIPANTS, INCLUDING SOME DESCRIPTIONS OF ACTIVITIES. WE DO THIS ON THE BASIS OF OUR EXPERIENCES IN GENERAL, AND THOSE GAINED IN THIS PROJECT IN PARTICULAR, AS WELL AS ON THE BASIS OF THE EXPERIENCES OF OTHERS WORKING IN OUR FIELD. ALSO INCLUDED IN THIS TOOLKIT ARE SOME TIPS FOR THE ORGANIZATION OF A PUBLIC EVENT BY MEANS OF CLOSURE OF A WORKSHOPS SERIES. A SPECIAL SECTION IS DEDICATED TO AUDIO RECORDINGS AS PART OF A WORKSHOP OR WORKSHOPS, AS SOME OF THE PARTNERS HAVE DONE, WITH REFERENCE TO MORE DETAILED INFORMATION IN THE APPENDICES.

All five partners organised three workshop cycles over the course of the project, each culminating in a public event. In these they used storytelling, story sharing, food and audio recordings to facilitate and promote integration. The methods chosen to tell their stories were also diverse: oral storytelling, drawing, sensory mapping, objects... Depending on the partners and the workshops, a range of media were explored. It is also worth noting that these workshops were open to participants regardless of their level of education or proficiency in the host country's language. In chapter 4, by means of examples, they each share a workshop cycle and public event and their observations and reflections.

GENERAL REMARKS ABOUT FACILITATING A WORKSHOP

Before you start thinking about the content of your workshop, we advise you to gather some information about the participants. Depending on how you invite them, this might not always be easy. For example, if you have an 'open-door' policy (no advance registration, just an announcement), you won't know how many people will participate nor anything about them. This may mean that, at the start of the workshop, you will need to adapt the programme you had planned in advance to suit the group you are working with, or to put the programme together on the spot. Both scenarios require at least some experience in facilitating a workshop. We advise against putting yourself in such a situation if you do not have that experience. Instead, you could ask people who have expressed an interest in taking part a few questions beforehand, for example about their language proficiency. You could also decide to work with people you have been working with before or know in some other way, or invite your participants with the help of one or more organizations, so that you can obtain some information through them.

Although it may seem rather obvious, we would still like to emphasise the importance of a comfortable workshop venue. By 'comfortable', we mean large enough for the number of participants, with sufficient seating and tables and space to move around, toilet facilities and, ideally, the ability to control the temperature. It is also important, if you are not familiar with the venue, to check in advance whether there are power sockets and, should you wish to use them, a projector and a wall or screen onto which to project. In our experience, having water, coffee, tea and some snacks available helps to improve everyone's wellbeing. It goes without saying that if, as in the example described above, you plan to include group cooking as part of your workshops, you will need a space where you can cook with a group (safely).

It is not inconceivable that the participants speak various languages and/or have not yet mastered the host country's language. Working across multiple languages—or through interpretation—requires sensitivity to power dynamics, mistranslation, and the emotional limits of certain vocabularies. Also, some experiences may not have direct linguistic equivalents. Facilitation of workshops therefore should accept approximation, metaphor, or non-verbal expression as valid forms of meaning-making. By valuing symbolic, visual, and embodied storytelling equally with verbal narratives, the workshops uphold an ethic of inclusion that widens access and reduces harm.

We would like to stress the impact of your position as a facilitator. Differences in legal status, nationality, ethnicity, and institutional power shape the storytelling space, even when unspoken. Facilitators should reflect on these asymmetries and actively work to minimize hierarchy, ensuring that the workshop does not reproduce dynamics of authority, extraction, or surveillance that participants may already experience in other systems.

If one uses storytelling to foster mutual understanding, acceptance and respect, with the objective of creating an inclusive environment in which diversity is valued and equal opportunities are provided for everyone, one uses storytelling as a tool with a purpose. This means that the stories themselves are not the most important outcome, but rather the process that precedes them and its impact on the participants individually and as a group. In other words : the creation of an inclusive environment is the purpose. An environment in which participants feel valued and safe to share one or more personal stories, which don't have to have 'stage quality'.

However, also those stories do not emerge automatically. To 'make' people tell stories requires structure, care, and ethical awareness. And it needs steps to enable people to work with their story. There is no single universal method. The approach must always be adapted to the goal, the group, and the duration of the intervention. At the same time, experience shows that certain core phases are essential in any workshop in which storytelling is used as a tool, regardless of the context.

THE FOUR CORE PHASES OF A WORKSHOP

A workshop designed to encourage the sharing of personal stories can broadly be divided into four interrelated stages. We highly recommend to involve all four in the design of a workshop (or workshop series), even if time is limited:

- **Phase 1**: ice breakers, trust building, collaboration
- **Phase 2**: Stimulating creativity and raising awareness
- **Phase 3**: Storywork
- **Phase 4**: Reflection / evaluation

Throughout all phases, storytelling is approached as a relational process (not as a shortcut to healing). Depth is not demanded; it is invited. Surface-level narratives are also legitimate, and often protective responses, and silence and repetition are respected. When facilitated with care, storytelling creates connection first—and allows meaning, resilience, and belonging to emerge over time, when conditions allow. In the following, we explain the various stages.

Phase 1

ICE BREAKERS, TRUST BUILDING, COLLABORATION

Once a group comes together, the first responsibility of the facilitator is to create a safe space. A safe space does not look the same for every group. It is co-created with participants and grounded in shared agreements about respect, confidentiality, and boundaries. What is shared in the space stays in the space—unless participants explicitly agree otherwise.

Trust is not a given; it must be built. Without mutual trust, participants cannot share stories on an equal footing. Facilitators should be aware that encountering another person's story can feel threatening to one's own identity. This can evoke strong emotions, resistance, or withdrawal. When safety is insufficient, storytelling risks increasing closure rather than reducing it.

Team-building activities are therefore not optional. They are essential throughout the workshop—not only at the beginning, but also between emotionally demanding activities. Moments of play, lightness, and shared enjoyment help participants relax, regulate emotions, and reconnect as a group.

The amount of time and attention required for safety-building depends on the group context. Are participants joining voluntarily? Are people still living under high levels of uncertainty? In all cases, facilitation prioritizes safety over speed. Storytelling is not a quick intervention, but a process. It needs rhythm, continuity, and patience, especially for people whose lives have been shaped by uncertainty and loss.

Phase 2

STIMULATING CREATIVITY AND RAISING AWARENESS

Creativity is the gateway to storytelling. In this phase, participants are not yet asked to construct full narratives. Instead, exercises aim to activate memories, sensations, thoughts, and emotions in a gentle, non-demanding way.

Creative prompts can take many forms: images, objects, music, metaphors, or short experiential exercises. These methods lower defences and reduce the pressure to "perform" verbally. They allow participants to access experiences indirectly and safely.

This phase often already generates strong emotional responses. Participants frequently share things they would not normally disclose to relative strangers. Emotions ranging from joy to grief may surface. Sometimes, this step alone is enough to create a sense of connection and mutual recognition within the group. Participants cross a threshold: they dare to share, feel heard, and begin to see one another differently.

Once trust and creativity are established, the workshop moves toward awareness-building on two interconnected levels:

1. Awareness of what makes a story meaningful
2. Awareness of how storytelling and communication function between people

Participants are introduced—lightly and accessibly—to the basic elements of storytelling and the power of narrative exchange. They explore how stories are shaped in the mind of the listener, and how what is told is not always what is understood.

Simple narrative models, taken from well known stories or fairytales, can be helpful. However, facilitators should remain mindful of cognitive load. Too much theory can disengage participants. The goal is not mastery of narrative theory, but empowerment to work with one's own story.

Phase 3

(STORYWORK)

This phase consists of two closely linked elements: creating a story and sharing it.

Story construction goes beyond recalling memories. As participants shape their stories, the narrative becomes a companion—a mirror and sometimes a mentor. Structuring experiences invites reflection and can subtly shift meaning. Constructing a story requires organizing events in time, creating explanations, and linking emotions to context. This opens space for new interpretations and self-understanding (Pennebaker, 1996). For this reason, sufficient time should be allocated to story creation. When possible, this phase is best spread across multiple sessions with time in between, allowing reflection to continue outside the workshop space.

Sharing stories activates empathy. As listeners, participants relate what they hear to their own memories and emotions, becoming co-creators of meaning. When emotional resonance emerges, exchange becomes possible across differences in background, opinion, or life experience. This recognition reveals shared human needs, aspirations, and vulnerabilities—and creates the conditions for finding common ground.

During this phase, the facilitator's role is primarily to safeguard respect. Stories may evoke strong emotions, both for the teller and the listener. It is the facilitator's task to ensure that sharing remains voluntary, respectful, and contained.

Phase 4

REFLECTON / EVALUATION

Facilitators carry a responsibility not only to open space for expression, but also to close it with care, to help participants leave sessions regulated and oriented. Reflection and evaluation are integrated throughout the process. They support participants in making sense of their experience and help facilitators remain responsive to group needs.

Sessions often end with a "check-out" moment, where participants are invited—never obliged—to share observations or feelings. These moments also function as emotional closures, helping participants leave the space grounded.

Evaluation is not only about measurement, but about meaning. Success looks different for each participant and each project. While standardized questionnaires can provide useful quantitative data, they rarely capture lived experience and may encourage socially desirable responses. Qualitative methods—conversation, observation, creative reflection—often offer richer insight.

Facilitators are encouraged to document these reflections carefully and to remain transparent about what is evaluated, why, and how. Ethical evaluation respects participants' reflections as personal and contextual, not as extractable data.

ACTIVITIES TAILORED TO THE FOUR PHASES

Below, we introduce a set of activities. These were tested in the workshops we delivered as part of this project or in former workshops. However, there are many more activities that might be useful, leading to the desired impact. Experienced facilitators probably have their own repertoire and all over the internet you can find useful activities. The ones we present here are just good examples. But don't hesitate to use your own or other activities, or to adapt the ones listed below. In this regard, we would like to emphasise that it works best if you choose activities that you know well and that you enjoy.

Phase 1

ICE BREAKERS, TRUST BUILDING, COLLABORATION

BUONGIORNO

Description : Invite all participants to form a circle. A facilitator, in a melodious way, says 'Buongiorno' and all are asked to repeat this in the same melodious manner, in the same pitch. Then the facilitator again sings 'Buongiorno' in another pitch and the others sing in the same pitch after thim. This repeated several times, every time in a different pitch. End the activity by applauding with and for all.

Aims : To create a good atmosphere (ice breaking) ✷ **Duration :** ~5 min ✷ **Materials :** None

Comment : Instead of 'Buongiorno' you could choose a word of welcome in your own language.

CHECK-IN

Description :

- Introduce the check-in as a first activity of the training.
- Invite the group to sit in a circle. Ask the participants to listen to each other and not to react when they hear something that evokes a reaction. Put an emphasis on the fact that everything that is said in the circle/group should stay in the circle/group.
- When they understand these basic rules, explain that the 'check in' means that each participant will share, one after the other, how she or he feels at that moment and what she or he is expecting from the workshop. If this is clear to all you ask the participant at one of your sides to start.
- Make sure everybody listens to one another and stays quiet.
- The facilitator closes the check-in by telling how she or he feels and by summarizing what she or he has heard from the participants.

Aims : To guarantee a good start of a workshop session / To build trust ✷ **Duration :** Depends on the number of participants (15 participants is approx. 10 min.) ✷ **Materials :** None

Comments : If a participant becomes emotional, let it happen and don't react (unless, of course, the emotions are running out of control).

PHYSICAL NAME GAME

Description : Ask participants to form a circle. One of them gets a (light) ball or something else one can throw.

- **Round 1** : S-he throws the ball to someone else in the circle, while saying his/her own name. Repeat this until everyone in the circle has thrown the ball and mentioned his/her name at least 2 times.
- **Round 2** : The person who throws the ball has to say the name of the person s-he is throwing the ball to. Repeat this until everyone has thrown the ball at least twice.
- **Round 3** : Bring in a second ball and keep going. The person throwing the ball has to mention the name of the receiver of the ball.

Finish when you have the impression everybody knows the names of all participants.

Aims : To get to know each other's name in a fun and energetic way ✷ **Duration :** Depending on the number of participants. Make sure everybody throws the ball at least 3 times. With 12 pp this will take circa 15 min. ✷ **Materials :** balls (or something else one can throw with without hurting each other) ✷ **Participants :** 4/12 (Can be more, but then it will take longer).

Comments : If people have very long names, ask them if they are also called by an abbreviation of their name and if it's okee to use that one.

TIC TAC

Description : Ask the participants to sit on chairs scattered throughout the room. Make sure there's one extra seat available.

Explain that you are a robot and you have only one goal : to sit on an empty chair as soon as possible. The group can prevent this by ensuring that the empty seat is occupied by one of the participants. However, they also leave a chair behind. So it has to be occupied again.

Meanwhile, the Robot walks around at a moderate pace saying, "Tic Tac", and takes the time to find an empty chair.

The group may consult in advance, but must not speak during the game. In addition, it is the rule that once a person has been detached from their chair, they must leave this chair.

It is good to repeat the exercise a number of times, in order to strive for a better time and maybe even a better strategy. The robot might also want to 'leave the room'..

Aims : To encourage collaboration, connection and good communication ✷ **Participants :** 12 to 25 ✷ **Duration :** 20 min ✷ **Materials :** A fairly large empty floor area. Same number of seats as participants plus one. A stopwatch

Comments : This exercise is generally very good fun, not only for younger groups, but also provides a good insight into the group dynamics. Is the group able to find a good way to prevent the robot from sitting down extremely fast ? Who takes the lead and who follows ?

ZIP ZAP BOINK

Description : Ask the participants to stand in a circle. Start by explaining the game :
Initially there are two possibilities :

- You clap your hands towards the person next to you. Then you say zip. The person to whom you directed your handclapping continues.
- You clap your hands towards someone else in the circle. Then you say zap. The person to whom you directed your handclapping continues.

Let the group practise this for a few minutes. Point out when someone makes a mistake, but it is still without consequences.

Then introduce the Boink :

- The person towards whom you have clapped your hands can say boink. When this happens, you have to clap your hands again towards someone else in the circle. That person then continues, unless he or she says Boink as well. In that case you have to continue.

Practice this too.

After this an element of competition is introduced. The person who makes a mistake, e.g. by saying Zap when it should be Zip, is out and must leave the circle. Keep doing this until only a few people are left in the circle.

Aims : To break the ice, energize participants and encourage them to make connections ✶ **Participants :** 6 to 25 ✶ **Duration :** 5 to 10 min ✶ **Materials :** None

Comments : This exercise creates good energy in the group. For some groups, the exercise is difficult because they have problems concentrating. In that case, repeat the exercise. Each time it will be better. In groups where Arabic is the predominant language, it may work better if you replace zip and zap with tic and tac, since zip means penis in Arabic (at least in the variant spoken in the Middle East).

THE MAP

Description : The working space's floor represents the map of the world. Ask all participants to stand where they are currently living. They must collectively determine which place is where on the imaginary map. Once everybody has found a spot, ask each participant to mention the place he/she is standing on.

Next, ask the participants to stand where she/he was born. When everybody has found a spot, ask each participant to mention the place and to tell something more.

Next, ask the participants to stand where his/her father or mother was born. When everybody has found a spot, ask each participant to mention the place and to tell something more.

Finally ask all participants to stand on the spot where one of his/her grandparents was born. Once everybody has found a spot, ask each participant to mention the place and to tell something more.

After this exercise is completed, you will be able to start a dialogue based on the information that was revealed through the exercise.

Aims : To get to know each other / To trigger awareness of diversity ✳ **Duration :** 10 to 15 min ✳ **Materials :** None, but you need a spacious room (or outside space).

Comments : This exercise evidences a group's diversity in a playful way, despite preconceptions that the group may be homogeneous. One variation is to ask where the participants would like to live or travel to.

SUMO WRESTLER

Description : Invite participants to form a circle. Give them gestures and voice commands that recall the sounds of the Japanese language : a sound-gesture to pass the energy to your partner on your left or right, a sound-gesture to block the energy, a sound-gesture to pass it to someone further away in the circle, another to break and recompose the circle and so on. This activity works very well to activate the attention of the participants and their interaction.

Aims : To break the ice and energize participants ✳ **Participants :** min : 6-8 participants/max : no limits ✳ **Duration :** It depends on the size of the group but at least 20 min ✳ **Materials :** Enough space to form a circle

Comments : Sounds and gestures should be emphasized as much as possible to make the game fun and activating

VANILLA ICE BREAKER

Description :

- Each participant writes on a card an answer to the question : 'What is a flavour that takes you back to a special memory and why ?'
- The cards are then folded and placed in a pot. Each person draws one at random, reads it aloud and the group tries to guess who wrote it before the author is revealed.

To make the activity more sensory, you can offer small samples of vanilla, cinnamon, lemon or cocoa. Invite the participants to choose a flavour that evokes a memory they are willing to share.

At the end, start a brief conversation about how flavours are part of our memory and culture.

Vanilla, originally from Mesoamerica and used by the Mexica to flavour cocoa, was brought to Europe after the arrival of the Spanish conquistadors, becoming one of the most appreciated flavours in the world.

Aims : To foster connection between participants through personal experiences linked to food, facilitating the exploration of gastronomy as a storyteller / This activity breaks the ice in a warm and pleasant way, allowing participants to immerse themselves in the workshop from a personal and emotional point of view ✳ **Participants :** min. 2 / max. 15 ✳ **Preparation :** 10 min ✳ **Duration :** 10 to 15 min ✳ **Materials :** Papers, pens and spices (cinnamon, vanila, cacao, etc.)

Comments : For this activity, participants must be able to read and write in a common language.

Phase 2

STIMULATING CREATIVITY AND RAISING AWARENESS

BRING A THING

Description : Ask everyone to bring an object evoking a memory, whether or not in relation to a topic, like food.

Instructions :

- Sit in a circle.
- Invite the learners to one by one tell a personal story about their object and the memories it evokes.

Aims : The learner becomes familiar with telling a personal short story / The learner becomes familiar with listening to another one's story ✳ **Participants :** 15 min ✳ **Duration :** Depending on the number of pp. circa 2 minutes per person ✳ **Materials :** The things participants bring with them

Comments : Make sure all learners feel safe to share their story by giving some rules beforehand :

- *Listen to one another.*
- *Do not interrupt.*
- *Respect every story and the evoked memories.*
- *React after the story is told.*

Present an object as well to create a sense of closeness with the group.

Tip : If the number of participants exceeds 15 you could choose to split up the group.

HAPPY PHOTO

Description : Ask the participants to choose a photo that makes them happy on a mobile device (usually this will be a phone). Give them 5 minutes to do this.

- Ask them not to show that photo to others
- Ask one of the participants to tell about the photo (for example : where was it taken and when, who were you with, why does the photo make you happy)
- When the participant has finished his/her story, ask another participant to describe the photo as he/she thinks it looks based on what has been said about it
- Then ask the first participant to show the photo to the group
- Repeat until everyone has told their story about their photo and everyone has described what they think the photo looks like based on that story.

Then ask the participants what the differences are between what you think the photo looks like and what it actually is. Give them time to come up with their own answer (along the lines of : the story about the photo evokes images in me). Once the answer has been given, you can build a bridge to how everyone can give their own interpretation to a story told which implies that not only the narrator, but also the listener plays an active role in how a story is 'received'.

Tips :

- Do this activity early in the training.
- Emphasise that the photo that makes them happy should be one of their own photos.
- Emphasise that they must not show the photo to others until you ask them to.

Aims : To put participants in touch with a happy feeling by means of a photo / To encourage participants (in an approachable way) to tell a short story / To familiarise participants with the fact that when someone tells a story to a group of people, each listener interprets what they hear in a different way / To make participants aware that the narrator and the listener both have an active role / To foster acquaintance between participants / To give the facilitator some insight into the storytelling skills of the participants ✳ **Participants :** Preferably more than 3. No clear maximum number, but the more participants, the longer this activity will last ✳ **Duration :** Depending on the number of participants. Search for a picture and time to think about the story approx. 5 min ; time per participant approx. 3 min (incl. description of other participant) ✳ **Materials :** Device on which participants can choose their own photo (mobile phone, laptop, etc.).

Comments : If the group consists of more than 8 people, you can choose to split the group into pairs. One person starts by telling about the photo, one listener then describes what he/she thinks the photo looks like after which the roles are reversed. Once everyone has done this, bring the group back together and ask the question what causes the differences.

Instead of asking people to choose a photo from their own archives, you can make them choose between photos you provide. Instead of asking them to talk about the situation that made them happy, you can ask them to make up a story, inspired by what they see in the picture. For some people this might be easier than talking about something personal linked to their own photo. For others it might be harder. You could also combine both activities and ask some to use their own picture and others to have a look at yours.

YOUR SONG

Description :

- Each participant chooses one song linked to identity, migration, hope, or strength from their own playlists. You can ask them to do this before the start of the workshop session.
- Split the group in pairs and ask each pair to share the song by listening to it, without adding comments.
- Bring the entire group back together again and play short excerpts (only if the participant who has chosen the song agrees to this).
- Invite the participants to react to one of the songs they have heard. You can help them by asking if that song aroused an emotion, and if so, what emotion.
- Instead of asking for an oral reaction, you could ask the participants to draw a picture or make a collage, expressing the effect of the song on their emotions, or expressing what they think is the meaning of the song.
- To support emotional expression and storytelling in a culturally resonant way.
- To strengthen group connection and belonging through shared listening.

Aims : To support emotional expression and storytelling in a culturally resonant way / To strengthen group connection and belonging through shared listening ✳ **Participants :** ~12 ✳ **Duration :** 60 to 90 min ✳ **Preparation :** Circa 1 hour for testing audio, preparing prompts ("Why this song ?", "What memory ?", "How did it help ?"), and preparing 2–3 evaluation questions ✳ **Materials :** Phone/YouTube/audio files, speaker, paper + pens, optional evaluation cards

Comments :

- Respect triggers ; keep volume low ; allow sharing of feelings/lyrics without naming the song and ensure equal participation.
- You could together create a collective playlist theme.
- By means of an advanced activity you can invite participants to write a short "song-story" as an advanced exercise.

DE-GASTRIFICATION TOUR

Description : This is a walk tour that is organised in an area where there are restaurants, fast food, etc. usually areas of mixed population also.

It is an observation activity to collect information, sensations, smells, images about the food (colour, photos, imaginary), and what the restaurants bring into the city.

Aims : The aim of the de-gastrification tour is to observe and feel what is emerging beside the restaurants... What is the attractive part, who is working here, who is eating here, which communities are involved in the gastrification, etc. ✳ **Participants :** min. 15 ✳ **Durée :** 60 to 90 min ✳ **Preparation :** 2 h ✳ **Materials :** Pen - note book - camera (depends on if choosing photos or drawings)

THE NEIGHBOURHOOD ETHNOGRAPHIC WALK

Description : This activity involves an organized walk through a neighborhood featuring restaurants, cafés, bakeries, and so on.
Based on ethnographic research methods, the activity relies on observation, note-taking or sketching using the five senses (sight, hearing, smell, etc.), and conducting brief interviews.
It is particularly interesting to choose a neighborhood that offers a variety of national cuisines.

STEP 1 : Prepare a small notebook for each group in advance, with a few questions written inside. Participants can answer these questions while conducting their fieldwork in small groups.

Here are some examples of questions :

- There are many different places that offer breakfast, lunch, dinner, etc. in this neighbourhood. What are these different types of establishments called ? (e.g., restaurant, café, brasserie, etc.) Could you explain the differences between them ?
- Can you translate these terms into your own language ? If not, explain why.
- What types of cuisine can you find in this neighborhood ? Where do they originate from (country, or region within that country) ?
- Are there any dishes you are familiar with that are served here with different ingredients ? (For example, in France, dishes are often given a new twist : goat cheese pizza, Cantonese-style fried rice with peas and bacon bits, etc.)

STEP 2 : Form the groups (max 5 per group), distribute the field notebooks and introduce the activity by setting a duration and a meeting point, and by defining the walk's boundaries using a neighbourhood map. The goal is to get to know the neighbourhood through the lens of food (dishes people eat, places to eat, etc.).
Ask the group to go through the questions you have prepared in advance together. Depending on the time available, you can also invite the group to come up with their own questions.

STEP 3 (optional) : Depending on the group's language skills, you could suggest to them to ask a few questions to shopkeepers or passers-by.
To assist them, you can prepare a few questions and encourage them to add more, like 'What dish do you eat most often ? ' 'Can you describe the ingredients used to make it ?'

STEP 4 : The ethnographic walk through the neighbourhood ! Ideally, each group is accompanied by a facilitator, or alternatively, someone who knows the neighbourhood well and feels comfortable with the activity.

STEP 5 : All groups come together again and each group shares its experience of the ethnographic walk and the discoveries it has made. Depending on the type of material collected, you may need to arrange for a device needed to show that material, for instance a projector to show pictures.

Aims : Discover the neighbourhood / Learn how to gather stories and get an introduction to micro-interviews / Awaken memories and bring out narratives about food / Encourage the public to delve into the theme of food in relation to migration (the history of immigration in the neighbourhood, etc.) ✷ **Participants :** 12 max. ✷ **Duration :** 3 h / Introduction activity : 45 minutes / Ethnographic walk : 1h30 / Discussion of findings : 45min ✷ **Preparation :** 2 to 3 h ✷ **Materials :** A bag / A field notebook / A pen / A map of the neighbourhood / A camera (optional) / A projector with a computer (if using a camera)

Comments :
Depending on the group, you can adjust the level of difficulty of the language :

- *Translate the questions into several languages in the notebook, using symbols that make reading and understanding easier.*
- *If one is not yet very proficient in the host country's language, you could suggest expressing the gathered information through drawings and photographs rather than writing it down.*
- *Whenever possible, it is best to form groups with mixed language proficiency levels to foster mutual assistance and peer learning.*

Phase 3

(STORYWORK)

FOOD MEMORIES TRANSLATED TO THE PRESENT

Description :

1. Ask each participant to think of their favourite dish when they were young and in the country they grew up in.
2. Split the group in pairs
3. Ask each participant to ask their partner the following questions :
   - What was the dish you liked best when you were young
   - Who prepared it (usually)
   - Do you remember one time in particular eating that dish and what made it special (think of the company you were in, your surroundings, the weather ; anything that made it special for you)

You can clarify the task by telling about your special dish, who usually made it for you and that one time that was special because of...

4. Each participant gets 5 minutes (max) to answer the questions and talk about the special time. After 5 minutes you ask them to swap roles.
5. Ask everyone to come back to the group again.
6. Ask each participant per pair what their partner has shared with them. (Make this swapping of roles come as a surprise !)
7. Ask the participant who originally has shared his/her story if s.he is happy with the retelling, if some information is missing or wrong.

After all have retold the information given by their partner :

8. Form new pairs, or small groups if there are not enough devices for internet searches.
9. Ask each pair or group to check if it would be possible to prepare the same dish in their new country. They can use the internet / search machines to find out if ingredients are available or, if not, could be replaced by others and where to find the ingredients. (30 minutes). Ask them to take notes of the information they have found.

If you notice groups are struggling with this task, offer your help.

10. Ask all to group together again to share their findings.
    Offer them time and space to react to each other.

Aims : Invite participants to share a personal story by stirring their memories of food and the eating of food with people in their native country / Make them aware of the importance of listening by asking them to recount the story that has been shared with them (without letting them know that this is what you are going to ask them to do beforehand) / Help them get to know more about each other / Make them feel seen and heard ✳ **Participants :** min. 6 / max. 16 min ✳ **Duration :** Introduction activity - 3 minutes / Sharing information in pairs - 10 minutes max / Recounting the stories in the group ; 3 minutes per participant / Ingredients search on the internet : 30 minutes / Evaluation : 20 minutes ✳ **Materials :** Prepare a story about your favourite food of your youth.

Comments : The information gathered during this activity might come in handy when you close your training sessions with a meal together for which you ask them to all make the dish they have talked about, including yourself.

SYMBOLIC ART-MAKING

Description :

- Invite participants to create an image representing “My journey”, “My strength”, or “My voice”. Stress that artistic skills are not important.
- The participants work individually.
- Invite participants to show their artwork in the group and to share their inspiration. The participants listen respectfully and offer supportive feedback.
- Thank the participants and highlight the diversity and strength of expressions shared.

Aims : To support expression beyond words / To help participants explore identity and emotions. / To create a safe way to share personal experiences / To strengthen group connection through creative sharing ✳ **Duration :** 45 to 90 min ✳ **Materials :** Paper, pens, coloured pencils, magazines for collage, scissors, glue

Comments : Reassure participants that the focus is on meaning, not on artistic quality. Provide emotional safety. Artwork can be combined with storytelling, writing a short narrative, or creating a collective mural.

A STONE SOUP - FROM THE ILLUSTRATED BOOK TO THE NARRATIVE CIRCLE

Description :

- Display the wordless images (without text) from the illustrated book.
- Participants are divided into small groups and asked to reconstruct the story by sequencing the printed wordless images from the book. The images are scattered on a table as A4 sheets. A panel with guiding questions helps the groups in reconstructing the story and describing the characters : *What is happening ? Who is there ?What do they look like ? What are they doing ? Why ?*
- Each group develops its own interpretation/version of the story and, in turn, tells, reads, or dramatizes the story they created. Groups can choose one or more languages spoken by their members to narrate the story. They also select a title for their story.
- After all groups have presented their versions, the original story and title are read in the common language adopted by the group. Participants can comment on how closely or differently the various stories align with the original one, as well as share other brief impressions.
- Each participant is invited to reflect on and recall a moment in their own life when they "*made, participated in, or experienced a stone soup*". Everyone thinks of a personal experience related to this theme, writes it down on a piece of paper and shares it within the narrative circle.

Aims : Self-Reflection & Identity Exploration / Empathy & Connection / Empowerment & Voice ✳ **Participants :** min. 10 to 12 ✳ **Duration :** 3h - 3h30 depending on the number of people in the group ✳ **Preparation :** 2h ✳ **Materials :** The book Una zuppa di sasso by Anaise Vaugelade / Video projector / PPT presentation of the illustrated book / Printed images from the book / Printed copies of the full text of the story

Comments : This biographical storytelling activity was designed for trainers and facilitators. To use it in a workshop with participants, facilitators should find alternative questions and prompts for the narrative circle.

TREE OF LIFE

Description :

Invite the participants to take a large sheet of paper and a pen and draw a tree. It is not about the artistic quality of the drawing, the idea is just that imagining it in the form of a tree leads to structure. It is possible to draw a tree yourself. Leave enough space to write words in the different parts of the tree.

Ensure that the following components are present in the drawing :

- **The roots**, in which the participants write down what they are rooted in. For example, who their family is, where they were born, where they lived and people and events from their childhood that shaped them. Let them write down the elements that are important to them.
- **The ground** on which the tree rests. Here they write down what they occupy themselves with in everyday life. Not only work, but also hobbies and other activities they like to spend time on.
- **The trunk**, which represents values and talents. Let them write down what they value and what they are good at, according to themselves or others.
- **The branches** are your wishes and dreams for the future. What do they want to achieve ? Think about the long term as well as the short term.
- **On the leaves** they write the names of people who have helped them get where they are today or who can help them fulfil their wishes and dreams.
- **The fruits** represent what they want to leave behind. What is their gift to mankind ?

When the drawings have been made, invite people to talk about the trees in pairs. Take time for that, as this adds even more meaning to what is written in the sheets.

Aims : Creating personal awareness by highlighting logical connections within the story ✳ **Duration :** 90 to 150 min ✳ **Materials :** Sufficient pens/pens and preferably large sheets of paper

Comments : This exercise can provoke strong emotions. This Tree of Life exercise can be confronting. It can bring up hidden feelings, such as shame. Or provoke unwanted thoughts. Be prepared for this.

Phase 4

REFLEXION / EVALUATION

CHECK-OUT

Description :

A check-out is the last activity of the workshop.

- Invite the group to sit in a circle. Ask the participants to listen to each other and not to react when they hear something that evokes a reaction. Put an emphasis on the fact that everything that is said in the circle/group should stay in the circle/group.
- When they understand these basic rules, explain that the 'check out' means that each participant is invited to share, one after the other, how he or she feels at that moment, if he or she has experienced something that he or she will take home from the workshop and anything else connected to the workshop one would like to share. If this is clear to all you ask the participant at one of your sides to start.
- The facilitator makes sure everybody listens and stays quiet.
- A check-out ends with the facilitator sharing his or her feelings and experiences and summarizing what has been said by all participants.

Aims : To help participants leave a workshop session regulated and oriented / To find out how the people in your group have experienced the workshop / To build trust ✶ **Duration :** Depends on the number of participants (15 participants is approx. 10 min.) ✶ **Materials :** None

Comments : If a participant becomes emotional, let it happen and don't react (unless, of course, the emotions are running out of control).

THE SCALE

Description :

- Draw an imaginary line on the floor. Explain that the top of the line represents very good ☺ ; the bottom : bad ☹
- Ask the participants a question. Per example : "How much do you think you've improved your communication skills during the workshops ?"
- Invite participants to take a position on the line that corresponds with their answer.
- Invite participants to explain their position
- Repeat the procedure, asking other questions.

It is important that no one makes some comments about what is said by the other participants.

Aims : To evaluate in a few minutes with a large number of people / To enable the facilitator to get an overview and see the trend within the group ✶ **Duration :** 15 to 30 min ✶ **Materials :** None

Comments : Emphasise that participants only have to explain the position they have taken if they want to do so.

OCEAN OF EMOTIONS AND FEELINGS

Description :

- Write various emotions and feelings on different sheets of paper. Place these sheets on the floor. (minimum 15 different emotions and feelings, like : sad, happy, frustrated, shy, not welcomed ….)
- Ask participants a question, like : "How did you feel during the workshop ?"
- Invite participants to take position next to the word that corresponds with their emotion or feeling.
- Invite participants to explain their position.
- Repeat the procedure, asking other questions.

It is important that nobody comments on what the other participants say.

Aims : To allow people express their feelings about the workshop or series of workshops (not only about competencies but more generally) ✶ **Participants :** No maximum ✶ **Duration :** 10 to 15 min ✶ **Preparation :** 20 min ✶ **Materials :** Sheets of paper, markers, enough space to put all sheets of paper on the floor and stand around them

Comments : Emphasise that participants only have to explain the position they have taken if they want to do so.

THE TARGET

Description :

Le document d'origine comporte ici la photo d'une cible dessinée, avec des cercles concentriques et des personnages positionnés dessus.

- Make a drawing like this one and show it to the participants.
- Then ask a question, for instance : `How much do you think you've improved your communication skills during the workshops ?`
- Invite participants to mark their answer in the drawing.
- Invite participants to explain their position.
- Repeat the procedure, asking other questions.

It is important that nobody comments on what the other participants say.

Objectifs : To evaluate in a few minutes with a large number of people / To obtain a visual evaluation for the facilitator to use for further evaluation ✶ **Participants :** No maximum ✶ **Duration :** 15 to 30 min ✶ **Preparation :** 10 min ✶ **Materials :** a paperboard or abig sheet of paper and a table / pencils

Comments : Emphasise that participants only have to explain the position they have taken if they want to do so.

PHOTO-LANGAGE

Description :

Le document d'origine comporte ici la photo montrant des participant·es choisissant des images étalées sur une table.

- Place on the table a series of about 20 photographs or drawings (you can use the game Dixit, for instance).
- Ask participants a question like : 'How did you feel during the workshops ? ´
- Invite the participants to choose one picture that expresses their answer to the question.
- Invite participants to explain their position.
- Repeat the procedure, asking other questions.

It is important that nobody comments on what the other participants say.

Aims : To allow people to express their feelings in a creative and playful way ✳ **Participants :** Maximum 15 ✳ **Duration :** 30 to 45 min ✳ **Preparation :** 45 min ✳ **Materials :** Various pictures

Comments :

- *The choice of pictures is really important. Don't hesitate to print more than you think you might need.*
- *Emphasise that participants only have to explain the pictures they have chosen if they want to do so.*

MENTIMETER

Description : Mentimeter is an interactive, on-place and on-time digital platform (www.mentimeter.com), accessible by smartphone that gather and reflects the perceptions of participants in workshops or activities.

Aims : To know the perceptions of participants about the activities development / To collect the information to be added to reports ✳ **Participants :** no limit ✳ **Duration :** 5 min ✳ **Preparation :** 20 min ✳ **Materials :** Equipment for a projection in videobeam or any other screen / Participants ´ smartphones / Internet connection

Comments : It is a very user-friendly way to evaluate. It allows the collection of information that can be added to reports.

WORKSHOPS INVOLVING AUDIO RECORDING

Recording stories or interviews with the aim of turning them into radio or a podcast is not only exciting and fun for participants, but also allows them to share their stories indirectly. That is to say, without coming face-to-face with the listener or a group of listeners, which sometimes hinders them while telling their story. An additional advantage is that a podcast can be listened to by many people if it is offered on a website, for example.

From the descriptions of the workshops in Annex 1, it is clear that in the Delicious Stories project, a few partners included the creation of one or more podcasts in their workshops, and how they went about it. Here too, no single method is the best. But what the workshop descriptions do show is that it pays off to work on a good atmosphere before recording stories and to introduce the story-making process with activities that stimulate creativity and awareness.

In annex 2 we have included information about the equipment you will need to make radio or a podcast, recording techniques and editing. Also included is an example of a workshop about the use of a microphone.

2.2 Public events

WHEN WE TALK ABOUT A PUBLIC EVENT, WE REFER TO AN OPEN AND ACCESSIBLE SPACE, BOTH PHYSICALLY AND SYMBOLICALLY, WHERE INDIVIDUALS CAN BE VISIBLE, HEARD, AND RECOGNIZED AS PART OF SOCIETY.

Characteristics of such an open public event:

- **Real Accessibility** – Not only in a physical sense but also linguistically, culturally, and economically. An event is truly public if anyone can participate without barriers.
- **Protagonism of Excluded Individuals** – It is not enough to simply "invite" foreig individuals; they must have the opportunity to co-create, contribute, and influence the event's content and structure.
- **Recognition and Legitimization** – Providing space for narratives, experiences, and knowledge that are usually marginalized, allowing people to tell their own stories in their own voice.
- **Interaction and Dialogue** – A public event should not just discuss inclusion but actively practice it, fostering direct exchange, dialogue, and relationships between people from diverse backgrounds.
- **Concrete Impact** – An inclusive public event should leave a lasting impact; it should not be just a temporary showcase but contribute to structural changes in policies, practices, or public perceptions.

Given these characteristics, we consider a public event to be not just an opportunity to "talk about or with migrants" but rather a political and social act that breaks invisibility, challenges stereotypes, and helps build a more just and pluralistic society.

We made the public events part of the project for a few reasons: to give room for the celebration of interculturality in neighbourhoods, kitchens and on the table and allow for people to share in these celebrations; to offer the possibility to the workshop participants to share their experiences and other stories with people outside their group and to foster the integration processes, not only of the workshop participants, but also of the other people who attended the public events. After all, integration can only exist thanks to the efforts of both those with a migration background and those who have not, living in the host society.

Each project partner organised a public event at the end of each workshop cycle. The content of these events varied from one event to the next, but was consistent with the characteristics mentioned above. This is not to say that all these characteristics were always equally well brought out, as is also evident from the descriptions of the public events in the appendices (See: Examples of workshops and public events).



3 THE FANZINE

BY 'FANZINE', WE MEAN A MAGAZINE-STYLE PUBLICATION THAT REPORTS ON THE WORKSHOPS AND PUBLIC EVENTS, ARCHIVES THE MATERIALS PRODUCED (LIKE STORIES OR QR-CODES THAT LINK TO STORIES, AND RECIPES), AND INCLUDES TESTIMONIALS FROM PARTICIPANTS AND OTHER ATTENDEES. THIS FANZINE SHOULD BE VERY VISUAL (A LOT OF DRAWINGS AND/OR PICTURES), EASY TO READ (= ACCESSIBLE FOR A BROAD PUBLIC) AND EASY TO REPRODUCE.

In a way, the fanzine is part of our approach. Not only does it serve as a tangible reminder for participants of what took place during the workshops and events and how they experienced them (archival function), but it also gives others an insight into what has been done during these workshops (dissemination function). Ultimately, the fanzine will be a source of information that can contribute to the fight against stereotypes and discrimination.

In our project each partner made one fanzine in which the information and experiences of three cycles of workshops and public events were brought together. Each partner has made the fanzine available to the people and organisations with whom they have worked. As mentioned before, we worked with different groups over three cycles because we wanted to test and refine our method. This won't be the case for most of you, so you'll be creating the fanzine very likely for and with the one group you've been working with.

There are a few things to consider when it comes to making a fanzine. First of all, a few practical tips in no particular order :

- Keep in mind that in order to make it tangible (which we do advise) it should be printable. The use of non-standard formats, colours and a large number of pages can make printing a costly business.
- Do not forget you are going to make a fanzine during your workshops and the public event. What we mean to say is that in the flow of a workshop or event we have experienced that it is easy to forget to collect materials that can be used in the fanzine. We advise you to implement an explanation of the fanzine in your workshop and make the participants co-responsible for its contents.
- Make sure participants have no objection to the use of visual material in which they are recognisable or to the mention of their (real) name.
- Archive the material you have collected so you know what belongs to whom or what when you add descriptions or names.
- As regards the content of a Fanzine :
- Include the names of those who took part in the workshop. If someone does not wish to be named, you can agree on a pseudonym.
- With a view to using the Fanzine for dissemination purposes, we recommend that you provide a brief description of your organisation and of the purpose and significance of the workshop and event.

- Include the names of the organisations you have collaborated with, along with their logos. They, too, can then use the Fanzine to showcase what they stand for.
- Bear in mind that the content should also be enjoyable for participants with little or no knowledge of the language.
- In any case, we recommend that you use simple language to make the content accessible to a wide readership.
- Feel free to include all languages of the participants.
- Feel free to use a mix of techniques and media, audio - QR CODE, collages, fotonovels, etc.
- While putting the Fanzine together, keep the following in mind : Is the fanzine the reflection of the workshops ? Does it catch the diversity of cultures, genders, generations and collectives in the neighbourhoods ? (Qualitative indicators)

You could choose to make the fanzine together with one or more workshop participants after the public event. This very likely will take extra time, but involving them in the creative making process has some advantages, like creating co-ownership and a more 'natural' approach to accessibility.

Leafing through the fanzine should bring fun and show the creativity of the people involved in its making. Furthermore, a fanzine is a great tool to promote the message that by sharing stories, listening to one another, cooking and eating together, life becomes more enjoyable for everyone.



4 EXAMPLES OF WORKSHOPS AND PUBLIC EVENTS

ALL FIVE PARTNERS ORGANISED THREE WORKSHOP CYCLES OVER THE COURSE OF THE PROJECT, EACH CULMINATING IN A PUBLIC EVENT. IN THESE THEY USED STORYTELLING, STORY SHARING, FOOD AND AUDIO RECORDINGS TO FACILITATE AND PROMOTE INTEGRATION. IN THE FOLLOWING THEY EACH DESCRIBE ONE CYCLE OF WORKSHOPS AND THE PUBLIC EVENT WITH WHICH THE CYCLE WAS CLOSED.

4.1 Asinitas (Italy)

Asinitas organised four **workshops**, each lasting around four hours, in the second cycle of workshops with a week's interval between each one. All workshops were facilitated by two people. Their role was to create a safe and non-judgmental environment, guide the narrative activities and support intercultural dialogue among participants. Approximately 26 participants, all women, took part in the workshops. They represented a wide range of ages, from 18 to over 55 years of age, and a variety of cultural backgrounds, including Chile, Bangladesh, China, Afghanistan, Iran, Italy, Japan, Egypt, Brazil and Peru. The level of Italian within the group also varied, ranging from A2 to native-speaker level. This prompted and strongly encouraged the use of spontaneous multilingualism, vehicular languages, and the informal role of mediation, which emerged within the group dynamics.

In the **first workshop** the emphasis was on building trust and emotional connection among participants through storytelling, sensory memory, and food sharing. The workshop began with singing together in a circle ; a short physical animation which helps create a relaxed and playful atmosphere. Next, all the participants introduced themselves by stating their name and naming a flavour or aroma they love. Afterwards, everyone took their seats at a table and the facilitators read out two poems about food. The idea behind this was that poetry and taste evoke personal memories and foster mutual understanding through creative expression and a sense of togetherness. On the table was a large tray filled with various fruits and vegetables. The participants were invited to choose a piece of fruit or a vegetable and use it as a source of inspiration for a short written self-introduction, which they then shared with the group. In the final part of the workshop, the facilitators presented dishes they had prepared and shared a personal story about each one, after which everyone ate together and dis-

cussed who would like to prepare a favourite dish for the next workshop. It was decided that dishes which would take a long time to prepare would be cooked at the participant's home, whilst others would bring the ingredients to cook together during the next session. All the cooks would explain why they had chosen that particular dish. In order to be able to cook together it was agreed to meet for the next session at someone's home.

The **second workshop** focused on highlighting and celebrating the participants' personal stories, life experiences and culinary traditions. The workshop began with singing together in a circle and a few physical activities to warm up and strengthen the bond within the group. The participants then took their seats around a table on which various kitchen utensils were displayed, and listened to an audio clip featuring kitchen sounds to evoke memories and spark their imagination. One of the facilitatorsshared a personal story about broken ziti and aubergine timballo. The participants were then invited to write about a sound they remembered from their own kitchen. These memories were shared with the group, after which we cooked and ate four new dishes together, whilst listening to the stories associated with those dishes, told by the people who had chosen them.

During the **third workshop** the focus was on the smell of food and memory. As in the previous workshops, we began by singing in a circle and doing some physical exercises, aimed at connecting breathing, movement and presence. We then did a playful association exercise involving smells, objects and places to stimulate the olfactory memory and the imagination. To this end, we laid out various herbs, flowers and spices on the table. After exploring the scents, each participant chose one that evoked personal memories or specific situations. This led to a short writing exercise and, after lunch together, we read aloud a text, written by one of the participants. We ended the workshop by asking the participants to bring something small to eat, a snack they are fond of or crave for, to the next meeting.

We began the **fourth workshop** by playing a playlist of songs related to food, cooking and flavours, to create a warm welcome. All the snacks that the participants had brought with them were laid out on a large table in the centre of the room. We sat in a circle and, through a guided sensory exercise, everyone was invited to consciously taste the snack they had brought, focusing their attention on the mental and physical sensations that the tasting evoked. Everyone then wrote down the feelings and physical sensations they had experienced and shared these with the group whilst we were still sitting in the circle. Afterwards, the participants presented the dishes they had cooked, and we had lunch together whilst telling and listening to the stories behind the dishes. We rounded off the lunch by listening together to an audio montage of our voices, recorded during previous meetings. Finally, we danced, said our goodbyes and agreed to meet again in September for the public event 'Banda del Minestrone'.

OBSERVATIONS BY THE FACILITATORS

- One of the most striking aspects of the workshops was the way food functioned as a gateway to emotional and relational memories. Participants did not simply talk about recipes ; they recalled people, relationships and moments of intimacy associated with those foods.
- The workshops activated what could be described as a "vocabulary of relationships". The sensory dimension of food – smell, taste, texture and cooking gestures – often enabled participants to reconnect with memories that had long remained unspoken. Through sensory memories, participants revisited childhood experiences, family bonds and significant life transitions.
- The symbolic significance of food emerged in several stories. A participant from Japan described a dish that symbolised personal emancipation : although her husband did not like this dish, she prepared it as a way of balancing her family responsibilities with work and leisure. Another participant spoke of her grandmother's gnocchi, which had become a way of expressing affection and tenderness – feelings that were rarely conveyed through words or everyday behaviour. In other stories, food was associated with care, healing and emotional support.
- A key challenge for the facilitators was to avoid stereotypical assumptions about women's groups. The value of the group lay not in the fact that it consisted of women per se, but in creating a space charac-

terised by trust, mutual recognition and freedom from judgement. Participants were never expected to tell exemplary or inspiring stories; rather, they were encouraged to share whatever felt meaningful to them, including contradictions and complexities.

- Organising workshops in the participants' homes and kitchens proved to be both an advantage and a challenge. On the one hand, entering the domestic environment fostered intimacy, hospitality and authenticity. On the other hand, it required careful attention to logistics, privacy and the dynamics of participation.
- Cooking together proved to be an essential part of the process. The activities fostered collaboration, reciprocity and the recognition of different forms of knowledge and competence. A familiar everyday space – often associated with routine and invisible labour – was transformed into a place of storytelling, joy, exchange and collective recognition.
- Facilitators working with similar groups will benefit from strong listening skills, intercultural and transcultural competencies, sensitivity to emotional dynamics, and the ability to create an environment in which participation remains voluntary and self-directed.

DESCRIPTION OF THE PUBLIC EVENT

The public event opened joyfully with the "Banda del Minestrone" parading through Rome's Torpignattara neighborhood, accompanied by a large papier-mâché donkey and two musicians. Workshop participants and language students of our Italian school for women sang songs in different languages, inviting residents to exchange vegetables for music.

The collected vegetables became a "neighborhood minestrone," prepared the following day by participants, volunteers, and local residents.

The next day, participants presented "Delicious Stories: Narrative Tastings." Each woman set up her own table with food, photographs, and objects tied to her personal story—tales of love, celebration, community, but also hunger, absence, and nostalgia. The audience moved from table to table, listening deeply. Afterwards, everyone gathered to taste the foods and hear more stories, accompanied by images. The atmosphere was one of a temporary community, born around shared experience.

THE ASSETS OF THE PUBLIC EVENT

The event's greatest strength was renewing Asinitas' relationship with the neighbourhood. More than a final presentation, it was an invitation to encounter—inviting people into the center, introducing them to its activities, and connecting with the women who participated.

The public sharing of stories allowed voices from the language school to resonate beyond its walls, creating new possibilities for dialogue. Rather than an ending, the event felt like a new beginning—generating new relationships and future collaborations.

If repeated, organizers might further explore hosting sessions in participants' homes (while addressing logistical challenges), dedicate more time to documenting stories, and develop more participatory formats to deepen audience engagement.

TIPS

- Use food as an entry point, but remain open to the broader themes that emerge through it.
- Prioritise trust-building and create a non-judgmental atmosphere.
- Allow participants to decide what and how much they want to share.
- Avoid treating cultural backgrounds as fixed identities; focus instead on lived experiences and personal narratives.
- Incorporate practical activities, such as cooking together, alongside storytelling.
- Value everyday knowledge and domestic experiences as important sources of cultural and social learning.
- Ensure facilitators possess strong intercultural, relational and reflective skills.
- Consider public events as opportunities not only for dissemination but also for community-building and dialogue.

4.2 Cultura Sistema

Cultura Sistema organised the second series of workshops in Orriols, a multicultural neighbourhood in Valencia. The workshops, three in total, took place at La Misti, a venue run by Valencia Acoge, an NGO dedicated to helping people who need administrative and social support in obtaining their papers, finding work and looking for accommodation. La Misti opened two years ago to provide a space for cultural activities and events and to offer a safe haven.

All three cycles of the workshops were presented under the name Poliglotanía and each cycle had a specific focus. The focus of this second cycle was on gastronomic migration stories in Orriols. The workshops took place over a period of about a month, with a gap of around 14 days between each one. 15 people with various cultural roots (Russia, Ukraine, Ecuador, China, Algeria, America, Latino America, Serbia, France) took part, slightly more women than men. Their language proficiency ranged from A2 to B1 and their ages from 18 to 55. Four facilitators were involved, 2 of which have a migration background themselves.

WORKSHOP SESSION 1 - GASTRONOMIC MIGRATION MAP

Aims:

- Introduction of the Delicious Stories project
- Explanation of the Gastronomic Migration Map
- Exploration of the Orriols neighbourhood

Introduction (15 min):

One of the facilitators explained the aim of the project and this workshop session. He spoke about his own experiences of exploring the Orriols neighbourhood, in order to clarify what the participants were expected to do. Using an overhead projector, he explained how a landscape, city and/or neighbourhood can be defined in terms of different layers, and handed out a map of the area and a notepad for writing or drawing.

Comments: The participants listened attentively and were curious about the proposal.

Ice breaker - Connecting food and participants (30 min)

In a round table setting, participants were invited to introduce themselves by naming something edible that expressed how they felt. Did they have a memory related to food they were willing to share?

Comments: Some participants already knew each other. The atmosphere was nice and all were very much involved in the activity.

Exploring the neighbourhood by foot (40 min)

The participants were divided into four groups of three or four people with different backgrounds. They headed into the neighborhood with the following assignments:

- Observe what food or food-related 'things' are present in the neighborhood
- Go to places you would not normally go
- Try to record your route on your transparent map
- Note what you saw, smelled, felt, etc.

Sharing impressions (15 min)

All groups returned somewhat later than planned, because they were completely absorbed in the tour and in the conversations among themselves about their observations. They were invited to share their experiences with all in a circle setting.

The observations that stood out were:

- A very diverse range of restaurants and shops
- Sometimes something different is sold than the exterior of the shop suggests
- Warmly welcomed everywhere

Comments:
Everyone enjoyed the exploration and was very engaged, also in sharing experiences within the group.

The date of the workshop was emotionally charged, as it marked the "commemoration day" of the Valencia floods (October 29, 2024). A participant commemorated this and delivered her speech in a beautiful way, using food as solace, as a symbol of struggle, family, togetherness, love, survival, connection with the earth, and so on.

WORKSHOP SESSION 2 - COLLAGE AND FANZINE

Aims :

- The making of gastromigrant menus

Introduction of the participants (10 min)

The participants were invited to introduce themselves based on their connection to gastronomy and their culinary specialty.

Comment : This session was attended by some new participants, so we also gave a short description of the project and described what we had done in the first session before the participants introduced themselves.

Ice breaker - Connecting food and participants (30 min)

In a round table setting, participants were invited to introduce themselves by naming something edible that expressed how they felt and explain their choice.

Preparation of restaurant menu (60 min)

We split the group in pairs. Each pair consisted of participants from different countries/cultures. They were asked to prepare a restaurant menu (first and second course, dessert and drink), taking diversity into account.

They could choose elements from a large box containing old books, reviews, newspapers, flyers, paper A3 format, and so on, to put together the collage and the menu. Each pair had to focus on the design, colors, font, language, and the dishes.

Comment : There was plenty of discussion and it was very lively !

Presentation of the menus (30 min)

Each pair was invited to present the menu and explain their choice.

Comments : the menus were very varied. Everybody listened attentively to each other's presentation. The presentations caused a lot of fun. We recorded the presentations of each group. The outcomes of this workshop will be used in the fanzine

WORKSHOP SESSION 3 - PARTICIPATORY PODCAST PRODUCTION

Aims : The production of a short podcast about gastronomy by means of short interviews

Making a podcast (120 min) :

The activity was divided into three parts.

1. Each participant was given a card with a word (disgusting, family, childhood, green, healthy, harmful, strange, etc.) which they had to link to a personal culinary experience.
2. In groups of three (each participant with a different cultural background), the participants prepared questions about the cuisines of their fellow participants' cultures ; questions that expressed what they were curious about and/or interested in.
3. After this they interviewed each other. We recorded the interviews in podcast format.

Comments : We got very enthusiastic feedback. The participants thoroughly enjoyed the interviews about food from a cultural diversity perspective, which motivated them to practise their Spanish.

OBSERVATIONS BY THE FACILITATORS

- The explanation of the Gastronomic Migration Map and the use of layers was maybe a little too theoretical. But the idea to use a retroprojector which allowed us to project all our maps at the end worked very well and was fun. It would have worked even better if we had had a bit more time.
- The idea to leave the venue to visit and feel its multicultural surroundings was very nice but we didn't have enough time to share the process and the experience, which was a shame.

DESCRIPTION OF THE PUBLIC EVENT

The public event took place on 13 December 2025 in a cultural center, La Misti, in Valencia's neighbourhood Orriols. We organized a soup festival, complete with an awards ceremony for the best soup, and called it the Feast of the Soup (La Fiesta de la Sopa). To participate, attendees had to register via an online form. We contributed € 15 per participant towards the costs of preparing the soup. Four people registered, which resulted in a Colombian, Chinese, Russian and a French soup. The four cooks were asked to prepare a presentation of their soup (history, ingredients, recipe, a memory, etc.)

We sat up five tables ; one in the centre and the other four around it. On each of these four tables a participant presented the soup he or she had prepared. People were welcomed and invited to walk around and smell the soups. We then made four groups of each circa 5 people. Each group started at a different table and listened to the cook's presentation of the soup and tasted it (60 min.). When all groups had visited all four tables, everybody was given an evaluation sheet with criteria covering taste, appearance, history, etc. Based on these assessments, a jury consisting of (other) participants in the workshops selected the cook of the best soup. During the subsequent awards ceremony, the winner received a basket of fruit, vegetables and herbs, and was interviewed. We had invited a poet to celebrate 'soup' with a poem. We concluded the party with his recitation, which was quite intense.

We paid attention to the creation of a welcoming and warm atmosphere by, a.o., making the venue look nice and by putting together a playlist with songs related to food. The event, including setting up the tables, took approximately 2 hours.

THE ASSETS OF THE PUBLIC EVENT

Every country has a 'soup story', and most people have personal stories related to that soup, like memories of the first time eating it, soup within the family tradition, different ways to eat the soup, the transmission of recipes to a next generation and the evaluation of the recipes, etc. La fiesta de la sopa allowed people to share their country's and their personal "soup stories", which was very much appreciated by the participants and by their audience.

TIPS

- Going out and exploring the variety of food on offer in shops and restaurants in the neighbourhood of the venue you're working in is a good way of raising awareness about multiculturality and the link between cultures and food. Doing this and the sharing of the experiences in small groups fosters a good and more intimate atmosphere in the group.
- When you decide to make the exploration of the neighbourhood part of your workshop programme, do keep in mind that getting everybody back to the workshop venue more often than not takes more time than anticipated. Bear this in mind when planning your workshop.
- If you invite people to a public event by means of an open call, do this well in time and repeat the call.

4.3 EthnoArt (France)

EthnoArt worked with a group of 15 Kabyle women from Algeria, half of which have little to almost no French language skills and therefore preferred to speak in Kabyle. But this is not a language that the facilitators master. Translation has therefore played a significant role in setting up and facilitating the workshops. The facilitators choose to work with the same group of women in all three cycles, which allowed for closer connections between the facilitators and the participants and for the development of an atmosphere in which all felt more and more at ease to the extent that quite a few women felt confident enough to express themselves also in French during the final event. The participants' ages ranged from 50 to 85.

The three workshops in the first cycle took place with circa a week in between. As most of the participants had already known each other for several years, EthnoArt didn't have to spend much time on ice breakers. The facilitators did, however, take care to create a positive, welcoming atmosphere in which everyone could feel at ease.

The aim of the **first workshop** was to familiarise the participants with the project and its themes, with the two facilitators and their profession (mediation in social and cultural anthropology), and to create an atmosphere of trust.

Icebreaker : The workshop began with a short icebreaker, Circle of Names, in which the facilitators and participants introduced themselves by stating their names. All were then invited, one by one, to repeat the names in order—starting with the first person who had introduced themselves, then the second, and so on, up to their own name—meaning the last person repeated all the names around the table, ending with their own. (10 min).

Introduction to our association and our profession : We explained the project and introduced our association. To help them understand the work of an ethnologist, we invited them to play a short game. We asked the participants to look at photographs of objects laid out on the table and identify which ones represented tools used in ethnology (such as a field notebook or a camera).

Screening of documentary film excerpts : We screened excerpts from Mia Ma's film 'Riz cantonais' to explore together with the participants themes such as intergenerational relationships within migration processes, learning the language of the host country, and the transmission of the mother tongue. After each excerpt, we paused the screening and asked the participants a few questions about what they had seen.

Co-designing the workshops : We concluded the session with a plenary discussion, after which we asked the participants to do two things : bring an object to the next workshop that is meaningful to them and linked to their country of origin, and to share what they enjoy doing with their hands (knitting, crochet, sewing, pottery, etc.). The workshop then drew to a close with an impromptu get-together over snacks, with pastries that the participants had brought along.

Between the first and second workshops, the facilitators met with the host organization (the CCI in Épinay-sur-Seine) to discuss the content of the public event. Initial ideas included sharing a meal and listening to the recordings made with the participants during the subsequent workshops.

The aims of the **second workshop** were to make participants understand what a podcast is, to offer them some basic technical knowledge for recording, to share a story based on the object they had brought along and to start preparations for the public event.

Listen to a podcast : We started by listening together to a short episode of a podcast, 'Food as a Time Machine', which was about the link between food, emotions and memories. Afterwards we discussed this with the participants. They drew parallels with the cooking techniques they are familiar with for preparing couscous.

Overview of recording equipment : We then presented the tools needed for making a podcast, like recording equipment, headphones, windscreen, SD card, tripod. The participants listened attentively and expressed no concerns regarding the use of the equipment.

Preparation of questions : In the next stage of the workshop we invited the participants to formulate together three questions to ask about each object they had brought with them. They came up with the following : to whom does it belong, who gave it to you, where do you keep it at home. Each then shared, very enthusiastically, information about the objects by giving answers to these questions.

Audio recording : For the recording of each participant's story about their object we split the group in two small groups. The participants seemed to really enjoy these small-group sessions. Some found it easy to tell the story behind an object, whilst others simply described the object. Thanks to the presence of the facilitators in each group, some women were able to elaborate on their comments because the facilitators asked them questions. Also, some participants made connections between their own personal stories and the objects brought along by others. This activity stirred up emotions in some of the participants.

Co-planning the public event : In the final part of the workshop, we discussed the public event with all the participants. The main question was : "What meal would you like to enjoy, pass on, and share with your loved ones during this event ?" This led to a group discussion about whether to offer a Kabyle dish considered traditional or simply a tasty one. Various suggestions were put forward—such as tiramisu for dessert and couscous as the main course—while others said they needed a little time to think about it. Not wanting to pressure the participants to cook, we proposed that EthnoArt order Kabyle dishes from a restaurant, while allowing women who wished to cook to bring something of their own choosing as well. Logistical aspects were also addressed, such as the time, the venue, and the number of guests (3 to 4 per person). We handed out invitation cards so the participants could invite whomever they wished. The workshop concluded with an informal get-together during which the participants shared the snacks they had brought with them.

The **third workshop** attracted nearly twice as many participants as the previous one.

Project presentation for newcomers : We began the workshop with a brief introduction to the project and its themes, emphasizing the importance of sharing stories about food and migration. We also repeated the name-based ice-breaker activity from the first session.

Evaluating the activity : Next, we distributed evaluation forms containing questions. We read these aloud (with the help of the group's translators) for those who could

not read. Participants were asked to circle a number (from 1, low, to 5, excellent) reflecting their feelings. An evaluation of this kind at the start of the process is important for measuring changes that occur throughout the workshops.

Listening to recordings from the previous workshop : We gave new participants a brief explanation of the equipment needed to make a podcast, after which we listened together to the recordings made during the second session.

Creating food-related stories : Listening to the recordings served as an introduction to the next activity : crafting and recording a short story. To help the participants come up with a story, we suggested a few topics :

- The first time you cooked for a person, important to you
- The first time you shared a recipe with people close to you
- How did you learn to cook (who taught you, where, what did the kitchen look like, how old were you, etc.)
- A recipe or cooking technique that runs in your family, but which you haven't learnt and/or which has fallen into oblivion.
- And as a bonus : Do you have any particular cooking tips or secrets that have been passed down to you ? If so, would you like to share these ?

Everyone was given time to think about the short story they wanted to share, after which we divided the group into two groups of circa nine people each to record the stories in turn, with the help of the facilitators.

The workshop concluded with a group debrief, where everyone was free to share their feelings about the session. We took some time to discuss the public event. Finally, the workshop concluded with the ritual of sharing the snacks that the participants had brought with them.

OBSERVATIONS BY THE FACILITATORS

- It was only during the first workshop session that it became clear that, for several participants, the French language was a source of significant discomfort and confusion. Fortunately, several participants were able to interpret between Kabyle and French, enabling everyone to participate fully. Using both languages throughout the workshops allowed each woman to find her place and empowered those who could act as "bridges of meaning" between the languages.
- Translating everything that is said takes time, meaning activities often run longer than planned. Keep this in mind when designing your workshop schedule !
- Some participants shared deeply painful memories that stirred up strong emotions. We realized the importance of setting aside time to listen to the women share what were sometimes long, emotionally charged stories. The priority was ensuring they felt heard—even if it meant we didn't have time to complete everything we had originally planned.
- We recommend providing a microphone to the speaker rather than simply recording the conversation with a standard recorder. This helps avoid picking up background noise and allows the listener to focus better on the person speaking.
- Editing the recordings takes time, especially if you lack experience.
- Many participants shared their stories in Kabyle. We decided to add French translations to the podcast later, after the workshop. This, too, can be time-consuming.

DESCRIPTION OF THE PUBLIC EVENT

Our main focus for the public event was to create an opportunity for the group of Kabyle's women to share their stories with, and to cook recipes for the people of their choice. Another important aspect was to co-construct this event with them.

The event took place in the same venue as the workshops. The participants had invited friends and members of their families, mostly women. Only one woman decided to bring her husband. We started the event by listening to podcasts, recorded during the third workshop. Hereto we had put chairs in a circle and had set up a computer, connected to speakers. Unfortunately, the speakers weren't of very good quality, which meant that not everything was clearly audible. We had split the stories over two podcasts. Between the two podcasts, and then immediately after the second one, the facilitators sparked a discussion to give the participants and the audience the chance to respond to what they had just

heard. The facilitators then suggested continuing this sharing of memories and reflections in a more informal setting over dinner.

Before the meal, each participant who had brought a dish was invited to step into the centre of the circle of chairs to present it. The dish was then shown to everyone, accompanied by a few words about how it was prepared or the occasions on which it is usually shared. The high degree of cultural and geographical homogeneity amongst the workshop participants, combined with a noticeable presence of family members in the audience, resulted in presentations that were often too brief, as if there were nothing to explain.

The meal took place in three stages: it began with a tasting of the dishes prepared by the participants, continued with savoury dishes brought by the two facilitators, and concluded with desserts made by the participants. Whilst the desserts were being tasted, the atmosphere changed: one participant began playing the drum, prompting some of the women to dance. A long period of group singing followed, punctuated by individual recitations of poems.

The event made us realize the importance of taking into account the significant logistical challenges associated with organizing a meal. It takes quite a few helping hands to make sure everything runs smoothly. It is therefore advisable to involve a sufficient number of volunteers in the event in advance. Also, to avoid that food is left over at the end of the event, it's wise to discuss beforehand the number of dishes brought by the participants.

THE ASSETS OF THE PUBLIC EVENT

Almost all participants to the workshops were present and they spoke enthusiastically and with obvious delight; the guests were curious to hear their stories, and the atmosphere was such that, after the meal, there was spontaneous singing, dancing and poetry recitals to honour Kabyle culture. The way in which we had set up the venue worked very well to make people feel welcome and at ease. Also the invaluable help of the volunteers added to the succes of the event. They assisted the facilitators in reheating the dishes, serving at the tables, washing up several times and tidying everything away at the end of the evening.

TIPS

- Stories of migration can evoke strong emotions within the group. It is important to set aside time to listen to these stories, so do not overload your workshop with too many activities.
- The facilitator must ensure that everyone has the chance to speak. To do this, they need certain skills to manage the group's attention and encourage everyone to have their say.
- If you include audio recording in your workshops, provide the person who speaks with a microphone. This helps to avoid picking up background noise and allows the listener to concentrate better on the speaker.
- Make sure you allow plenty of time for editing the footage, especially if you don't have much experience of it yet.
- Give participants the opportunity to speak in their mother tongue and anticipate the need for translation as best you can.
- If you're working with a group that's culturally homogeneous, it might be worth inviting people from different cultural backgrounds to the public event as well, for instance by contacting local organizations and by posting invitations on social networks.
- Organising a public event that includes a meal comes with significant logistical challenges. It is advisable to plan it well in advance and to involve a sufficient number of volunteers in the event to make sure everything runs smoothly.
- To prevent food from going to waste it is wise to keep a keen eye on the number of dishes brought by the participants.

4.4 Radio Activité (France)

Radio Activité organised three workshops in the second cycle of workshops which took place over a period of a week, with a few days in between each one. All workshops were facilitated by two people. Their role was to create a safe and non-judgmental environment, guide the narrative activities, support intercultural dialogue among participants and help them become familiar with radio making, as this was an important aspect of the workshops.

The participants were reached with the help of partners Radio Activité has worked with before in Evry-Courcouronnes, in the Paris region ; 13 participated in the first workshops, 11 in the second and third. (The reason for two participants not to continue is unknown.) The youngest participant was 25 and the oldest 80. Most of them were between 35 and 45. All were women, migrated from Algeria, Tunisia, Senegal, Morocco and Haiti. These being former French speaking countries explains why some of them spoke French reasonably well or well. Others were beginners, which meant we had to adapt to varying levels of language proficiency (A2 - C2).

The aim of the **first workshop** was to familiarize the participants with radio tools and to help them come up with stories. We started this workshop with two ice breakers (circa 20 min.) : Names and gestures and Meeting and memories. In the first activity, all participants were invited to say their name and connect it with a gesture, after which the latter was repeated by all. For the second ice breaker each participant was invited to recall a memory related to food. They then were asked to walk around and when meeting another participant share that memory. The participants were a bit surprised by these activities, but soon fun in doing them took over. After this we invited them to write what was important for them to feel good and what they expected from the workshops on post-its. With these post-its we created a mini cohesion chart on the wall, for all to see. As it turned out, the expectations feedback was coherent with what we had planned for the workshops, which was reassuring.

The second part of the workshop was dedicated to familiarizing the participants with radio tools (35 min.). In small groups they were invited to connect the name of the various items (recorder, windshields, SD card, etc.), to try to connect and switch everything on and to test the equipment by turning it on and listening to themselves. The feedback we got from the group was to create a guide listing all the steps to follow to make a sound recording. The participants were a bit at a loss at first, but soon got the hang of the equipment. The next step was interviewing (30 min.). We prepared this with the whole group by discussing topics such as : how to

introduce yourself, how to conclude an interview, what questions you ask. We then divided the participants in groups of 3 and invited them to interview each other around the question : "What is your favorite/least favorite dish ?" and record these interviews. After that we discussed the difficulties the participants had encountered and ways to solve these. The participants got into the activity and managed to interview each other. However, the location was not very suitable for recording, especially for beginners, because there was a lot of echo. We ended the workshop by a collective reflection on the themes to address in the next recording (20 min.). To help them we asked them to think of a memory they were willing to share. Finding and/or choosing a memory turned out to be harder than we had expected. In order to inspire them, we suggested a few themes : "A memory of a meal shared with others", "a time when you ate on your own", "the dish you'd like to pass on to your children", "a dish or food you hate", "a recipe that turned out particularly well", "the smell of a meal"... These themes helped them a lot.

The aim of the **second workshop** was to prepare participants for recording and the development of stories. We started this session also with the name-gesture ice breaker, followed by tongue twisters to practice articulation (15 min.). Some of the tongue twisters were quite complicated and made the group laugh. The participants proposed some in their native tongue to make us struggle too. The participants then started recording the memories they had chosen (25 min.). Those who were ready recorded their stories straight away, whilst others worked out their stories first in small groups or on paper before recording them. This exercise caused some concern due to the recording and language difficulties experienced by some participants. Nevertheless, they all managed to make a recording, with one exception : one participant preferred to have a friend tell her story. Successfully completing the exercise gave them a sense of pride.

The last part of this workshop was dedicated to the preparation of a radio broadcast. This implied the facilitation and pooling of ideas to define the theme of the radio show, the presentation of different radio formats and distribution of roles according to preferences, choosing the topics (portraits, debates, presentations of the participating associations, recipes), deciding on the name of the radio programme, the taglines and the jingle. The participants had many suggestions for the content of the programme, so we had to refocus them on specific themes. On the other hand, they initially had few ideas for a name, but eventually all appreciated one participant's suggestion : "Radio Niam", "Niam" meaning "to eat" in her native language and works for many others.

In the **third workshop**, the focus was on recording the final podcast. We started with warming-up our voice and posture (5 min.), after which the participants finalized their parts, practiced together, and made adjustments before recording (35 min.). We then set up the radio studio, gave a brief presentation of the equipment and organized the room and the seating in accordance with the order in which the participants were to record their stories (10 min.). They were happy and excited, but also nervous about the recording, which affected their concentration somewhat. Due to the number of participants the recording took longer than expected, 50 minutes. We were pleased to see that even the participant who initially lacked the confidence to record her story herself eventually went ahead and did so.

The podcast was divided into several segments : all the participants present were involved in some way with a food charity. The aim of the programme was to convey the idea that cooking is accessible and a source of sharing. They therefore chose to begin by introducing their charities, before devoting some time to portraits of some of them. They then discussed their early experiences of cooking and went on to share some recipes.

After a short break we evaluated the workshops with the participants orally. The feedback we got was very positive. Participants explained that they had come without really knowing what to expect and were pleasantly surprised. They also said they felt more confident speaking French.

OBSERVATIONS BY THE FACILITATORS

- The group was very friendly and motivated, and a strong team spirit quickly developed amongst the participants. They enjoyed sharing their memories and experiences and were proud of the end result.

- Swapping the first and second workshops might allow for a more gradual introduction.
- As the rooms we were working in were sometimes noisy or not available on time, we occasionally had to adapt the content of the workshops. This did not cause any major problems.
- Related to the former remark : listening stations (with headphones) can be a good idea if the room allows for them and you have the material for it.

DESCRIPTION OF THE PUBLIC EVENT

The public event consisted of a shared meal and the presentation of the recordings, made in the final workshop. The event was hosted by Maison de quartier des Aunettes, an organisation based in Evry-Courcouronnes, who have a venue that is ideally suited to such a public event. The event was actually combined with another event, organized by some of the workshop participants who, each month, voluntarily organize a solidarity meal open to everyone, around different international dishes : the Marmites du Monde. They proposed to combine the two events. For this event it was decided to prepare couscous and an apple tart in a spirit of cultural sharing through food.

Eight of the eleven workshop participants helped prepare the meal and set-up the space where the meal would take place. Here the tables were arranged in a banquet format to facilitate exchanges. As this space did not allow for focused listening via loudspeakers we opted for setting up headphone listening stations in a lounge/sofa area, which we tried to make as welcoming and calm as possible. Beforehand we had divided the podcast (28 minutes long) into 10 excerpts of 1 to 5 minutes, allowing people either to listen briefly or to all stories.

Together with the participants we prepared a presentation on the project, the workshops and the podcasts, with a twofold purpose : to kick off the event as soon as the guests had arrived, and to encourage the participants to speak in public.

The event attracted some 45 people, including representatives from other local associations and community centres, as well as elected representatives. Also quite a huge number of students from the Evry campus and residents from the Aunettes and Epinettes neighbourhoods attended the event.

The public event went really well. We received people from different horizons, different ages, neighbourhoods and structures. The participants had a place to express themselves and present their podcasts and the radio exercises proved to enable them to speak in front of everyone, in French. Some who had not planned to speak did so spontaneously.

THE ASSETS OF THE PUBLIC EVENT

The main asset was having the listening space accessible, because it allowed whoever wanted to wait or take a break to listen at their own pace and for as long as they wanted, without having a very noisy room.

Another asset was joining the event of the Marmites du Monde. Not only because of their clear and easy logistics due to the experience of organizing such meals, but also to attract more people.

The mix of people that attended the event contributed to meaningful exchanges, to the recognition of the project and to better visibility : all of which in the end will, hopefully, contribute to better integration processes.

TIPS

- For a facilitator with a comparable group, we think it is important to be aware of the differences between language levels. It can be hard to find a way to avoid boredom for fluent participants whilst not losing the others. Where necessary, we have chosen to split the group between the two facilitators according to ability, or we have tried to rephrase things and give examples to help them understand.
- Plan a public event well in advance, especially if planned with a partner. If possible, work with structures or organisations who have organized similar events before.
- If the space allows and you have the material for it, set up listening stations where people can listen to the podcasts comfortably and at their own pace.
- Involve enough extra people to handle the serving of the meal, in order to allow the participants more time for interaction (in our case the participants were also organizing the event).

4.5 Storytelling Centre

Storytelling chose to work together with the Buddy to Buddy organization in Zutpen, hometown to one of the facilitators about a 1.5 hours drive outside Amsterdam. Buddy to Buddy possesses various spaces that lend themselves very well to workshops. But perhaps more important is the fact that the organization is well-established in the Zutphen community and is visited by people with and without a migration background to participate in its diverse range of activities. Finding participants therefore turned out to be no big deal, also because we preferred to work with less than 10 people in the workshops, knowing that part of the participants would need translations to be able to participate in the workshops. Seven people participated in the workshop: 2 Dutch women, 1 woman and her husband from Iraqi Kurdistan, 3 young men from Africa. The language proficiency of the participants varied from A1 to C2. Storytelling Centre worked with 3 facilitators, one of which has Palestinian cultural roots, speaks Arabic and Dutch and is very sensitive to language, thanks to which he could also translate for the people who spoke a slightly different Arabic, if needed.

We chose to do three workshop sessions in circa a week's time (27 April, 3 and 5 May 2025), the last of which coincided with cooking together for the public event.

WORKSHOP SESSION 1

Aims

- To get to know each other, build up a team spirit and to become familiar with the goal of the workshops.

Ice breaker - Buongiorno (5 min)

Everybody was invited to forma circle; one person sang Goededag (Dutch for 'Buongiorno') and the others repeated the word and the melodies in which it was sung.

Ice breaker - Name game (20 min)

The group was split up in pairs and were asked to each answer the following four questions:

1. What is your name?
2. Who gave you your name?
3. Are you happy with your name?
4. Does your name have a meaning?

The facilitator answers the questions first, to give the participants an idea of what is expected. Then each person in the pair gets 5 minutes to answer the questions posed by the other. Once all pairs have finished (after 10 min.), you ask each person of a pair to share with the group what the other person has told him or her about his or her name. This is repeated until all 'name stories'have been shared. Do not tell the participants beforehand that they have to share the information the other person has told them!

Aims: This activity not only helps to get to know each others' names and something about its origin, but also makes people aware of the importance of listening when sharing a short story (or information in general).

Comment: Language was a bit of 'a thing', but by means of the help of participants who could translate all were able to do the activity.

The map (30 min)

This activity is described above, in the activities listed under Phase 1: Ice breakers, Trust Building, Collaboration.

Aims: To all get to know something about each participants' background in a fun way and to offer a low threshold to talk about something personal.

Comment: With the help of the people who could translate all participants could fully participate and did so enthusiastically.

Lunch break (60 min)

The lunch was catered by someone close to the Storytelling Centre.

Aims: to enhance the participants' feelings of safety and the connection between all present.

Mosquitos (30 min)

The participants were invited to walk around with flapping arms and making zoom noices, imitating mosquitos (we did this activity in a garden). When they got close to someone they were to ask three questions that had to have a connection with people's favourite food, or memories of shared meals. They could ask and answer the questions in their own language. And if needed they could ask for a translation.

Aim : To energize the participants after the lunch.

Comment : Despite the different languages, the activity worked really well and caused a lot of laughter.

Brainstorm about dishes for the public event (60 min)

The facilitator asked the participants to form pairs. Hereto they first distributed coloured pieces of paper ; 2 of each colour. The people with the same colour were to form a pair. If needed, they could ask for help with translations. After about 40 minutes they were invited to sit in a circle and to share their suggestions for dishes.

Comment : This activity was successful in the sense that the participants were really eager to talk about food, ingredients, recipees etc. and they also discovered that in various cultures the same food is prepared, but sometimes in a different way. We initially had hoped the participants would come up with dishes, representing a fusion of dishes from their own cultures. This turned out to be too difficult. It therefore was decided that they would make their own dish (alone or in pairs) to show the great variety of recipes present in this one group.

Check-out (15 min)

This activity is described above, in the listed activities under phase 4 : Reflection / evaluation.

At the end of the workshop the facilitators invited the participants to shortly describe the feeling(s) with which they would leave the workshop, also offering them the possibility to react to the content of the workshop. The facailitators checked-out last.

Comment : The participants expressed that they had liked the workshop and were looking forward to the next session. They didn't express any negative comments or remarks about the content of the workshop.

WORKSHOP SESSION 2

Aims

- To get to know more about each other's food culture and share food-related stories, to put together the menu for the public event, to make shopping lists, to divide tasks.

Check-in (15 min)

This activity is described above, in the activities listed under Phase 1 : Ice breakers, Trust Building, Collaboration.

All participants and the facilitators shared their state of being and expectations of the workshop session.

Comment : The session started in a very good and open atmosphere.

Sharing memories about food or memorable meals (60 min)

One of the facilitators started the activity to make people feel at ease by showing that we did not expect a super good story, but a personal memory about food or a meal. After that the participants and the other two facilitators shared a short personal story. Participants could do so in their mother tongue.

Aims : to make participants aware of the fact that sharing a story in this way is engaging and everybody can do it, because everybody has memories about food or shared meals.

Comment : With the help of multilingual participants and facilitators everybody understood all the stories.

Continuation of the brainstorm about dishes for the public event (90 min)

The participants were invited to further develop their suggestions for dishes In the same pairs as in the former workshop session. For the last half hour we discussed the suggestions in the group and put together a shopping list.

Comment : The group discussion led to a few adjustments to better reflect the variety of recipes within this group.

Shopping for ingredients (120 min

Five participants, together with 2 facilitators went to a supermarket and several other shops to get the ingredients for the dishes. This was not only fun, but also an exercise for the non-Dutch speakers in shopping in a Dutch supermarket. They had to search and ask for the ingredients, knowing they could lean on the Dutch speakers for help. At the Turkish bakery and Moroccan butcher the roles were reversed. Although the sellers there also speak Dutch, orders were placed in Turkish and Arabic, and those who did not understand had to ask for translations.

Comments : The shopping was definitely fun and meanwhile we advertised the public event that was going to take place 2 days later, on the 5th of May.

We skipped the check-out, because we all went shopping to get the ingredients straight after the workshop 'inside'. A checkout before we were done for the day's workshop seemed a bit strange.

WORKSHOP SESSION 3

Preparation of the dishes and the public event (4 heures)

This workshop (and the public event) took place in the Social Center De Waterval, also in Zutphen, which features a professional kitchen. All participants and facilitators were present.

We started with a quick check-in (10 min.), after which the group arranged the use of the hotplates and work islands, taking into account the space and time required for the preparation of each dish. This arrangement took about 5 minutes.

While cooking, the cooks could ask for a song, which then was searched for and played. Meanwhile two facilitators, with the help of some volunteers, arranged the tables and chairs in the dining area.

The cooks, in between songs and while cooking, together with the facilitator who could speak Arabic and the daughter of one of the participants who could translate, rehearsed what they were going to tell about the dishes they were preparing.

Thanks to the facilitator in the kitchen keeping a close eye on the time, all the dishes were ready when the first guests trickled in.

Comment : It was a great joy to observe the fun and teamwork in the kitchen. Everybody was interested in the cooking of the others, the ingredients used, etc.

OBSERVATIONS BY THE FACILITATORS

- Doing activities outside the workshop space, like we did in the garden and in the local shops, worked very well to keep the spirits high and people involved.
- For the second workshop we had initially planned to do the Zip Zap Boink activity, an ice breaker and energizer, but skipped this one because there was no more ice to break and people were energized enough. We did the 'share food/meal memories' instead.

DESCRIPTION OF THE PUBLIC EVENT

The public event took place in the Social Center De Waterval, also in Zutphen, which features a professional kitchen and a huge venue that could be turned into a dining area. All participants and facilitators were present. The event took place on a Dutch National Holiday, the 5th of May, on which the liberation from the occupier in the Second World War is celebrated. This celebration has grown into a celebration of freedom and peace in general all over the Netherlands, often with shared meals. We had put up announcements for our public event in various places in Zutphen beforehand, drawn attention to it while grocery shopping, and all workshop participants had spread the word via social media and by word of mouth. We expected about 40 people ; a few more showed up. Fortunately, there was enough food, but it was all eaten by the end of the meal.

It was decided to make two long tables alongside each other and to put a smaller table for diners and a big square table in between on which to put all the dishes and plates. Glasses, napkins and cutlery were laid out on the tables, on white paper table cloths on which people could write and draw. Thereto we put pots with pens, pencils and markers in all colours on the table.

When people were seated, one of the facilitators welcomed the guests and briefly explained the Delicious Stories project and what had preceded the event (the workshops, the shopping, the cooking). He then introduced the cooks who came in one by one and presented their dishes. If needed, translations to Dutch were provided. All dishes were put on the table and the guests were invited to help themselves.

The guests represented various cultures. Quite a few were invited by two participants to the workshops who, awaiting a decision on their asylum request, lived in an Asylum Seekers Center in Zutphen. The atmosphere was very animated and became even more so when one of the guests, a man from Syria, picked up his Ud and started playing it and singing. After all the food was eaten, all people lingered on for at least another hour, talking to each other in pairs or in small groups.

When most guests had gone, the facilitators and the participants, helped by a few guests, started cleaning the tables and doing the dishes. We then noticed that quite a few people had made use of the opportunity to draw or write on the tablecloths. Tidying up and washing the dishes also proceeded in high spirits. No one wanted to leave, but the door had to close.

THE ASSETS OF THE PUBLIC EVENT

The main asset of the event was the cultural diversity within the group of people who attended the event, and the fact that they shared a meal, talked to each other, and listened to each other, which contributed to an awareness of the reality faced by people with a migration background. And, conversely, for people with a migration background, the conversations contributed to their feeling or awareness of being heard, seen, and appreciated for who they are. Both people with a migrant background and the ones without gave us this feedback.

Another asset was the fact that we could make use of the venue of Waterval. Having a professional kitchen to cook in and a huge space to dine in contributed highly to the succes of the event.

Holding the event on the day the whole of the Netherlands celebrates freedom and peace suited the character of the event as we envisioned it well and had the added advantage of making it easier to get guests to the table.

TIPS

- Working with people who do not (yet) master the language of the host country and with whom the facilitator does not share another language requires other ways of communicating or the help of translators. Our experience shows that there is often someone in a group who can translate to a greater or lesser extent. Sometimes even a few people. Make use of them! And do not underestimate the ingenuity of participants who do not master the language (well). Many of them, for example, are very skilled at using voice translation programs on their phones. Even though translations do take time, your workshops will benefit from taking away language barriers. Furthermore, especially when the translators are participants, it will make them feel good to be able to translate.
- Connected to the former: given the amount of time scheduled for a workshop and given the fact that translations take time, you'd better not plan too many activities in which language is essential (like storytelling related activities).
- If cooking is involved in a public event, the possibility to use a well equipped kitchen is a great asset.
- Involving participants in the planning and preparation of a public event adds to their feelings of belonging and the fun..

ANNEXE

FAIRE DE LA RADIO OU UN PODCAST

What equipment do you need for the radio ?

INTRODUCTION

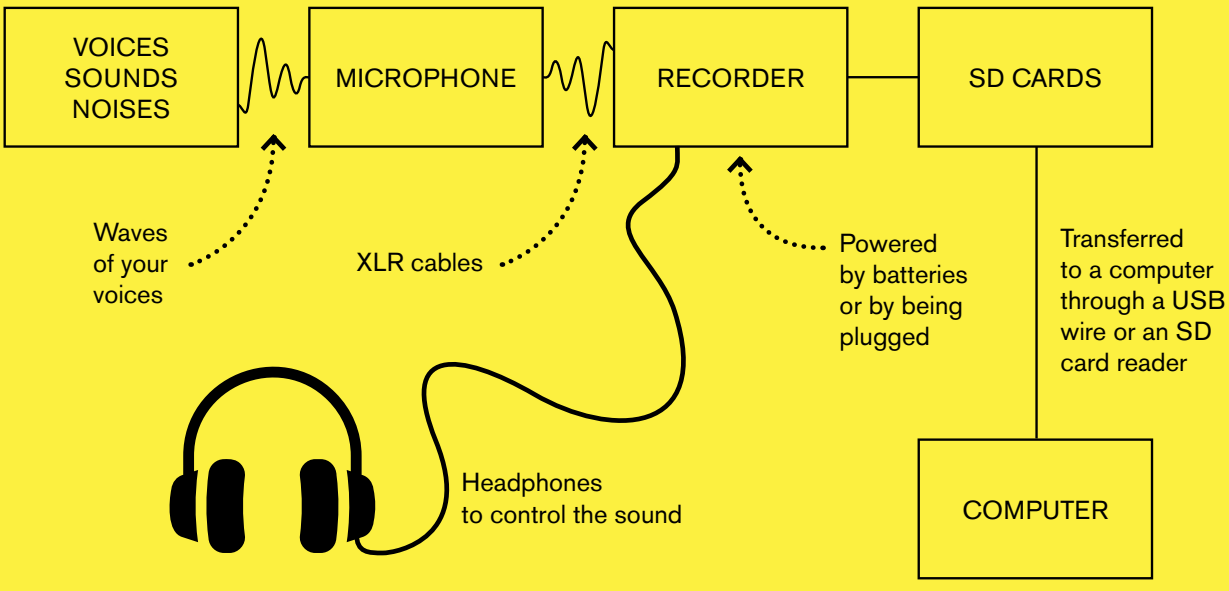
Here, we'll start with a presentation of radio equipment suitable for all budgets, to make it easier to hold Blabla radio-language workshops in all contexts..

We present a clear approach to the use of radio equipment. The emphasis is on imparting practical skills. The idea is to demystify the process by offering practical advice and detailed guidelines to ensure effective use of radio equipment. Sometimes, facilitators and participants think that radio is too complicated, but by following simple instructions, you'll see that you can quickly make great things happen.

The ultimate aim is to enable both beginner and experienced facilitators and participants to feel confident and competent in the use of radio equipment.

By passing on the basics of using radio equipment, we want to make it accessible to a wide range of teachers and facilitators so that they can redeploy it in their own context, whatever their level of expertise or financial resources.

RECORDING STEPS



THE EQUIPMENT

Here are some suggestions for equipment kits, depending on budget, to run radio-language workshops with a group of 10 to 15 learners.

> NO FINANCIAL RESOURCES :
Cell phone with recording application

It's perfectly feasible to make recordings using your cell phone's built-in dictaphone function. The audio files can then be retrieved from a computer for playback or editing.

The undeniable advantage of this method lies in its ease of use. It offers total accessibility to all participants, without the need for specific expenditure. They can then easily make their own recordings at the end of the course.

The downside is that it's a partial experience, and participants don't get to handle real radio equipment, which gives it a professional look, is more engaging, and results in great sound quality.

> BUDGET AROUND €500
If you have a budget for radio equipment, we really encourage you to spend this money for a greater purpose. It is fine to record with phones, but it really adds an added value to have the equipment for the radio-language workshops.

To record :
3 Zoom H5 with windscreens
2 SD cards

To listen :
4 Fun Generation HP-7 headphones
1 Bluetooth speaker with minijack input (JBL GO2)

Bonus :
1 Zoom H1
1 mini-SD card

This configuration is an excellent basis for holding radio-language workshops. It offers a harmonious combination of optimum recording quality, flexibility of use and robustness. It's a basic piece of equipment that will give you a good rendering. Furthermore, learners use professional radio equipment, which is rewarding and for sure adds something special to your workshops.

> BUDGET AROUND €1,000
If you have a budget for radio equipment, we really encourage you to spend this money for a greater purpose. It is fine to record with phones, but it really adds an added value to have the equipment for the radio-language workshops.

To record :
4 micro s SM58 Shure with windscreen
4 XLR Cordial cables
1 Zoom H6
2 SD cards

To listen :
4 Fun Generation HP-7 headphones
1 Bluetooth speaker with minijack input (JBL GO2)

Bonus :
2 Zoom H5
2 SD cards

This equipment can be used to create a mini radio studio. Its use is rewarding because it's closer to traditional radio methods. Its flexibility makes it easy to adapt to various radio formats. The robustness of the equipment guarantees good reliability. It's a perfectly decent piece of equipment for the suggested budget, if not almost professional. The sound quality will be substantial and it will last over time.

> UNLIMITED BUDGET : AROUND €4,000

If you have a budget for radio equipment, we really encourage you to spend this money for a greater purpose. It is fine to record with phones, but it really adds an added value to have the equipment for the radio-language workshops.

To record :
4 Sennheiser MD21-U or I DO21B LEM microphones with windscreens
4 x 3m Vovox or Sommer XLR cables
RodeCaster Pro
2 x 32GB SD cards

To listen :
1 Bluetooth speaker with mini jack input (UE BOOM / BOSE Soundlink)
4 Sony MDR-7506 headphones

This is the ideal configuration for radio equipment. It's professional equipment, robust and versatile : you can make any kind of radio content with it. It's easy to handle, even for novice users, and the sound quality is good. All in all, this configuration represents an optimal choice for anyone looking for a complete radio experience, combining quality and practicality with the budget to match.

Bonus :
2 Zoom H5
2 SD cards

These stand-alone recorders let you make quick recordings without plugging in microphones. They're ideal for vox pop for instance, or for cross-interviews between two people.

CHECKLIST FOR A WORKSHOP

Here is a list of minimum equipment to bring to your workshops

- Microphones
- Windscreens
- XLR cables
- Recorders
- SD cards
- Backup SD cards
- Headphones
- Backup batteries
- Speaker

Recording techniques

HOW IT WORKS : RECORD

Here's a basic guide to using radio equipment. This guide corresponds to the material presented above.

1. **Power :** Make sure the recorder is correctly powered. You can use batteries to power it, or via the USB port or a power cable.

2. **Insert SD card :** Insert an SD memory card into the card compartment on the side of the device.

3. **Microphone connection (if required : for H5 and H6 ; for H1, you don't need it) :** If you are using one or more external microphones, connect them with XLR cables to the recorder's XLR port.

4. **Switch on the recorder :** To do this, hold down the ON/OFF button for a few seconds.

5. **Setting audio inputs and outputs**

For this step, plug headphones into the audio input on your recorder. This input is the one with this logo



Adjust the appropriate input levels using the control knobs on the top of the unit. This corresponds to the sound entering the recorder. To do this, say a few sentences into the microphones (not just "1-2 test", to allow time for adjustment) and look at the vu-meter (or level meter).



This indicates the input levels, i.e. whether the sound is saturated. They should generally be between -12 and -6. If the screen is in color, they are green or orange.If they are red, you need to turn the sound down.

Then turn down a bit the volume before putting your headphones on, just in case it would be too loud. What you hear is the sound coming out of the recorder. Adjust the volume of your headphones to feel comfortable. Be careful not to set it too loud, or you could hurt yourself.

6. **Recording mode selection :** Use the screen to select the desired recording mode. You can choose between different audio formats and stereo configurations. WAV is the best format, but it takes up space. You can also record in MP3. You can read the user's manual of your device if you need help navigating the screen, but it usually is quite intuitive.

7. **Start recording :** Press the recording button on the front panel to start recording.

   Depending on the recorder, the indicators it records are :
   - The elapsed recording time is shown on the display.
   - A red or black circle on the screen
   - Record button turns red

We often forget to record… ! So when you're using the recorders, don't hesitate to check several times that they're recording properly.

8. **Stop recording :** To stop recording, press the record button again.

9. **Press play and check what you just recorded :** Use the navigation buttons to access recordings and check sound quality. If it's not good, fix the problem and record again.

10. **File transfer:** You can transfer recorded files to your computer by removing the SD card and connecting it to your computer via a card reader or using the USB cable supplied with the recorder.

These basic steps should get you started with recording. We advise you to experiment with them before starting your first radio-language workshop. For example, you can interview people you know, or do your own street interviews on topics you like.

For further details on specific functions,
we recommend that you consult the user manual for

Zoom H5 :
https ://zoomcorp.com/media/documents/F_H5_QuickGuide.pdf

Zoom H1 :
https ://zoomcorp.com/media/documents/F_H1n_v4z7KXJ.pdf

Zoom H6 :
https ://www.zoom.co.jp/sites/default/files/products/downloads/pdfs/F_H6.pdf

Rodecaster :
https ://rode.com/fr/user-guides/rodecaster-pro/

HOW IT WORKS : HOLDING THE MICROPHONE

A microphone is held close to the speaker's mouth, at a distance of around 15 cm. Here are a few techniques for optimal recording :

Stand up straight, shoulders clear.

Put the elbow holding the microphone alongside your body, and simply move your forearm forward (if you straighten your arm with your elbow far from you body, you'll get tired). When you move your head or body, the microphone should move with you.

Position yourself comfortably, whether standing or sitting, so you don't get tired while using the microphone.

Move the cables as little as possible, as this produces «parasitic» sounds that will be present in the recordings.

There's no need to speak loudly into the microphone. Everyone can express themselves with their natural tone and timbre. A «radiophonic» voice is one that's relaxed and poised.

It's preferable to record standing up, avoiding sofas or reclining positions to ensure a dynamic voice.

Use headphones while recording to be aware of what is being recorded.

"I CAN'T HEAR A THING !"

Here are some problem situations you can identify using headphones.

> You don't hear a thing

Perhaps...
Microphone is not properly connected : check the connection.
Cable between microphone and recorder is faulty : replace cable
Headphones are faulty : change headphones
Headphone volume is at minimum : increase headphone volume
Headphone not properly connected : in many cases, users plug the headphones in the wrong place on the recorder. Check that the headphones are plugged where the headphone icon is.
The microphones are not open : increase the volume of the microphones.
The microphone is defective (very rare) : change the microphone

> You hear a crackling or buzzing sound

Perhaps...
A cell phone is close by and sends out waves when it receives data : move the phone away or switch it off.
Cable between microphone and recorder is faulty : replace cable
Microphone is not properly connected : check the connection.
An electronic appliance such as an air conditioner or refrigerator makes noise : you can unplug it.

> You don't hear much

Perhaps...
The microphone is far from the sound source : move it closer.
Headphone volume is at minimum :
increase headphone volume.
The microphones are not open :
increase the volume of the microphones.

PUTTING IT INTO PRACTICE

Before running a radio-language workshop and to be able to explain it properly to your learners : practice.

Ask someone close to you to be your «guinea pig».

→ Position the microphone so that it is aligned with the mouth of the person being recorded.

→ Start recording.

→ Ask your interviewee a question (e.g. «What did you eat this morning ?») to adjust the recording level. Adjust your headphones if necessary.

→ Listen to the recording to make sure everything's working properly.

You can repeat this exercise with participants at the start of your radio-language workshops to check that everything is working.

EQUIPMENT-RELATED TIPS

Here are some tips, derived from occasional unfortunate experiences, that we'd like to share with you to assist you with issues related to equipment.

* Always have a «back-up» in case of equipment breakdown. While the equipment is generally reliable, occasional unexplained malfunctions may occur, jeopardizing your workshop's continuity. Without a backup strategy, you risk being unable to proceed with your workshop. For your radio-language workshop, be prepared by bringing a spare recorder, essential cables, batteries and SD cards, as identifying and repairing a breakdown on the spot might be challenging.

* Use colored windscreens and cables. It's prettier, happier. It also makes it easier to spot who's talking. For example, input 1 corresponds to the microphone with the yellow windscreen, input 2 to the microphone with the red windscreen etc...To make things even more practical, you can stick coloured stickers on the recorder that correspond to the windscreens.

* Don't forget the batteries - get the right ones ! Most of the time you'll need AA batteries, but sometimes you'll need AAA batteries (e.g. for Zoom Hn1). And there are big differences between brands. In this comparison https ://www.youtube.com/watch ?v=oUQfMTSzeI4 produced by "Bricolage c'est cool", the videographer shows that some inexpensive batteries have more energy than batteries from famous brands. You can also use rechargeable batteries.

* Don't forget to recharge your rechargeable batteries and Bluetooth speaker before the radio-language workshops, and don't forget your chargers.

* Check the SD cards before use by making a random recording and listening to it.

* Don't overload yourself with equipment. If you have 10 participants and give them each a recorder, you'll end up with 10 different recordings on 10 different SD cards. It's going to take a lot of work to sort out the sound material, but what's more, during the workshop, you run the risk of all the participants asking you for help with a technical problem. Our advice : form groups and allocate roles within groups. This will also enable participants to work together. For 10 participants, 3-4 recorders are enough.

* Empty memory cards quickly after the workshop. This will prevent you from «losing» sounds, not knowing what corresponds to what, and spending hours and hours a month later searching for a recording in a card. After your workshop, or the next day, listen to the recordings, save them on a computer and empty the cards. Don't go back to giving a workshop with recordings from your previous workshop still on your SD cards.

* Avoid echoing rooms as much as possible. It's exhausting to talk and listen in such spaces.. It also makes unattractive recordings. If you have no choice, set up a timetable to make sure that people don't talk at the same time. You could also suggest making recordings in front of each other, rather than separately at the same time in the same room.

After the workshop - Editing

After the workshops, empty the cards into your computer to recover the sounds recorded by the learners. You can then format some of the recordings so that you can share them with the learners. For example, you can combine several sound recordings into a single recording (combine a monologue with noises recorded by learners to illustrate the monologue for example), add music or cut out moments of hesitation (please note moments of hesitation can be important to listen to, it can show a learner's improvement overtime when they notice they hesitate less). All this is called "editing".

EDITING

We recommend that you use Reaper as an edition software. You can download it at https://www.reaper.fm/download.php

It works with Linux, MacOS and Windows operating systems. Everytime you open it, you can choose to make a financial donation to the developers or not.

Here are some basic steps for editing audio in Reaper:

****Creating a project****

- Launch Reaper.
- Go to `File` > `New Project` to create a new project.

****Importing audio files****

- Drag audio files from your computer into Reaper's main window.
- Or use `Insert` > `Media File` to import audio files

****Editing audio clips****

- The main tool for editing audio clips in Reaper is the Trim tool. It lets you divide audio clips.

Position the cursor where you wish to cut the clip.
Click on the audio clip to select it.

Press the `S` key to split the clip at the cursor position.

Once you've trimmed the clip to your requirements, click on the part you wish to delete and press the `Delete` key to remove it.
Here is a video you can watch.

Using these methods, you can easily remove parts from your audio file. This could be, for example, a moment of hesitation, or a long "blank" at the beginning, between the moment when participants start recording and the moment when they start speaking.

You can also change the order of your parts by moving audio clips around.

To move an audio clip, click and hold the left mouse button. You can then move audio clips around the timeline of your project. This allows you to rearrange the order of clips

Reaper also offers the option of fading between two audio clips. In some cases, this makes for a smoother transition between two parts. To do this, drag the end of one audio clip into the beginning of another.
Here is a video you can watch.

By combining these tools, you can perform basic editing operations on your audio clips, such as cutting, moving and adjusting timing.

****Volume adjustment****

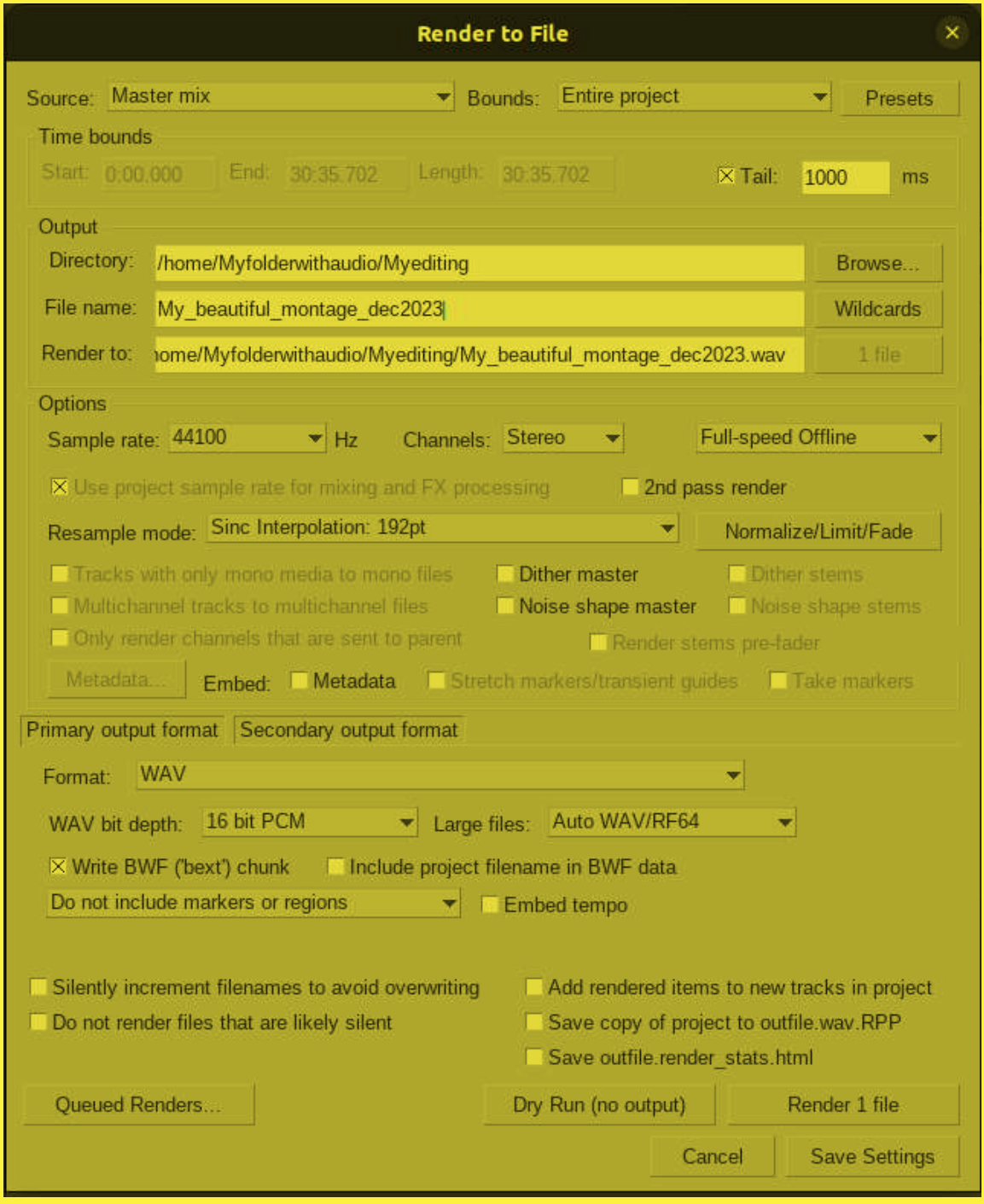
Ideally, the volume should be uniform throughout your editing.

If a clip is too loud, you can lower the volume by positioning your mouse at the top of the audio clip, an arrow appears, click and lower your mouse.



****Export for shipment****

You're done. Export your edited creation using `File` > `Render`. This will create an audio file that you can share.



At the top, for “Bounds”, Select "Entire project". You can also select "Time selection" if you wish to export only part of your project.

For “Directory” : Click Browse to indicate where you wish to save the project on your computer. This is important so you don't lose it

For “File name” : choose a name for your final audio file. We advise you to indicate the date and to choose a clear name so that years later you can easily identify the file if necessary.

For “Sample rate” : This is the sampling frequency, select 44100 Hz.

For “Format” : Select WAV or MP3. WAV is the high-quality format for audio. It's the best format, but produces "heavy" files. MP3 is fine. If you want to share your creation on messaging apps or by email, we recommend MP3.

If you select WAV, choose WAV bit depth : 16-bit PCM
If you select MP3, choose Bitrate : 320 kbps

Click on "Render 1 file".

Your audio file is created. You can find it in the folder you’ve chosen earlier.

These steps provide a basic introduction to audio editing in Reaper. Numerous online resources are available to help you. On Youtube, for example, you can write what you want to do in the search bar and add “Reaper” and you will find all sorts of tutorials (e.g. "Making Reaper fades").

Reaper also offers a comprehensive user guide : reaper.fm/userguide.php

EDITING TIPS

**Edit little, edit well : Keep it simple, cut little, rearrange little. If you try too hard to get something perfect, you’ll spend hours and hours on it, and the result won’t be very convincing. Leave room for hesitation and breathing, as this also makes for a natural recording ;

**Back up your project regularly : this is very important if you don’t want to «lose everything». For example, your computer could shut down.

→ Use `File` > `Save Project` to save your work.

SHARING SOUNDS AND RECORDINGS

There are a number of different distribution methods, depending on the format and needs of the moment. I’d like to suggest a way of broadcasting that we often use for our Blabla radio-language workshops.

By messaging (Whatsapp, Telegram, Signal...)

You can broadcast your Reaper editings, exported as .MP3 files, on messaging platforms such as WhatsApp, Signal or Telegram. The advantage is that you can easily reach learners by creating a group for your language course, and these same learners can share their audio creations with their friends and family if they wish to.

With your computer, enter Whatsapp or Telegram or Signal in their computer version.
Click on the following link to open
https ://web.whatsapp.com/
https ://web.telegram.org/
https ://signal.org/fr/download/

Here’s how it works for Whatsapp :

Once the app is connected to your computer, drag the audio you want to share (.mp3 file) into the conversation where you wish to share it. The audio appears as a voice note, ready to be listened to.
You can also import it into the conversation by clicking on “attach” (the paperclip or «+» at the bottom of the conversation) then «Document». The sound appears in the conversation as an .mp3 file, ready to be downloaded.



LEARNING PATHS TO IMPLEMENT RADIO-LANGUAGE WORKSHOPS

This part of the manual features essential guidance on structuring workshops through "Learning Paths," which offer step-by-step instructions adapted from practical experience.

Each Learning Path follows a consistent structure, outlining prerequisite knowledge, preparatory actions and materials, then followed by the actual step-by-step path for the workshop : an introduction to the workshop, a language learning core part, and a final radio task. Duration estimates and facilitator tips are provided for implementation flexibility.

Workshops/learning paths described in the manual are adaptable to various contexts and conditions.

Here are a few comments to have in mind before reading any learning path (they are advice from the facilitators who tested the Blabla method, they are not the only way to do it) :

- Read the chapter “Tips & good practices” p80.
- We recommend that you make learners sign consent forms to collect their authorization to be recorded throughout the workshops. Here is a template you can print. At the end of LP0 (the first workshop), we explain how you can bring up the consent forms and make it easy for your learners.
- Create a whatsapp group with your learner.
- Learning paths are written in a chronological order. However, it is not compulsory to follow this exact order. We recommend doing LP0 and LP1 first anyway.

> STRUCTURE OF EVERY WORKSHOP

- Every learning path is divided into 1, 2 or 3 workshops.
- Each workshop starts with a small talk to welcome learners. During this small talk, do not correct language mistakes by learners. It’s a moment to feel free to speak, even with mistakes.
- After the small talk, always play a small game, facilitate an ice-breaker or an energizer. For inspiration ideas for this step, see the chapter “Extra activities to inspire” p89.
- Always end the workshop by listening to the recordings made by the learners. If they are very tired or have to leave, listen to the recordings at the beginning of the next workshop. It’s very important that they hear what they produce. If you listen collectively to the recordings during the next workshop, correct the mistakes together ; ask the learners if they think it’s correct instead of you telling them what’s right. Encourage peer correction as much as possible.

> PREPARATION OF THE WORKSHOPS

- In an annex of this manual, we provide you with examples of pedagogical material (dialogues, questionnaires, images). These are just examples. You can use any similar material you have.
- This pedagogical annex (with the right page and the link) is referred to in the Learning Paths, whenever we have existing material for the preparation of the workshop in question. Sometimes, we don’t have the existing material and you need to find the resource or create it yourself.
- Many times, we advise you to record a dialogue that will be the material you will work on in the “language part” of the workshops. You can record this small dialogue with your phone just before the workshop. Also you can record it with a recorder and send the file to your phone or to a computer to listen to it with the learners.
- We also advise many times to prepare a true or false exercise about the dialogue in question. You can replace the true/false activity with other types of listening comprehension exercises. When doing the true/false activity learners could

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