

Unknown Speaker 1:02

IKEA is in swing gray solo CC to the lady who cartiva cinquanta you know Sarah thing they said they became del Carmen de p Yamato.

Unknown Speaker 1:15

When was the SEC jazz nosotros somos last the teachers de segunda grado eek integrata, Delancey to Seong educativa became the karmic mela cinquanta you know Sarah Trent they see it they PL moto PL Moto is a company that then distrito de San Corona in provincia del Cusco Pharaoh unrest rescue Allah assisted Muslim is the last province is less kala that Pina MATA is that Raja there bootless Prezi Palace en la piccola lapu lapu Toka you your Christmas Lascaux lifestyle thriller to be Gabriella puto Cara CC just contact people download rasa liters cancer Moon mucho Sanyo Salah pico de la puto Could I get this episode on our conversation? Oh god hey Mira, Greg, Randy or Moses Roy people oh god hey, you sure to begin your videos and this is Ella puto Cara listos Wanda web Weber padre de Leyva. Hola. Panzer. Oh though good. Words. You commune the mugger persona driver in that truck a dually truck the platter and data is yeah Tammy lapu piccola listos Wanda, she cannot throw whatever podido lever her l throw headed all the blood that eltra They already platica yeah and they're Ramadan I'll put here the sciatica cones

Unknown Speaker 3:23

give me I'm Nicola here. The Yamato barang Allah pecan gong or work okay, no Christian una planta lapu Takara que uno de Niro nee troca de plata, GG

Unknown Speaker 3:56

Hi? Namaskar Al says Hey Jack how much was that go oh yeah do you ain't gonna knock like Damon drum Zack okay I could I could the package I could pat down back exactly low man gonna take so my color color data we add

Unknown Speaker 5:23

them beneath the dunya gressel was in this JSON back, Alistair Congo dispatch Coonan Cooper back anyway Dagenham disciplina this better does Accra crankin into Christian

Unknown Speaker 5:55

NACA do we listen we love Chris Berman the Chris knock on bed on the way down your bed was one bedsit envisioned integration proverbs within the one page Chris Wellman loca so Tim yo Hello Chris. Boom, BAM de da vida. Yeah Barossa belvilla Buma taka Bob, Steve. So Tinder, Tinder for Macerata mama Steph so Tinder didn't take a while. Back so team Yes mineka Namaste damn Aveda. Mama Steph so team Valentina. pupster certain the humble now linguist J Liang Cara loci like a custom vehicle. No Tiger photo. Yeah, it was like go with the finance camera CC mistake.

Unknown Speaker 6:51

Hello, everyone. I hope you can hear as well. Welcome. You have been listening to the work of Bucha some cheese. Other sounds we play this afternoon we'll all be from this project.

Unknown Speaker 7:09

We are currently narrowcast, which is an experimental streaming website a barrier. The making of this digital infrastructure is an opportunity to experiment with the possibilities of Remote Connectivity. Working through the technical challenges of online streaming maintenance, configurations and extensions. By understanding these aspects of streaming to things better, we try to work towards making a station that fits our needs, that triggers streaming imaginations and feeds back to streaming as an artistic medium. The interface is called bearer cast because its purpose is not to reach as many people as possible but to speak meaningfully to different audiences and contributors. Now, our guests work through multi channels, bridging and different types and levels of technologies, the interface that just to each event the nations of the audiences by hosting different media sections. So on the page that you're currently in, you can see photographs, which have been shared with us by pokier Sanchez, and also a chart that you can use to speak with us. So once you choose a nickname, you can click Enter group chat, and we are also paying attention there. The conversation is being recorded and we will make a transcription available afterwards.

Unknown Speaker 8:33

And we are hosting the event at Vida which is which is a space for developing collective approaches to everyday technology. At the moment we are a group of 20 members as an advisory members we maintain and facilitate the collective infrastructure, from which we generate questions opinions, modifications, help and action. We work with free software, organize events and collaborate in different constellations. In this work, we look at the mutually shaping relationship between infrastructure and collectivities. How to make technology together with those who end up using it. And streaming with infer fam is a project happening within vida. We say a few words about this broadcast which is part of the streaming with infra fund project, a longer term project looking at feminist practices in relation to simultaneity conflict resolution algorithms mirroring as a form of solidarity on air, so, the word interfirm is a portmanteau of feminism and infrastructure and refers to doing infrastructure with a feminist sensibility. We are considering the means of communication as a means of production and questioning who is making them and under which conditions. So this is the second gathering We do online. The first happened this summer in the space and while invited local broadcasting initiatives, lag radio II hikers and designers, good times and bad times, and pub Sandberg and discuss the particularities of hosting our own infrastructure.

Unknown Speaker 10:18

So for today, we invited miters Acer Gutierrez, who's part of pokier Sanchez. Book Yes, and cheese is a word that means let's play together and get Sra. They are a nonprofit institution dedicated to education was proposals work within the Peruvian educational system and outside and non schools basis. They have an intercultural inclusive and environmental approach, and they are a large group more than 100 people. This includes professionals in education and other sciences, administrative and service staff promote intercultural education in the

city from an educational center that serves the three levels of school education, initial primary and secondary. The center also develops several projects, some of which are a radio for Andean children school inclusion cache was a single second language, and we hope to be joined later by Clara Gallagher, who is a cultural worker currently based in the Netherlands. In the Netherlands, she's working for box community portal and at the experimental publishing master of the pitsford Institute. In the Philippines, she co co founded hardcore good looking a cottage industry publishing house and the Office for culture of design. This is a research platform and residency program that articulated cultural programming with rural and underserved communities. She's interested in the value of vernacular material culture and processes of collectivizing authorship she often adopts collective or individual aliases that intimate her service in a given project the latest of which is to be determined and unfortunately radio higher could not make it today but we hope we hope that we can broadcast with them another time we will play a few more tracks of progressive inches and then we will go into some more conversation

Unknown Speaker 12:27

donde donde Blanco give me the last years and 30 00 20 ML Li and we eat Lancome. Say yes. Now LOCAL MACHINE pay. Shawn Perkins blanket we are where? We get games easy. Does anybody know? The Mario? They're free? Are they a Nicky level? Jamie got beat. Oh, my bells is gonna we are going

Unknown Speaker 13:19

to so mighty, you can turn on your microphone. Hello. And well, we had already a small conversation before. But yeah, it's nice to come back to this topic. So it was very interesting to talk with you about the radio practices you use and yeah, maybe if you can tell us a bit more about how percussion keys came to be. I hope I pronounced it well. But you should pronounce it louder. We can hear it better. How it came to be how became a radio as a tool for learning. And yeah, if you can tell us more about that. Sure.

Unknown Speaker 14:14

It's really a pleasure to be here and exchange about that book. Yes and tears experience. And it's a it's very challenging, I think it's quite important to say that comes from the Quechua language, which is not just a brand that is quite well known here in in Europe, but it's it's it's really a community it's it's an indigenous community that lives in different countries in Latin Americans very much present in Peru. And it's the main language of the region of Cusco where Phuket's winters takes place, Cusco, Peru and it's quite symbolic, even the name not only because it means playing together, which is already gives a bit of information about the educational approach of the institution. And, but also because it gives space and place to the local language, which for long hasn't existed in Peru. So that already gives an idea of the setting. And within the nonprofit institution, there are several programs, as you mentioned, and one of the key programs is radio, the radio project with children from the Andes, which started actually as a reflection of how, how when you have a proposal

of a different education and alternative education based on inclusivity, and intercultural reality and protection of the environment, and you reach others that don't necessary are part of this initiative, because when you have a school to promote all that is very different than when there are public schools that occur respond to the national Ministry of Education Curriculum, and that they don't necessarily address this topic. So the the main question at the beginning was how can we reach beyond the people were already reaching, to enrich in a way their curriculum and give place to the language to the, to the vision to the way of understanding the world and more important to the life of this kids that often because they belong to in Racket minor community, which is not really minor, because it's more than 30% of the population that have been marginalized and discriminated. So there are different levels already and the radio program would does is to build a pedagogical approach based on radio programs that are produced by the kids themselves with the support of the teachers, and produce based on their own knowledge of their territory. We were just listening to them. Perhaps everybody would not necessarily understand Catalan Spanish, but they were actually talking about legends of the place where they are in the connection, the communication with the mountains, which are secret spirits in the region, of course. So the this radio program allows all that knowledge that this, this kids have entered the school based system by producing this radio programs that are broadcasted through local radios, thanks to the support of Bucha Sanchez, and that are listened in the school and that teachers use as a tool to start teaching different areas like mathematics and literature and communication and science, but based on the local knowledge, so it's very contextualized and very learner centered. And this has another really interesting dimension is because it's broadcasted, it has created a very huge community of people that support this radio programs because they feel and that they can identify with what is being said, and in which language is being said, and it creates a lot of it's a process of revaluing the culture that has been so long, marginalized and discriminated. So in summary, I know I've said quite a lot. But in summary, it's it's all that is a pedagogical project based on radio as a tool as a pedagogical tool, but for the empowerment of kids, teacher, parents and the community. The cultural empowerment of them in the perspective of creating dialogue and intercultural dialogue with the other cultures present in Peru and the world. Why not?

Unknown Speaker 18:40

Is it how many years? Is the radio running? I don't remember it has

Unknown Speaker 18:46

been 20 years. Yes, program has been running. It started in 2000. I don't know if one or 2003 Sorry for not remembering the exact date. But it has been 20 years of experience. And now. I mean, all that time, helps also to give us a lot of space for improvement, and for acknowledging what were the preconceived ideas that the team had at the beginning and how those things have been evolving by being in contact and being re appropriated by the community with because that's what's very important approach is that it's very community based. And

everything is thought for everybody to be empowered in using those tools make radio accessible to everybody, everybody can make a radio program and make it become a pedagogical tool. But for that, it took quite a long to find the strategy that was adapted to this context.

Unknown Speaker 19:48

Yeah, I was, I was thinking about the so when the radio started, you say that all these all these The children are talking about stories of legends and stories of their own land and families. And I'm wondering where how the stories are passing on to them. Right? And then how radio started to take over also this channels?

Unknown Speaker 20:23

Well, they're humans. And really important thing. Why did they choose radio as a pedagogical tool, why the project for the radio at the center, which is not actually at the center, because the people are at the center of the project, but why radio was chose to choose as a pedagogical tool was for different reasons. First, there is no oral tradition. Yeah, there are oral traditions in this region that is very important to communicate and transmit knowledge, and practices. And so children learn by doing learn, by doing with the families learn by listening, learn by viewing, is what happens, it's the natural way of learning in this communities, this type of learning hasn't been considered by the mainstream public school, which actually is very much written based. And so using an oral media leaves a lot of space to more easily enter into the learning process, from the perspective of learning from this cultures and acknowledging and recognizing the type of information knowledge practices that this cultures have, which is extremely rich, but it's just that hasn't been recognized as such. And that's why radio was a very powerful tool, because first it was adapted to the way culture that culturally this children learn. And second, because it's a very symbolic and very well recognized medium of information and communication. So through that is a country where you have the coast, you have the Andes, and you also have the Amazon is very hard to find a means of communication that is accessible to everybody and even TV or internet. I mean, it's very complicated in the high mountains, we have to think that here are around 3000 meters of altitude and and above. And this kids are learning in this very spread villages in the middle of the mountains, where you really can't have access to anything else that is radio. And so it's a very valued tool. And it was also very strategic for the team to decide to use that tool, because it gave a lot of prestige to what has was what was being done in the local language and by the kids.

Unknown Speaker 22:56

So I think this also brings back to this conversation we had about how awesome this is a mainstream medium in Peru, right somehow like radio is something is a medium that is commonly used. And how important is for these children to their voices to become public in a broader like, audience and at the same time listening to their own voices. And their own language is a way also to keep learning, keep remembering, right and keep constructing actually keeping the

culture been building up. Right. So yeah, maybe if you can tell us also a bit more about this. Yeah, like publicness of their stories.

Unknown Speaker 23:47

Yes, exactly. So there are two central concepts, I think in what you have been saying first is that, indeed, everything that has been done here is to improve quality education, but it also contributes to in what an international language would call safeguarding intangible heritage. Because all the systems of existing of knowing the world of relating to it of expressing it are very vital for for caterers, communities, because they're a part of how they define themselves as a community, and how they identify with the culture. And so giving place to that, within a very well recognized media, like radio, was with Ki. And this is a very well recognized media because of what I said before, because you're in a country that has lots of different geographies where it's very difficult to communicate among all those different regions. And that radio has been almost one of the only tools that has been able to access all those places that are so distance one from another, and that you don't necessarily have easy access to anything else and radio. And so positioning and raising awareness of the importance. I mean, I will say differently, I think one of the aim of the program was, of course, to raise awareness about the importance of the sculptures and how valuable they are. But they didn't do it by saying, A This sculpture is important, but giving the voice to the kids for them to express themselves in their language to feel they could speak in Quechua, in a public media, well recognized as radio, and they could hear their voices and get all excited, which is really beautiful when, when I suppose some of the images will be shared with the people that are listening with us. And you see the images of people that, that when the kids hear their voices in the radio, and they feel recognized, and suddenly they're in such a powerful media, and it's them speaking in their own language. It's a tool extremely powerful and much more powerful than in somebody says, Yes, this culture is important. They're saying it themselves. They're showing it.

Unknown Speaker 26:05

Nice. We have Clara just entered our call. So hello, Clara. Welcome.

Unknown Speaker 26:14

Hello, hello. Yes, sorry, I'm late. I was in an endless production meeting. But you have been sitting here the last five, seven minutes. And maybe I wanted to add to this idea of raising awareness. I think it's what you're talking about is also this raising self awareness to one's broadcasts audibility, which also overlaps with like synesthetic, Aliy with visibility. And maybe I wanted to Yes, sometimes you see these lots of projects, whose main task is to raise awareness? And then what so maybe my question is, yeah, this seems like an active, it's much more active than just will raise awareness, and then leave it there, if you like in the act of raising the self awareness that's already builds, that that is a building process. And maybe that wasn't a question just, yeah, a little bit of a visceral reaction. And visceral in a good sense. Like, yeah, the maybe it's the self awareness of one's value that is so powerful in this project.

Unknown Speaker 27:31

Yeah, no, thank you very much for that, because it's exactly that. I mean, just to explain a bit more of the context, we have to imagine that we're talking about kids that have been told that what they don't know anything, and that it's not well, the way they speak, and they shouldn't have been speaking their language because it doesn't help to have a good Spanish. And, yeah, they have literally been marginalized in all the different possible ways, even if we consider geographically where they are, you know, because they're in the high mountains, it means that they, we don't care about them. And suddenly, you have a radio program that comes and say, like, okay, tell us what you know. And it's your teacher that is saying, come and tell us what you know. So already the figure of the teacher, which is a very powerful figure that has a lot of authority, giving space to kids to share what they know, is very powerful. And so at the beginning of it, it's actually a process of self awareness and then of awareness to others. Because at the beginning, is, we had a lot of kids that couldn't even talk. I mean, not only because they were scared about the microphone, but because they felt I mean, they have learned all their life that they don't have to speak in Quechua, so they were not speaking. And so it's beautiful to see how, during this whole process with them and working with the teacher and allowing the teacher to give place to this into the school education to give place to them to their lives to what they know to what they feel to how they relate to the world suddenly created a huge change. And at the end, you have this amazing sense of kids just in queueing in line because they just want to set the names and on the microphone and that was all they said it in Quechua and that if any if all that wasn't explained you could feel it when people from different parts of the regions of Cusco and puno in through listen to the radio programs in the in the local radios, they could hear it and they could identify themselves with that experience without anybody saying oh, look what we did. It was it just happened because there was a very strong community based program. Project behind and process that is very much centered in in, in in the human in them

Unknown Speaker 30:01

Nice, sorry, you're turning off in all microphones. I wanted it sounds actually very nice to hear how the high mountains are also interfering with the geography right interferes also with the radio and how like voice is coming from the high mountains into the land where you speak your language and then how radio is also connects these different geographies. And it's possible with because it's audio based to be an easy way to transfer right to have the technology to do it. And and yeah, I think I think there are some nice relations there of how like also languages that are marginalized in mountains, you know, like that is inaccessible, also as public infrastructure like roads or like other ways to access them. And so to so I'm wondering, Where do you do the streams? Are you going there like in the mountains? Are the children come to the main cities?

Unknown Speaker 31:04

So that's a really good question. Because actually, all this the pedagogical and approach of the project is to be learner centered, and community centered. And

so this has made that many things have been questioned in the way of producing radio programs. And so the team has a studio in the city of Cusco where the some programs based on ethnographical research that they do with the community are produced by them. However, the programs that are produced with the kids and the community because now nowadays, the program has expanded, and now you have the kids that produce the programs within the schools, you also have the parents that produce their own programs that is also used as educational materials within the school. And you have community leaders, mainly women that also produce their programs. And that is used as pedagogical materials within the school. And the project, the team product goes to those different places, which sometimes are really far away. I mean, sometimes we've done I don't know, six, seven hours to be there for hours and come back six, seven hours all the way back to the city. And in which is really, really an amazing work to be there and to record the programs in the context. No, and one of the things that he said we were discussing before that has been very beautiful and has been part of the learning curve of the program has been to change the way in We do programs and make it really accessible to everybody and not centered. It's not centered on the technology, but on the experience itself. And so at the beginning, the microphone was at the center, and everybody had to be closed, and we had to be careful with the wind and other stuff. And that was very complicated because people didn't feel comfortable with doing that. And suddenly, they realized that people needed to move. And people when they were talking about Yeah, were going to the mountain they needed to move as if they were going to the mountain even though nobody was going to see them because it was streamed it was recorded just the voices. And so the the approach of how using the tool of recording change and the microphone was following people by and children by when they were doing and explaining and talking about their experience that it was wasn't only talking but

Unknown Speaker 33:43

think we I think we lost MITRE is the letter O

Unknown Speaker 33:51

our network or network you

Unknown Speaker 33:57

Okay, so I think we lost my dad for a while.

Unknown Speaker 34:04

I think it's sad. So I'm having problems.

Unknown Speaker 34:06

Okay, so sorry for the I'm sorry, my that we lost you for a while. Are we still on there? Oh, sorry. Yeah, no. Okay, we love I think we have some. So this is our own problem, right? We are a very we are in a space that we have our own server in the space. And sometimes the network and the infrastructure conflict, you know, like, we are physically also dependent on our infrastructure. So sometimes our network isn't running smoothly.

Unknown Speaker 34:39

I think it's nice to illustrate everything I deliver you want me to repeat something or is it it's fine and yeah, maybe

Unknown Speaker 34:47

I don't know which point we lost to but not to remember what was the point but maybe yeah, just yeah, just continue

Unknown Speaker 34:58

that it was very nice. To change, who and what was at the center no and make the microphone become a tool that accompanies the process. And that follows the process that is taking place that it's much more than just talking to a tool. It's showing, it's representing what is our life. And that's what happens when we record. And then the microphone follows everybody, and follows the way they do the sounds. And it's very creative, by the way, how they do all the effects and everything is amazing. And the microphone, the microphone follows. And so people can just express how they are and where they want to represent. And then the team gathers all that information does a bit of editing, and the programs are produced. And it has made this methodology makes it really accessible to everybody and to see how it's possible to build that in a very easy way. And very contextualized. And very Yeah, accessible. Sorry for repeating.

Unknown Speaker 36:06

Yeah, I wanted to say that. It also seems like the microphones used to pick up traces of the experience like even though you can't see the costume, the costume, the means on sand that you cannot see, it's still picked up kind of spectrally? Or there's still an aura of that, I suppose. Do you feel that when you when you listen to these recordings, do you feel like you can hear the rustle of the costumes or feel the the extremeness of Yeah, the, the full on production value?

Unknown Speaker 36:45

Yeah, completely. And it creates a lot of it also has a lot of it has a lot of value for the radio program itself. And it has a lot of pedagogical value too, because everybody participates. And it's really, it's really incredible. I had when you were talking, I had this beautiful image of remembering how once there was a radio present that was going to be recording in a school. And so everybody was waiting. And as part of the story, there were different kinds of animals. And all the kids were dressed, amazingly dressed, they had made their costumes. And there were in position of the animal that was expected to be there and no, and for example, there was a condor that is a very sacred animal in the end is, which is a bird, but a huge bird more like an eagle. But, and that's very sacred. And so at the beginning, when there was this recording was happening, you could see this kid that was Dresden, that was just like standing up still and not doing anything. And you would say like he's not participating with the activity. But actually, he was assuming his role of Condor and the Condor needs to be apart from everything, but because the condor is not close to the community. So it was in the errors. So that's why he was still far away. And he just moved his arms in the way of the Condor, when it was the time of him to intervene. And

that was his contribution. And he was taking that very seriously. And it was an absolutely amazing opportunity to rethink the way of doing effects on the technical side, but also pedagogically to think the way children participate, he doesn't need to speak. He didn't need to say, Hey, I'm here. But he was fully there and fully contributing to the process that was going on, and that you can feel it. And I think it's part of the beauty of the radio programs.

Unknown Speaker 38:45

Yeah, was I had I had the same question about the sound effects. It's, it sounds very cool to do that. To use all these other ways of thinking about the sound in a broader way that is not only about categorizing sound technically or like, effects, technically, it's like many things can be part of this process. Would you like to say more louder or like something?

Unknown Speaker 39:12

I did have. I did have a question about the sort of intergenerational loops. Now. Everybody's gone. We're still here. Oh, here, okay. You all disappeared? All? Right. So yeah, I had a question about like, I think really, one of the strengths of this project is what you mentioned, like the parents are involved and the community leaders are involved. And it's really it's almost like the Holy Grail for community oriented programming. That's all generations of the community get involved. And I was curious about Yeah. How has this been? How is this engagement across generations been built? Like, was it always there from the beginning, or was it like was it something Would you know how to be a part of it? Or did it grow organically?

Unknown Speaker 40:06

It's both actually, I think it was quite clear that in spite of the approach of the institution, you can do education and you can do transformative education. If you don't build a strong educational community, and strong educational community is considering putting, of course, the learners at the center, but it's considering the parents is considering the teachers is considering the surrounding community. And even if from the Indian perspective in the universe, I mean, you have to be in harmony with the mountains, you have to be in harmony with whatever surrounds you. And so because this was very clear, from the institutional side, it was very clear that this was going to be a very important approach of the party. However, how to do it is, was a process. Also, because, as I said, you're in a context of discrimination, where the parents didn't necessarily want their kids to speak their language, doesn't necessarily want their kids to speak about what they know, and the way they live and their own culture, because that's not progress. And they had to learn something that will help them to do a job to have a job in the city. So that is a very difficult thought to go against. And the aim wasn't to go against that. But it was just to, to create a sort of reconciliation process with what they have been denied to them. And I think the whole success of the project has been to doing and showing, first doing getting into it developing engaging into the process. And that has had the power of showing the results. And so there also there is the power of the radio as as

a very symbolic tool, because when the parents started to hear their children's voices in Quechua in the radio, suddenly the attitude changed. Because it was very prestigious, because suddenly they they could listen to themselves and to their family stories through their kids into their daily lives in the radio. And when they saw the reaction that created that, that this created, among other communities that weren't necessarily the parents, but how people supported this and reacted to this. It demonstrated that this was necessary. So So it's sort of, in a way a healing process. And that has, at the end built a very strong community where, for example, the the association of ammonia, which are Indian and amazonica, woman contacted the program and say, We want to participate, we have been looking for ways to enter the school based system to contribute and to say that our education has to be contextualized. And we can't. And we see that here, you're doing something that we want to participate, and we want to do something. And so that's how they joined. And they started also to create it. And so it started to strengthen it by through the process of demonstrating what can be done when you engage in the process. And I think it has been a successful strategy.

Unknown Speaker 43:34

Amazing. Yeah, it sounds amazing. Like how also is as you say, like, I guess the adults or parents are also like for forgotten almost how they were feeling a children about that maybe, and then they have to adjust to things and then be reminded by that is I think it sounds very nice that it has been awakened through this process, actually.

Unknown Speaker 44:01

I'm also thinking about the infrastructure limitations. And I go back to a previous point that you're saying, so we had phrased it as infrastructure limitations, but actually, as you started speaking in became, it sounded more like infrastructural qualities like the fact that the teams would go to these different locations that were far away and recorded and, and then adapt in this way so that the teams become part of the infrastructure. And there is a certain inversion that takes place where normally you'd have the infrastructure determining how to organize. And here it seems like the organization of the people brings forth the infrastructure. So I'm wondering how you organize how you take decisions together, how you work with other groups, you mentioned know the Indian and Amazonian women like how does this communication between different different groups and subgroups happen?

Unknown Speaker 45:00

That is a great question because I loved what you said, indeed is the infrastructure moves move towards where it has to go. And so the way the team in itself organized is very much similar to the way the institution organized institution has its has a very collective organization where decisions are taken all together. And so you have a coordinator of the team, and then you have the team itself. But like, there is a joint planning done at the beginning of the year, based on sort of nice needs assessment that is done in the region. And there are

schools that actually request to have the CC takuna Puyi program come to their schools. And one of the main criterias for for the schools selection has been that they request of course, whether they had that there is a particular educational need in the region, and to find motivated teachers and interested teachers and participated in the program, what has been really important, it doesn't mean that everybody has to be motivated, but at least that there is an interest, because that is the entry point to really make it sustainable, because sustainability is at the heart of this. I mean, how do we make this sustainable? And so after that, all the work is coordinating with the school directors and the teachers in order to establish a program to for the follow up throughout the year. So usually the project sometimes it's more than a year, but usually, it's again, depends on on funds and financing, because that's not that easy. To accompany the teachers and to accompany the process in a specific school and to producing because it's is as I said, it's it's not only it's like how do we learn to produce a homemade radio program? How do we use this tool, but how also we mobilized what we have produced in the school. And then there is also a monitoring phase that is accompanying the teachers within the classroom of how using as a basis, the Raider project and then working on other another thematic areas of the curriculum like science and communication and math and things like that. So there's this coordination that happens with the directors of the schools and the teachers. But then there is a coordination with the local education ministry bases that are in the regions of Cusco and puno because it has been it was very clear for the team that this had to be recognized officially as a very powerful innovation of the school. And so they engage into dialogue with the Ministry of Education and the local branches of the Ministry of Education to ask for to having capacity building certificates when they do this work to the teachers. So it's also coordinated with them. And then you have another coordination that is directly with the different local radios and the one regional radios that are streaming the radio programs that are produced. So it's, I would say everything is centralized by the team, the incident at the institution, and that they coordinate with the different actors, but always based on the needs assessments and the requests that they get from the region. And there are things that can be done and of course there are things that can't be done because it's very challenging, but because it has already been there for 20 years the relationship then it was very well established no and it's like very normal look when you have a note in the middle and then there are like this connections

Unknown Speaker 48:44

I was thinking maybe it's a good moment to listen to some more of the sounds so we can also digest this and also get the feeling the textures the sounds that children produce. So yeah, we should listen a bit and then you can tell us a bit more about what they're saying

Unknown Speaker 49:13

oh Santa center for Fiesta month the alphas Lloyd yaupon system has taken them cannibal mama Santosh Dania medic salmon lira teaming Geeta, Al fierceness cannot two counties cannot turn to power just gonna de tierra to

ngrick Ganganagar sisters reassert himself. So this is after taking my masks Ganga Gotcha. How much has written in you have spoken and manage? I haven't spoken to him. But the damn laptop my testimony

Unknown Speaker 49:49

What's this by somebody else's knee? Deal that kind of adds a level of selflessness at eBay gratia. They sit beside me keep a cello steak the steak steak Mahanagara me name is Alex Murphy in Gmail your customers give us a burger bar and gets near my most AGAS gonna jam just like.

Unknown Speaker 51:52

Law Association Puglia soon Tisdale, Cusco breaks into su programa CC Hakuna

Unknown Speaker 51:58

no Caden great institution indica. sativa cinquain Chittenden Eva diploma Bronco costume with Oh Santa Rosa Fiesta month the alphas right? Yep our system has taken them cannibal mama Santa Dania medic salmon, Leandra teaming Geeta, Al fierceness cannot took agonist cannot turn to power TransCanada Tierra to ngrick gun

Unknown Speaker 52:24

Law Association, soon Tisdale, Cusco presenta su programa CC Hakuna?

Unknown Speaker 53:11

Nice, we made this small mistake with the sounds but yeah, would you like to tell us what they were saying? Or what is the context of this recordings?

Unknown Speaker 53:25

Actually, I would, I would like to share a thought that something very interesting, I think that I didn't mention before, but when people could hear the first intervention, you actually hear them speaking, they're not reading. And it sounds like very obvious that it's not that much. I mean, you know, that is not that obvious in a radio media, not to write it down when it has to be said. And that was also part of the of the innovation of this idea of adapting the whole infrastructure to the context to give room for them to express in the way they feel more comfortable. And that's why they do like a sort of interpretation that they don't read. Nothing is written. And, and it's, it's very nice, because it gives a lot of space to spontaneity. And so I was I was very much enjoying when I was listening, because it's two neighbors that are talking together and I wouldn't be able to say all the context because I'm, I understand quite well catch up, but unfortunately, I don't understand it as well as I would like to, even if I come from Cusco and and it's like two neighbors that go and see each other and they were talking about, I think agricultural process, and so you hear them knocking. And actually the way the program was done is that they really created a sort of tiny house and they were literally knocking and in that exchange, and I just wanted to highlight that that aspect of the spontaneity and respecting the way they want to communicate the information then if it's not written, even if it's not controlled, it's fine. It would work.

Unknown Speaker 55:07

Yeah, yeah. No, no clear. Yeah.

Unknown Speaker 55:11

Well, I had I had a question about this, like, orality, like me when we speak about, maybe when we speak about indigenous culture, pre colonial whatever, like, yeah, there is this emphasis on the transmission of knowledge through like, oral, like an oral transmission of knowledge. And maybe I was kind of resonating thinking of fieldwork that I've done in the Philippines working with indigenous groups and being sort of flabbergasted actually, at the capacity for telling improvisational stories. So I was wondering if this is something that you see the children are steeped in? Like, is it something? Yeah, maybe you're? Yeah. Like, what are your feelings about how ingrained this capacity for morality is?

Unknown Speaker 56:13

Yes, completely. I think it's exactly the same as that we spoke about that at the beginning that we're talking about oral cultures. And that the way this kids are used to learn is through orality. And learning by doing and learning by seeing. And so it's extremely spontaneous. It's really beautiful. When you give room and space for that, and you don't try to control it from from a more organized routing culture perspective. It works, it completely works, because they're used to that orality. And they're used to transmitting knowledge and information to have received knowledge, information and an experience based on that. And so it works very spontaneously. And they can prepare long programs speaking without any script or or speech prepared. And by the way, if they do prepare something, it creates a complete opposite situation. It's that they don't, they can't, they can't read and not because they can't read because they don't know how to read it just because it's it doesn't make sense anymore, because the information they're communicating has to be communicated in an oral, fluent way that corresponds to the reality of their culture.

Unknown Speaker 57:38

There's a question from the chat from a riser. And the question is, they are curious to know what is the usual broadcast arranger audience? And if the community holds archives of past broadcasts?

Unknown Speaker 58:00

I couldn't hear well, the second one if the community owns archives of whatsoever if

Unknown Speaker 58:04

they hold archive of the past broadcasts?

Unknown Speaker 58:07

Oh, yeah, yeah. Okay, it's going to have answered first, the second aspect. And then the last one. So, yes, actually, there is a very, very rich platform that gathers all the information from the past broadcasts, and they are used also as pedagogical materials within the schools. But they also gather in what we

called, has been called a cc bed. Yeah. So just to remember the name of the program is, so the institution is give some juice, but the program is cch Hakuna, pokey ironing, which means the little ant that play together. And that is the name because ants were the animal that they had in common, you know, the returns. And so everybody that participates in the program are called the CC chairs. So the little ants and a cc bed. Yeah. So the, the Encyclopedia of the answer has been created gathering all the very rich material that has been produced during the past 20 years. And right now we're even exploring, of other ways of sharing information that we have multimedia platform in links, so through Facebook, through WhatsApp, through different type of chats and groups to continue sharing the new information that has been produced and the information that has already been produced now. So that those archives exist, they're used, they're mobilized, they're asked, and they're continued to be enriched with what is currently being produced through different other platforms or spaces. And regarding the rate, so I don't have exactly the exact number but is is is amazing, because the local radios actually have asked us to continue sending the program because it has been if not The most successful program they have, they have in the radios. So it's because the rate is so high and because the community outside the educational community that is participating to develop this program is so much interested in this, that the radios have been continually asking to broadcast this. So I will, I will find the exact I will I don't want to say something that I'm not sure about it. So I will find the exact number and share it with you. But that has been part of the success. No. And I was actually actually also sharing that one point with you that when you go to a market, in a village, somewhere in in, in Peru in the region of Cusco, and you ask the people of the market, you're buying something imagined, and you ask them like, oh, did you know those of you check on Apple Kiyomi programs? And they suddenly eliminate themselves? And they're like, ah, who are the SEC chairs? And can you please call? Yeah, we have so many things to say. And there is like, instantaneous relationship that is created with them. Because because people feel identified with it. And so they listen to it very often. And that's why we have a regular time in the radios to always pass the programs.

Unknown Speaker 1:01:24

I had a bit of a follow up question on the idea of orality on the script. And I was thinking about how, yeah, it's not that there are Yeah, it's for me, it's not that there is no script, it's like that there is no plan. It's that. Yeah, it's a different form of conceiving the scripts. And I was, I don't know if Yeah, like, what's the role of? Or how do they plan because it's the improvisation is also dependent on there being some sort of pre agreed upon rules, or like there being a context that they act within? So I was wondering if you could speak about how the programs even though they are based on like, improvisation, like, what's the planning process? What's the role of questions in moving along? Like what happens during the performance? Or the recording?

Unknown Speaker 1:02:29

No, really good question. Because indeed, there shouldn't be a confusion, I think

it's continuous but not improvised. It's continuous, not improvising the way that it has been planned. To arrive to the point of doing a radio program with the school, that has been a lot of work beforehand, a lot of upstream work with the teachers that are trained already to the methodology, and to understanding how this contributes to an intercultural education. So there's a lot of pedagogical work beforehand, even before the technical aspect, because we have to remember that radio's tool, a very powerful tool, but it's the tool. And so there's a lot of pedagogical work beforehand with them to explain to them, what is the approach of the program to show so and they go through the experience of how do the program does the recording, you know, so also, it's very experienced based to reflect on what how do they feel what this do, they feel that this could contribute to develop skills and capacities with the kids and all this stuff. And once that is clear with them, after the trainings, they they will start the dialogue between this and the work with the kids. It's actually it happens always at the same time, it's simultaneous. And so then they start to do they all have different approaches different ways to under to undertake research with them. Because it's first the research process. So we have to, sometimes they ask them to go home and discuss with the parents and, or and come back with topics they would be interested about. So there is a whole process of research beforehand. After the research, there is a process with the kids of selection. What do we want to talk about, and when it's a very interesting process, because it helps us to see whether what is prioritized by them. And sometimes it's it's the relationship with animals, sometimes it has to do with the an issue of the of the village where they are or the region where they are that they feel very much concerned about. Sometimes it has to do with the work of the agriculture work that happens. And so it gives a sense of what are their own concerns and what why did they decide that this is the priority and that's why we want to do a radio program on this. And once the decision is taken, there is a full preparatory process that the teacher does with the kids of how we're going to organize the attributing roles, identifying who is going to do what? Preparing the materials because as I said, they don't only speak I mean, but they interpret it, they live it, they experience it. So they prepare the the costumes. And and that's another face. And once all that there are a couple of teachers also that do rehearsals, and as you said is not that is not, it's not scripted in a ways where he used to have scripts that is written that it's that they do the rehearsal. And so they let everything flow, but they, they accompany the process. So also kids, it's very nice to see them how they correct themselves. And sometimes you have, just for the anecdote, because I think this is what makes sense to the whole experience. For example, we were trying to find the good sound effects for a radio program in one of the projects. And then we're trying to do with the wind, you know, and one of the kids was doing a wind and the other one to say, like, Hey, you're doing the wind of August, and we're in June, what are you doing? And so it was it was really beautiful. And that's part of the preparatory process to have the good wind, I mean, you have to have the wind of June and not that we want of August. And once all that is done and has been prepared, then the team comes again, and meets with them for the proper recording of the program. So it's a long process.

And it's throughout that process, that you develop all the skills with teachers and with kids, and that you also raise this self awareness that we were talking about before.

Unknown Speaker 1:06:29

Maybe even under two topic of the timeline also, because you mentioned earlier that the organize for the full for the whole year. So I was curious how this influences what you can and cannot do. If you operate like with the how the timelines in which you operate, affects the work that you can and cannot do.

Unknown Speaker 1:06:54

Oh, hard questions. So the planning is also based on the funds that the team has, which is quite important. So the team really does as much as possible with the really little funds that sometimes we have, because as it's an unperfect organization, we have to find financing for these things. And sometimes if there are not enough funds, you can't necessarily follow as much as school as you would like to because you don't have enough team. So depending on the funds, they will be and depending on the needs assessments and of the experiences that has been that the team has had the previous years, decisions will be taken on what to prioritize. And often, depending on the schools, there are some schools that didn't necessarily need to be accompanied anymore. So they have continued doing their own process, but the team hasn't been following that there are schools that have been that need to be continued to that the team needs to continue accompanying in order to create sustainability and their new schools that are asking him to participate. So depending on the funding, a decision will be taken on who to follow. And, and and, and it has I will say it is realistic planning in the way that because it implies all this movement are going to the communities and accompanying there. If you don't have to have more funds to do more, you can do more. So it's quite realistic in a way. But of course, it implies not doing a lot of of what I think the team would love to be doing. Because there's not enough people for that. I don't know if I'm really answering the question, but it's quite complex.

Unknown Speaker 1:08:48

Yeah, yeah. Sorry. Claire.

Unknown Speaker 1:08:52

Was you asked me the chat? Do you have more questions? I'm like, do I Oh, my God. Yeah, I was thinking like, because this is the in the previous chat that we had before the show, you mentioned that this project has been going on for a very long time. So what do you see as long term effects of having been involved in this project? Like yeah, how how does it what are the long term effects that you've seen in the communities that you've been active with them?

Unknown Speaker 1:09:34

So they that there is a work that is still pending for us in order to gather much more information, underline long term effects and I think that's what we have to urgently. But however, we know quite a very we risk I mean recently, the

team because now I'm based in Paris, but went to see one of the schools with them they work for a long time. And and what we have seen as lantern effects? Well, first first there, there are things that as I mentioned, I mean there is this self awareness and raising awareness in general about the importance of their culture, intangible cultural heritage, there is a lot of very impressive work that has been done in terms of self esteem. And not only personal but cultural collective and language based self esteem. And so we have a couple of studies of assessment studies that show the improvement that has been done thanks to the program through that. But I think what is more powerful than just talking about numbers and those things is to say what is to share what people have said, and that what we see now. And something very beautiful is that some of the kids that have participated in so that's why I'm saying I don't have exact numbers, because it's a work we have to do. But that we visited, that the team visited through this last trip that they did a couple of months ago, have become the safe How would you say radio workers so they they discovered a passion, actually, and they have become the self leaders in order to develop local radios in order to participate in already existing local radios with the aim of promoting their cultural heritage. The teachers that have participated in the program at the beginning have now become school directors, and there are developing it within the national public school based curriculum alternative options of how to address intercultural education and so this without the participation of the program anymore, I mean, they they understood something and now they're creating new spaces to continue promoting that based on their own experiences. So it has created a very strong network of teachers and now directors that are extremely committed in their expanding the experience with new ways of doing this and it has created and I think it has strengthened and created is just strengthened the self esteem of this kids that now has grown up they're empowered with their own culture and willing to speak and to talk and to defend their cultural rights and to position that through medias and in particular to radio and and for me that's extremely powerful

Unknown Speaker 1:12:39

would you like to Let's play one more sound now to have like a bit of in between breaks with the recordings. So we're gonna play one sound and Danny is going to post the title in the chat

Unknown Speaker 1:13:27

Tisha will be had the van guns a load of manga thingo chip is set up good luck Puglia Rama Suhag taki Ramazan this passanger

Unknown Speaker 1:13:56

up booked up Bagheera Manabi sends me Jackie Jackie was he was he

Unknown Speaker 1:14:17

had a good split yeah yeah, we

Unknown Speaker 1:14:46

can hear the animals there my dear.

Unknown Speaker 1:14:53

Exactly. Actually, I think this is a mature because so many radio programs have been done but I think this one when you hear the sheeps is the one I was telling you where they were all dressed and waiting to that moment of their intervention and actually you have to imagine behind I don't know six kids that are all completely dressed up and waiting for this this moment

Unknown Speaker 1:15:18

or you can also see the pictures on the narrow cast page. Now it's nice to also watch this there are also some videos we thought that maybe we can play or some of the sounds of the videos and because we also heard Yeah, it will be nice also to feel the the time also with this sounds it's very nice. So they play them now. So my dad was on my math

Unknown Speaker 1:16:29

teacher last year closing and let's just call a Sunday night for me. Thank you la vida in Westeros polis ingressing Hola. Hola. Como rispetto the Noda getting

Unknown Speaker 1:17:04

either this says that moment your trust organizzazione as they've asked a lot of material is a Ducati was put in San Jamar Susa, very territorial.

Unknown Speaker 1:17:12

Are you go okay yeah, Tama Yes. Akena cosa reaching rich everything Yeah, sure you cannot partake go say guna JSA guna comb corruption hike

Unknown Speaker 1:17:24

guna NJ travel has like a mantra we're taking no clients equinology Or like bronzey A must pro Lembang J mantero Allianz F 20 Note minus j problem who problem at Lotus like contamination the real estate go Konami. This video

Unknown Speaker 1:18:28

let's go with the one and only two programmers so great in our LinkedIn is anti-foreigner

Unknown Speaker 1:18:35

dos tres ba

Unknown Speaker 1:18:45

yeah this producido por Ninos dosa defunding the Luna severe ndcc at me so does the LA for humans the Cusco a pool

Unknown Speaker 1:18:55

identitas cosas que que ser recollect tigresses as the best of breed la cumbre de MAs and Bonita SR yes and monetizable first, a cameras per se Lawsonia stand content ossetra See,

Unknown Speaker 1:19:06

you will not open these new years are not even when they are not even better. When's this this Bucha otra persona como Sakamoto persona English trapeze

medium a casa Chandler Papa, banker van de Popeye tambien bang en de los ninos recorded a mucho

Unknown Speaker 1:19:29

Maya would you like to tell us more about this video? I think it's an introduction of a specific program.

Unknown Speaker 1:19:36

Yes, exactly. That's the video that presents the program because we thought it was really important to show why the video but but the the extracts that are presented in the video are very are very symbolic. The one at the beginning there was a kid doing an offering to the earth which is really important in the Indian culture. have that respect for nature and the earth and the universe. And just to say also how powerful these images are, we had the opportunity to we were invited by an institution in Mexico earlier this year, to present the radio experience and to do training with them on how to use radio as a tool for transformation. And they saw this, this and they were extremely surprised with indigenous communities in Chiapas in Mexico, of how the kids knew exactly what to do for an offering. And so, so this is a beautiful scene where he is thanking the different mountains and the spirits of the mountains before starting the agricultural activity. And which is very interesting, also from a pedagogical dimension to see all the information that is gathered just in this small scene. And then there was another extract that was from the woman's of the ammo army. And you hear the people in the radio program that it's saying, like, go on whammy. Now. Piru is listening to, you know, and how powerful is that, but the they were doing a special effect just by using a bit of water. In, in, oh, God, I forgot the name in English at this thing. But they just had a bit of water, and they had plastic within the water. And they were doing the effects of of how the water was feeling because it has plastic in it. And because they want to address in for environmental issues. So the whole video is trying to present the program as a whole, and the impacts and the results, but also to show how things are being done and being done by the communities themselves. Because both programs we're recording also by them.

Unknown Speaker 1:21:58

I, Clara, we always start together we have no I was thinking like because it's still this nice images of like, they perform right, they do something on the moment of the broadcast. And they have all these like seeds or like textiles and their clothing. And they're moving around. And I'm wondering like, if they are learning how to broadcast? Like, do they learn how to use a microphone or like how to do this processes? And if this is happening, how does this becomes part of all of the other processes of them? You know, rearranging the seeds and making the texture? I don't know if my question is very clear.

Unknown Speaker 1:22:44

No, I think I got it. And the answer is yes. I mean, this is quite important also for the sustainability, that in some radio projects. In some radio projects, the microphone is held by the team of Yes, winches, and in some is themselves who

are using the microphone and following up and creating the radio program. And so from from we could hear from what we get here, for example, the experience with the woman that we're talking about the water and how water was suffering, because it has a lot of plastic, they will do in the effects. They were recording, actually, there was another woman recording. And so it's part of the tasks distribution is just that as you did you have some people that do one or the other effect, you have some people that does the the recording. And it's usually the idea is that everybody can learn how to do it, so everybody can do it. And it's a very, very simple, very easy to use. Recording to I mean, it's like the big one, nothing too complex. And another another thing because I think COVID has been also has been very hard in Peru but has been also a great experience to explore new media is that teachers themselves thought that the cell phones could be a new way to record. And so they have applied the same easy to use technique with with a more professional recording special for recording to the cell phones, and they have recorded with their kids the programs through the cell phone. And kids have also used their parents cell phone and then they had like a whole system to share the recorded programs. So those photos are not necessarily edited. And they don't necessarily need editing because it's homemade. And the technicalities are not as important as the fact that they doing it by themselves. So yes, there is training in them learning how to do this. There isn't there's not yet training in how to stream this because that the local radios are in charge of that. And now of course we have the Fed Facebook platforms and other links to, to continue to distribute the programs and them into two. But that that is not part of the training yet. But as I said before, we seem that it has created a passion in some of the kids that they have, at the end ended by doing studies on this developing their own

Unknown Speaker 1:25:22

professional skills. And I don't remember the second part of the question, sorry.

Unknown Speaker 1:25:30

No, no, I think it's quite nice. Like what you say? I think it's, yeah, that's what my question was, if Yeah, as you say, there is division of tasks. So then the radio techniques are also becoming part of this performance. So I think it's nice. Yeah,

Unknown Speaker 1:25:47

I just wanted to add, something I remember is that we also have a one within the project, we have like small projects, you know, with parents with the leadership institutions, at school, and we have one that is called school communicators. And that's only with the kids, that's extra curricular, that isn't part of the curriculum. And the whole pilot experience was to do the so for the kids of themselves to create sort of radio, school radios. And so they went through the whole training process of how to do it, and at the end of the result was that they will produce, they will be in charge of the whole production, no teachers involved. So they were the ones responsible for organizing themselves of how will the group works, who will be doing what how they will take the decisions,

what the topic was going to be about when and how they were going to record and so they were responsible for the whole production. And that was also very nice experience, because they could they were, it didn't necessarily work really well. But that wasn't what it was great. The what was really great was the reflection that had afterwards of analyzing the process and see what didn't work, why it didn't work, how they could improve, and, and creating experience for learning together for building together, and then do it again. And they ended up producing really, really nice short radio programs all by themselves.

Unknown Speaker 1:27:23

I had a question. That kind of Yeah. Maybe departing from this. All of this practical questioning? Or yeah, maybe as an adjunct to it. Oh, my God, sorry, brevity is not one of my virtues. But yeah, what what is like the character of sound in the and DNR, Kachou and cosmology, or what is the role of the voice? Because you were saying that? Yeah, the it's not just the surrounding community that is part of the classroom, but also the universe, the catch one universe that is part of the Sonic classroom? So yeah, how the sound or the voice feature in this sort of spiritual environment? And how do you see this reflected in the content?

Unknown Speaker 1:28:25

I would say that I think there's not just one answer to this question.

Unknown Speaker 1:28:33

There are, there are lots and I would actually I would love to go to the communities and ask this question to them. But because I can't bring them here, right now, I would say that communication is not only for humans, and this is very clear in the kitchen on this, cosmology. Communication is with everything that surrounds you. And, and, and it happens also orally, and it happens with words. Even if from a different cultural perspective, you would think, but you can stuck with them. But no, you can. Actually you can. And so humans we communicate with words and with expressions, that there is a different kind of reply from the universe. And, and in that the sound plays a very important part. And to come back to something that I just said before, when I was talking about the experience of the wind of the skids, saying like no, you're not doing the wind of June you're doing the wind August is not just because of accuracy, is because the wind speaks differently in the different seasons of the year. And if you want to communicate properly, what the wind says you have to be accurate in the way you do the wind. So I think in the way communities from the Andes do radio program accuracy is much more related to respond properly to the voice that the nature and the universe has. And, and because they're the one interpreting interpreting those voices, but those voices are not created, they're not imaginary, they exist in a different way in in the different language and in the cosmology of the candidates. And that creates different communication path that exists and that are fluent, and they're always there, and that they tried to reproduce and show through the radio programs.

Unknown Speaker 1:30:38

Yeah, that's, that's a nice symbol is like somehow to think about, of course, like how a sound or voice perceived from these different perspectives. And the so it sounds like they have to be accurate for the communication is that one of the many main elements like a very important element that we do this radio also to communicate with all these other elements. And I find it very nice that also, in the end, there is also this intergenerational communication, and then the different elements and also with different like, histories or like, legends or legends. Yeah, like meats or like, yeah, so and stories, and yeah, then I just find it nice that somehow the radio, it doesn't limit itself in a tool for broadcasting to public mainstream media for the humans to listen to. And it sounds Yeah, more than that. And it's very nice to have the Siemens, actually.

Unknown Speaker 1:31:54
How was the Yeah, I

Unknown Speaker 1:31:55
don't know if you heard about, perhaps. Oh, please. No, go ahead. I can ask you after? No, it's very quick. I was just going to say that in one of the the recordings as we listened at the beginning, you could didn't know, of course, because it wasn't a guitar up at the mountain was speaking. And there is actually a lot of debate on the decision of what is the voice of the mountain. And I think just that says a lot of how important it is, in terms of representing the cosmology through sound.

Unknown Speaker 1:32:35
I think that's also something to think about how the medium we use, you know, like, what is also the voice of the radio? Like, how we choose to voice this voice? And yeah, because technology is becoming, right, this also, of course, in this world, we see technology as just a tool and neutral to, but then it carries also all these ways to channel technology. And yeah, I think I think I like this relation also, like, yeah, in the same way, the microphone that they hold, what, how they're going to chat and how it's going to channel their own voices. And Clara, you wanted to say something?

Unknown Speaker 1:33:25
Yeah. I mean, there's so much labor involved in this project. Like when you're dealing with something on this scale. And with the level of care and sensitivity that you have to put, I can imagine that it does take a lot out of one. And when we speak of sustainability, especially with community based projects, I always think of Yeah, the emotional sustainability of it. Because often there is not so much financial return. It is a spiritual, emotional, whatever you want to call it. Return on your quote, unquote, investment. So I was wondering, like, just really? Yeah. How do you how do you care for yourself while doing all of this work? And what is its of the project that kind of sustains you in your dark moment? What is the sound of this project that you remember or the moments that keeps you going? And yeah, how do you care for yourself? Or how do the people that work on this project like what is the philosophy of care? I guess this is these are very big questions and it's okay if you don't answer the whole thing.

Unknown Speaker 1:34:58

I think there is a lot of There are the different types of rewarding moments in this type of project, despite the challenges, because sometimes I mean, you it has been visible during COVID, how challenging the whole education situation was in Peru, and how difficult it is to attend all that would need to be attended. But first of all, I think within the radio project, something I love is that there's so much fun, and people is all the time making jokes and laughing and being able to play with everything. And even if there are not funds, we're going to play with it, then then we're going to laugh about it and, and there is this. Yeah, playing dimension that is very much integrated in the functioning itself of the team. That brings a lot of lightness in the middle of sometimes very challenging issues, and processes and everything. And then I think that it's so rewarding. Whatever happens, where you're in contact with the community is in the process of seeing how, how we build something together and how people discover themselves and rediscover their own culture and re imagined it as a basis for a new way of understanding how to live together and how to understand the Belbin and how to understand everything. So it's, it's indeed, as you say, it's not financial system inability, but it's well being sustainability. And, and there's so many tiny little things that, that it's impossible not to find strength. Because you're permanently receiving rewarding by just seeing what this creates, and the empowerment as it's shaping through this experience. So I don't have a very specific answer to this, because I think it's something very intangible. That's why it's powerful, because it really stays within them and within ourselves. And I think that we, we, and I don't want to speak for the whole team without them being able to express themselves, but I don't think they will. I think they will agree with me that we'll all completely in love. And because in a way also what is at stake for us, I would say is that we're we're also from Cusco, from different origins, different experiences, and we find ourselves in a place where we can see also the change that we want to see for us and for our culture. And, and that is extremely rewarding.

Unknown Speaker 1:38:08

I guess we're just Yeah, I think this is just a sign of like, yeah, the words landing, at least for me. And I appreciate that you use words like self esteem, well being like this really simple baseline concerns, I think when you're engaging with communities that I think you mentioned that, like had so much denied, or so much has been denied of them. And almost like the first step is repairing this relation with the self and the self that is collective. I think you also pointed towards that. That's so yeah, it's very I don't know it inspires feelings of trust, I think when you when you speak in with these really simple baseline terms of what it means to repair our relationship with our collective self that has been decimated by Yeah. Colonial a colonial framework. So yeah, thank you for that answer.

Unknown Speaker 1:39:23

Yeah, thanks for this generously like sharing all these details of the how you your experience with that and yeah, Clara you will really summarize it very well.

I also I also feel this moments where we are automatically do things that we think they are, okay, like this parents that we just tried to adjust for a specific system for getting completely some other parts that we are obliged to hide a lot. No and It's really nice to see how this small like this in performances or do like performances, they, these things come out. And we talk about the collective identity and nature. It's really beautiful.

Unknown Speaker 1:40:17

And perhaps if I can add something to that, I think something really, really important is that some people sometimes are scared that this is going to create self centered communities and avoid possibility of dialogue. And on the contrary, I think that the, the bet that is doing the project is that how can you relate with others, as equals, if you're not anchored, and you don't have your, your roots very well into the earth, where you come from, into the place where you come from? And so it's how do we strengthen that where we come from? Who we are, what would what do we feel we belong here, and we belong to this group and to this collective, and how do we value what we have in who we are, and where we belong, to create equitable and just and respectful dialogues with diversity. Because the idea is not just to stay among us, but it is to be able to create those dialogues with diversity, this dialogues with the different ways of understanding the world, with the different ways of explaining it, of talking about it, but not feeling less, and not feeling more just feeling of where we are now that we're equal, in that in that dialogue, no, and that's a very easy word to use. But it's very, very difficult to really create the feeling. Because sometimes those roots have been caught or have been hidden. And then the plant doesn't grow well. And the end of the forest is not healthy. To say it in a way. So So for me, this is a very important aspect to highlight the possibility of when you're grounded in your own culture and in yourself. You create a healthier possibility to build dialogues and understanding with diversity.

Unknown Speaker 1:42:22

Yeah, I think also the even if it's very local, and very specific context, I can see like a can see how this brings, I don't know, like traces of memories in our own cultures. And, you know, for me, it is I can, like see some elements that in other contexts that I'm coming from that I can see that it's also learning from that and methods and remembering, you know, some some things that have been really suppressed. So thing is, it's not really it's, it's local, but it's very global thing, right? Like, I don't like to use terms, but it's more like, yeah, it becomes I think people can relate to that. Even if it's not, they're not coming from that context.

Unknown Speaker 1:43:11

Yeah, I was just thinking today actually, on the train coming to work that you know, that you're in a diverse kind of contexts when a lot of the time or when quite often you don't understand what the hell people are saying. And you have to Yeah, not just hearing different languages spoken. But hearing a lot of sub texts are knowing that there's a lot of subtext. And it's this, you're in

a diverse system, when you have to strain to understand sometimes what is being said, like, you really have to cultivate a form of listening. That's yeah, it's multi dimensional. And it's not just about the sound of what you're hearing or understanding the language. But yeah, sometimes it's like, oh, we may all be speaking Spanish, or English, but there's so much that is being said that I also need to strain to understand and translate. And I think seeing this strain, like diversity is often it puts a strain on the on all of us because yeah, we we have differences that need to be negotiated, but it is this straining that makes us grow like and I find Yeah, when I was listening to the, to this to these recordings and not understanding what was being said it was like I was activating other aspects of how I listen, and how I perceive information. So yeah, I think that's also an interesting texture on just to accept the strain of what is untranslatable as part of Yeah, improving the way we understand each other and live together as you said,

Unknown Speaker 1:45:03

Very nice. We're thinking maybe it's time to close our conversation smoothly, like a introduce, like playing some of the sounds we played already in the beginning. And, yeah, we want to thank you so much for being here. And also, we hope that maybe in the future, we can also continue, like discussing and finding moments of connecting. Maybe also mirroring I was, yeah, we're mirroring your streams or like, having more conversations. And

Unknown Speaker 1:45:44

thank you both.

Unknown Speaker 1:45:47

Yes, I wanted to say on the behalf of the team, because some representing like the whole team, but it's their room. And they were really, really excited about, because in a way symbolically, is there a powerful to speak in, in, in, in a podcast in that you are based in the Netherlands, you know, and even those apparently, normal things are powerful. And so I can just say that Tim was extremely excited, and very much looking forward to having the links and everything because it, those are the rewarding things, to have spaces where we can share the experiences, but we can understand each other and we can feel so that the experience that is being done is valued and recognized and, and can also contribute to something else beyond what we're doing in Peru. So I think that on the behalf of the whole thing, thank you also for inviting the experience, and NASA and me in this case, because it's extremely enriching. And now I have a lot of questions in my head. And I think that's what's really great when you leave with a lot of questions and new things you want to do. And yeah, so thank you to all of you for contributing and exchanging.

Unknown Speaker 1:47:11

Yes, and thank you. Also, I will add my green of rice of gratitude to the ball. Right, thank you. I'm really lucky. And Christina and Amy and I heard Danny also and all the other people that variable that I know were lurking in the background. It's always really nice to Yeah, enter these really thoughtful spaces

where you connect technology to to life and to meaningful portions of life, at least for me, so and my site was really lovely to hear you speak today and get to know your projects, also in the pre production phase. So yeah, thank you so much for for the conversation and for everything that you all do. It's really nice to I don't know, see, that's culture can be more than just yeah, what you see here in the Netherlands being performed in a white cube of privilege and unui. So it's really great to remember that the culture in in in in the mountains and another cosmologies has such a deep impact on how we understand ourselves.

Unknown Speaker 1:48:25

Yes, it's really great to have you all here and yeah, we hope to meet again in online or not. Yeah, please some

Unknown Speaker 1:48:37

old Subaru that it because it's an experience based project

Unknown Speaker 1:48:49

Yeah. Bye everyone. Thank you everyone. For listening. Yeah, and yeah, keep listening with us.

Unknown Speaker 1:49:06

The lady who katiba cinquanta you know Sarah thing they said they became del Carmen de p Yamato.

Unknown Speaker 1:49:18

When does the SEC jazz nosotros somos los CCHS de segunda grado eek integrata Delancey to Seong educativa Bill Kendall karmic mellow cinquanta you know Sarah Trent they see it they PL moto. br Moto is from the comida then distrito the sound running provincia del Cusco Pharaoh honest rescue Allah assisted Muslim is the last province is less kala that po MATA is that road they are there bootless crazy Palace en la piccola boo Anna Gary yella puto Cara Yatra Xmas last call last dietary la poopy Kalia la puto Cara CC jazz not contact the law. The law put people through Sowell Ito's can say mucho Sanyo sala de Cali Allah puto Cara Keystone friend diferentes episode on a combat sash Toka Mira Greg Randy or Moses Roy B people are oh god hey do you need to APU to begin your eating videos okay ah ha ha ha ha and doesn't say La puto Cara listos Wanda ecomo Weber Padre though. Labor hola Panza. Oh so good. You commune the very

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