**Interview 3**

Interviewer: Tell me about the Radio

Respondent 1: So [station] came about in 2016. [erm] It was kind of a meeting in mind really. My grandmother had been in a care home living with dementia and as lovely as the home was and as great as the staff were, there was always a lack of stimulation going on so. [Erm] I mean this was over a number of years and … and I couldn’t really understand why something simple like music wasn’t used. Like they’d have a TV on in the corner and it’d be playing away and people would just be quite monosyllabic. And one time I went in and it was near Christmas and they’d have Christmas songs playing, Cliff Richard was playing, and they were all singing and then a few days before they were all tired and sleepy and bored and when the music was on they were all alive, chatting, and I thought ‘My god if it’s as simple as that why isn’t … why doesn’t something else exist? Why isn’t there a radio station?’ So that seed was planted in my head, probably in around 2010. And then my grandmother passed away and I was so busy with my other career, which is, I was a TV and radio producer for the BBC, mostly a TV producer then at that point. And I was so busy with life and career and then I personally had a bit of an accident with my leg and I suddenly couldn’t do my other job, so I wanted to set up something.

Yes so as I said my gran was in a care home and the music was really amazing and the impact it had. So I just sort of buried that idea. And then fast forward a few years and I thought when I was setting up a different organisation to do with dementia, I spoke to you [Respondent 2] and our other business partner [person] about how to go around setting up social enterprises and stuff and she said, well it depends what you want to do long term, it would be really great if you know one day I could start a radio station for people in care homes. Anyway cut a very long story short, [person] spoke to [person] and Respondent 2 who already had [radio] Radio and I’ll let you say a bit about that. And then [station] Radio was essentially born and then [person] just essentially said, look we are already doing [station] why don’t we have a go at setting up something …

Respondent 2: Cause it’s such a good idea. We were literally … [pause] Respondent 1 has just told us this and we were like ‘Well that’s the best idea we ever heard’ [laughter] Cause it makes so much sense.

Respondent 1: And from that initial idea it just sort of evolved what we do and how we do it. And as we started speaking to older people we realised well actually it’s a bit more complicated than that. [laughter] And a lack of money, a lack of funding, lack of time, but the intention was always there. So that … do you want to say about [station] cause that might give context as to how.

Respondent 2: Yeah yeah yeah, so [station] is a [erm] we are an online radio station and we support 18-30 year olds who are not in permanent education and training, predominantly. We also work with kind of students and different people as volunteers. [Erm] so we do [erm] lots of different programmes but we work with [erm] young people with significant barriers to employment so they might be like [errr] care leavers or ex-offenders or things like that. So we provide a lot of kind of pastoral support [erm] and digital skills training and then like transferable skills training so it’s a lot about being on time and building that confidence [erm] and a lot of the time not for jobs in radio particularly but just for jobs anywhere. Normally their first job. Erm but sometimes in radio, so some of them have recently gone into roles in like the BBC, music and in TV and things like that and we are kind of trying to strengthen that offer at [station] as well, because there’s so many jobs of that kind of particularly in Manchester are going to be in that digital industry. Erm so we are trying to kind of develop that kind of pathway for young people to be trained for those entry level jobs. So that’s [station] in a nutshell.

Respondent 1: And then in terms of broadcasting what does [station] do. Sorry interviewing on your behalf. So what sort of stuff does reform broadcast? So you’ve got all these… It’s like a cultural institution it’s become a kind of a cultural thing in its own right.

Respondent 2: Yeah yeah yeah so we do ... So we say it’s the best in music arts and culture. So we have no particular genre set up but we just say that the quality of all the show has to be really high. And then what if people want to create a show on … we have some on that are quite alternative. I think we have one show that comes from Berlin actually. So we connect across the world as well to try and develop audiences in people’s local areas. We’ve got some in kind of South Africa, South America, Australia and then a couple in Europe. Cause when we’re asleep other people are awake so we’re trying to push the station there. And then [station] from our angle, so when Respondent 1 came to us with her idea with the care homes, we had already done some intergenerational stuff with [station] [erm] because we worked with like housing associations so we would go in and do a reform programme with would support younger people into employment. But then the housing associations would say to us ‘Well we’ve got all these older people who want to learn how to use computer’ so then we started doing really basic how you use computer programmes but evaluating them through radio. And then the residents were kind of like we really like this radio stuff, what’s all that about and we were like ‘Oh yeah, maybe we can do something there’ so then we started doing we recorded their monthly newsletter so that people who are visually impaired could access it. And got it recorded through some young people but mainly through older residents erm of the housing association and we did kind of a couple of different creative programmes with them and then decided ok so it’s kind of a merge of both isn’t it so where… I think the initial idea was kind of a bit less participatory, but actually the more that we’ve been working with people, the more they just love to get involved and a huge part of it for them is just seeing each other and meeting people and you know, that connection. So I guess we’re kind of trying to get the other side of that going a bit stronger.

Respondent 1: Cause like the value of it … there’s no reason… we’ve got one care home with a group of people who … the care home is quite poor, so it’s in kind of a quite deprived part of [place], which is a borough of greater [place] and they are [erm] residents with quite high dependency needs [erm] so we … I still occasionally pop in and work with them. We first met them a couple of years ago. But what’s great is our older people who are staying active more physically out there living in the community or in housing associations, they create the content for people living in the environments that erm… you see what I mean. It’s not like we’re … it was initially the idea was quite one way but the content makers are best placed to know what other people of a similar age group would want to hear.

Interviewer: How do they do that?

Respondent 1: [Erm] well I mean our programming it’s sort of … I basically … the more people we work with and say ‘what you want to listen to?’ … so a lot of our … and this is automated so again this is down to time and resources, but recently we had a show with a gentleman who came to one of our courses, so this comes down to the definition of what an older person is. What definition do you work with?

Interviewer: I mainly work with people who self-define as older people, which makes it easy for me in a way, if someone says ‘I’m an older person or an older persons’ activist or I’m part of an older person’s organisation’ then that’s kind of self-defining. [Erm] it’s quite difficult to really define it, because the people I work with, they are 63 up to 89. So you know there is obviously quite a diversity there.

Respondent 1: So someone at some point somewhere important decided that the definition of an older person is 50+. Which is insane because I am 50 in twelve years time. That’s insane right. So we one of our kind of groups of people we started working on like a project funded by a pilot project funded by [place] city councils work and skills team to work with people aged 50 plus who are still sort of. older people who are still sort of in that working age bracket. to do a course which is kind of a basically taken from a reform course called get started in radio. we called the [station] version [workshop]. And what we've found a crop of people who came to that were people who were still quite active wanting to be active, people because of unemployment had fallen in social isolation and had fallen into mental health, depression all that other sort of things still wanted to contribute. not necessarily just to get employment but actually wanted to do something. some were literally just interested in radio.

Interviewer: and how do you find these people

Respondent 1: we just advertised

Respondent 2: yeah and I mean everywhere. Recruitment is the hardest thing. To get the people who really need the project. [Laughter]

Respondent 1: the first one was difficult because [place] this area is notoriously difficult to recruit in for everything isn’t it. You have been working in [place] for a number of years

Respondent 2: yeah

Respondent 1: and I think for our first one we've decided to do in [place] because it is an area that the council want to target in particular. Yeah we found that we literally have one [place] resident nearly out of 15/14 people. The second one was a lot easier to recruit for, because we were in an area that is just naturally a lot more connected. I don't really know what it is. It's really hard to pinpoint why. Because in [place] we did a lot on the ground. Like going to the local markets, going to local supermarkets. Flyering. Speaking to. I even went to a couple of pubs.

Respondent 2: yeah but I think it was a lot of [erm] I think it was like yeah community centres, libraries, cafes, and putting flyers in all of those kind of areas it was really …

Respondent 1: Yeah but we were always really aware that there was ... the people who were likely to find those flyers were still people that were somehow actively getting out there in order to pick up those flyers. We still haven’t quite mastered that. I know this is a problem across the board. How do you get those people who literally who don't literally leave their house. Who aren’t in some kind of …

Interviewer: They are hard to reach

Respondent 2: Exactly

Respondent 1: They are extremely hard to reach. So we ran a pilot project and from that crop of people there was some people who expressed some interest in continuing and there was one guy in particular. There was a few but there was one guy in particular who he's sixty three retired, doesn’t want employment but really wants to stay active. He does a lot of voluntary work. He is LGBT, helps an older peoples group called ‘us and the city’ and he’s got this mad love for reggae and stuff like that. So we paired him up with a guy called [person] who is a DJ at [station] radio, who is a young person. And they do a show together. So that’s one show. Then we’ve had a guy called [person] who's been coming to us. Oh the other thing there is we hold regular focus groups there. They've been monthly at late they’ve not been as frequent but were getting back on that part of it because we didn’t have a home for a while, no space, but [person’s] got a love of jazz and last year we've had a young music student from the college of music who is also a lover of jazz. So they’ve paired up and they do a show together now. So [person and person] are two episodes in. We've got a lady called [person] who wanted to come to one of our courses but couldn’t come, she had a facebook live show on her own. She just figured out how to do it. But she’s now doing a show for us called the [show] show

Interviewer: So are these all live?

Respondent 1: No. Everything’s pre-recorded. It gets repeated sprinkled through the schedule and then it goes on mixcloud. So cause we until we've got a bit better [erm] funding, we cause we'd love to have our own version of iPlayer. But people can come to us and click on stuff, but at the moment the best we can do is integrate mixcloud into everything. Which is fine, it actually works perfectly fine doesn’t it. And mixcloud are good friends of [station] which really helps us. [Erm] as an organisation. But also, I know that people might not necessary listen to a stream as they go out. I can see how many people listen to us given the software. Do you know radioco? I show you that when we go I'll put it on the computer. But that's the software we use and we can see who's listening where. We've actually got one very loyal fan in Germany actually. Constantly on. Constantly there I'm always amazed. But what we can do is track how many people go to find our stuff through mixcloud cause you can see the listening figures and stuff like that

Interviewer: Yeah I have a feeling I saw a similar thing at [other station]. It's cool

Respondent 1: [other station] actually recently started following us on mixcloud

Respondent 2: Ah really

Respondent 1: and they got a show called [show] which [Interviewer] has been speaking to the guy who runs it

Interviewer: It's quite a different erm format I think because it's really about ageism, age related topics and it's quite [erm] so he invites lots of people from academia, industry, so it's quite, it's more like a podcast nearly. It's not like a magazine type thing. It’s very a lot of talk and very intellectual [erm] so yeah I'd be interested in what do these people talk about ? Like if you have an intergenerational show, do they address ageing or ageism

Respondent 1: Not really, because people just age is but a number, say for example it's about passing on knowledge and experience in some ways in terms of the intergenerational side of things. So for example [person’s] show is lovely. because he kept his diaries and I'm sure [person] would be happy to speak to you actually I think he’d be up for it. I can find a few of our kind of people and see if they'd be up to speak to you. So [person] kept all his diaries of these jazz shows that he went to so he used to go and see Ella Fitzgerald and Duke Ellington and all those and [person] who’s literally like 23 can’t believe that [person] has seen these people live and you know what’s lovely is a) hearing the memories so its about music and nostalgia, but also about passing on the stories first hand to someone who gives a crap. Does that make sense? And so I mean [person] is just buzzing from it. You know. And I think that in itself even if one person benefits through it its really good. But through it [person] has become more digitally engaged. The other day I Wetransferred something to him and he downloaded it. The other thing about [person] actually is that he's a digital ambassador isn’t he for

Respondent 2: the

Respondent 1: Ambition for ageing. So [person] has become quite active and he is on various committees to do with ageing related organisations in greater [place]

Interviewer: I would be really interested in speaking to him

Respondent 1: I'm sure he'd be delighted to speak to you actually

Interviewer: Sounds like I need to come up again to Manchester

Respondent 1: So [err] and then there's we're gonna be doing a bit more. One of the things that we've been focusing a little bit more is how to make ourselves more mobile. How to get out there. So we got ourselves a mobile studio which we're gonna show you in a little bit

Respondent 2: which is beautiful

Respondent 1: It is beautiful. I'm so in love with it.

Interviewer: So you can actually take that to do kind of place based stuff

Respondent 1: Yeah and we can do live broadcasts on the internet. So I'll show you the software we use and how we do all that. Is [person] around today? Because I don’t know how we do the live live bit.

Respondent 2: I don’t know that either. I think he’s in.

Respondent 1: If he’s around to show us how to do the live live bit that’d be really cool.

Interviewer: Sounds good.

Interviewer: So do you advertise or do you get people in through social media as well?

Respondent 1: Well a little bit. So our plans … the content side of things is sort of. Goes hand in hand with our I suppose our community offering so we’ve got some. So we apply for funding. This is how we sustain ourselves. So we apply for funding to deliver a service to an organisation, housing association or someone. […] So that also involves our content and what we make. Our focus groups help inform our content cause they’ll tell us if something’s crap. They’re really honest.

Interviewer: who is on these focus groups?

Respondent 1: People who we’ve collected along the way?

Interviewer: So these are people who produce content?

Respondent 1: We don’t really have defined roles

Respondent 2: Participants who might have been on the project. So like [person] and like anyone who’s kind of involved is welcome to come.

Respondent 1: We don’t tend to define roles in that same way, because basically if people come along and be participants at something we’re doing, if they want to continue with us and take on that kind of producer type thing or start to have their own shows, we work with them individually. So I work with a lot of people individually one on one at the moment. And trying to get them up to speed. And then there’s been a group of people, like 8-9 people last week, we ran an editing workshop, who wanted to learn more about editing, so online and those are people who since expressed they want to do more. They want to do more a bit of intensive stuff. So it’s just getting people up there and then they can make their own shows. Leave my mics like this as long as we show them good editorial practice a lot of the tools that are available are available for free. So we just want to make sure that the content we make is of a high standard, has integrity. As in it’s not just fake news stuff. So I did a bit of an editorial chat, for example just because it’s on a whatsapp message doesn’t mean it’s true, check your sources. So there’s a difference between presenting facts and presenting opinions so it’s just a bit of stuff like that. So in terms of content and when it comes to who people are and what people want to make it really depends on what they’ve experienced with us if that makes sense?

Interviewer: Would they go off with the mic like that and just do it at home? Edit a show at home?

Respondent 1: Yeah

Interviewer: And then send you an hours show…

Respondent 1: well that’s what we’re aiming for yeah. So I’m getting to a point now where [person and person] have been working together. So far [person] has been producing the show and [person] has got more and more physically involved and the idea would be that [person] makes the show and is a contributor and [person] basically just turns up. Because by pairing people with a younger person who’ve got an interest in the genre that they’re interested in it gives them more of a stake in it.

Interviewer: And so technically you don’t really need the studio. So [person] could produce a show

Respondent 1: anywhere

Interviewer: and then send it to you and he doesn’t need to come into the studio

Respondent 1: Yeah. He doesn’t come to the studio. [person] actually goes to [person] who’s a student at the university of [place] they use that studio. But we’ve got the mobile studio so when they’re both up to speed I feel safer signing out the studio to them to go and make it.

Interviewer: It’s quite good because it could potentially involve people who might be housebound in actually becoming quite active.

Both respondents: Yeah

Respondent 2: One of our biggest barriers is for people to come into the studio is travel and taxis and all this stuff and the cost of it is so high that we’re trying to find ways of overcoming that and that is this kind of physical outreach with a portable studio that actually just breaks down all of those barriers in the middle.

Respondent 1: And getting to people as well as we want to grow our facebook profile, cause facebook obviously changes every five minutes what it’s doing so now I’ve understood, I went to a workshop the other day, that groups is now a thing. Which is actually great for us so one of the things I want to get on with is creating a group cause something like 60% of people aged 65+ are on facebook, actively using facebook. I mean that’s insane. That’s quite a high number.

Interviewer: We used, I don’t know if you’ve read this in the paper, but we also used their facebook group

Respondent 1: you did a facebook live thing

Interviewer: and we just live streamed it. I don’t know if you know Mevo cameras, they are quite professional, but really portable live stream cameras and you can just set them out and they’ve got quite a broad angle and you can actually, if you go to older voices on facebook you’ll be able to see that live. It’s still up and we trialled it and to be honest a lot of people who tuned in were probably from open lab just trying to check out what I was up to maybe but it would be interesting to take that further and actually look at ok how can we get other older people to

Respondent 1: Do they play music on their shows?

Interviewer: Yeah

Respondent 1: So what you’re gonna run into is copyright issues with live streaming

Interviewer: We didn’t live stream the actual output but because we live streamed it over the studio in a way we were talking over the music. The copyright thing is why we chose to edit. Because they uploaded a lot of their stuff on youtube. So initially they wanted to put this on mixcloud but we decided on youtube because it was something they were familiar with a bit more and that was quite cool to use audacity for that… So basically what we do is we use their running order. So they have a running order so they say ok this is our two hour show and this is the running order and then we kind of feed, so we made this software where they can… I can show you … I don’t have the software on here because it works on windows but I can show some screenshots. So they feed the running order in and then the audio file and then they can kind of say, ok if we want to upload this chat that was in the running order at like 1.05-1.10 so they already know roughly where it would be. And now they’re getting quite good at actually seeing from the audio where it could have started and then they chop out the music and stuff

Respondent 1: I guess one of the things we’re trying to do if they want to, is to move away from the traditional model of a radio show as well. Like it’s freestyle. We have not got news and we don’t want news, do we? If we have news it’s good news or news that affects the community that we’re …

Respondent 2: Yeah local, lots of people have said local events and local like yeah not sad news but what’s going on in your area which is tricky because then it’s like this area

Respondent 1: Yeah and our software allows us to be to the nearest 30 seconds actually rather than working in 15 minute blocks

[…]

Respondent 1: I think that what we believe really strongly in is – you can’t make a show until you’ve learned to edit and this is my philosophy in TV, radio, everything I’ve ever made because you can’t hear the issues. You’d be amazed as to how many people walk around with a microphone, so many journalists, without headphones in. How do you know what you’re getting is any good for broadcast? So just getting our people to think like that for those who want to. Not everyone wants to. People just want to contribute and that’s also fine. Like we don’t want to push people into doing things they don’t want to. The editing workshop came about because we were constantly almost forced to run it. In a nice way. It’s great to be asked and for people to come to us and say we want to do it. We want to do it and now we want to do more. So we did like an introductory one and now we want to be a bit more advanced. And making sure people know how to go and get the tools they need to get. So for some people who’ve never turned on a computer before or have very limited computer literacy and now wanting to learn how to edit which isn’t the easiest of things to do. But they’re willing to do it and that’s great. And what I think is amazing is as well that in that group people are so encouraging of each other. There is a real comradery. They’ve come from all sorts of backgrounds and ages. 52 … and [person’s] 93. [person] contributes and she’s really happy to contribute. And she tells and amazing story. She’s an amazing storyteller. Does she want to learn how to use a microphone? No, not really. She’s not interested. So it’s about making sure we don’t just cover two or three people, we want to be able to cover lots of people in whatever whichever way they want to contribute. But we just want to make sure we give them a) the tools and the guidance, the editorial guidance and best practice.

Interviewer: Yeah we have that as well, people who just want to come in and read out a story that they wrote

Respondent 1: Exactly

Interviewer: How do you get [person] .. do you go and visit her?

Respondent 1: Yeah or she comes to us like on our focus groups. I’ve first met [person] in 2017 where our very first project we got some funding from Ambition for Ageing. And we were funded to work for particular boroughs of [place] for areas of [place] which are a high deprivation, high poverty and very high level of isolated elders and so we worked with housing associations and various other bodies to recruit. And that’s where I met [person]. [Person] lives in one of the housing association places. And so initially I think we had about 30-35 people, maybe more, maybe close to 50 people across 5 different properties and those who didn’t physically live in the properties used to come and we’d work in the common area. And a lot of what we did was around music and nostalgia. And people were initially a bit wary of us … who are you … you look twelve what do you want … what’s [station] and all this stuff. But over time they kind of grew to accepting us and one of the things we used to do is taking old photographs of [place] the old area. A lot of people who were born in [pace] never left [place]. Born and bred never left. [place] on the other hand is a very transit population. And so we were able to kind of get a lot of people talking about memories and associating that with music and before you know it, we’re like making a lot of content. And they want to contribute. And then we started getting them to … we started showing them how to use a microphone and then they started recording each other you know. And these were people who were literally aged 60 and [person] is now 101. Yeah so it was quite wide. And also we have to bear in mind that someone who’s 50 is into something completely different to someone who’s 60, 70, 80, 90 that means music that means other things. So we also try and not go you know saying avoiding the stereotypes.

Interviewer: it also contributes to the diversity and do you think from a more activist angle, do you consider this activism or fighting ageism by saying ok we put a very diverse programme on and we kind of share this with the city. Did you ever think about that?

Respondent 1: I don’t think we’ve ever gone in with that view point. I think we just felt that because it was born out of… it wasn’t born out of feeling people aren’t heard.

Respondent 2: It was born out of kind of … I think well-being has always been our kind of focus. So it’s always been about improving well-being reducing isolation and that’s kind of been our key driver.

Respondent 1: I think it can be some form of activism. For example there is a guy called [person] who wants to do a show where he goes around [place] and on a few different topics and he is quite feisty. He is quite left wing. But he wants to basically go round asking people [erm] here we go voting, laws, tax, media and why people have children and then he wants to … so that’s five different shows and what he wants to do is go round speaking to people in different parts of greater [place] because he says “I know if I go to in [place] people are more likely to say x, but if I go to [place] people will say y with them being further out” so he wants to go out with one of these, he’s bought himself a mic I think now, erm and then he wants to create like packages and it’s about whether people’s opinions change his opinion. He came up with this show himself I didn’t have any input. And then he wants to get in academics and experts or MPs and councillors to come and talk about that particular topic.

Interviewer: Could I speak to him that’s really interesting.

Respondent 1: Yeah I don’t think he’d mind let me ask him. He can be a little bit suspicious of authorities because of his sort of slightly left wing attitude. He might find you suspicious.

Interviewer: I’m super interested in activists who really say, I’ve got the power over this microphone and I’m going to challenge you on your system or political views and just I think it’s quite cool actually

Respondent 1: What we don’t want to become is… I want people to feel like they can say what they want. That they don’t feel like they can’t say what they want.

Interviewer: So it’s very inclusive

Respondent 1: Yeah I mean it pains me personally when I sit in this and older people are talking about the benefits of Brexit and I’m like oh my god but I won’t say you can’t say that. Who am I to say that.

Interviewer: How do you deal with ??

Respondent 1: We’ve not really had it. It’s not really been an issue for us so far. Surprisingly

Interviewer: So do people tend to be quite personal then just share personal stories rather than political views

Respondent 1: Because well-being is our focus, yes, very much so. One of our things is called my story my music which is desert island disks and it’s the one where we just say to people ‘pick five songs and why you’ve picked them’ and before you know it they’re picking 7,8,10 songs ‘oh can I add another one’ You know. And it’s lovely you know because a) it means that you get that variety and scope of people’s lives and it means that we get to know people in a way, we get an insight in people’s lives. And about who they are and where they’ve come from and it helps us to think about what we can do with them. Like it’s really helped me in particular like how to deal with certain people if that makes sense.

Interviewer: Yeah. That’s nice.

Respondent 1: So I think yeah because well-being is our focus, the activism … we can do but we’ve not really gone there yet. I think we need to grow a bit more.

Interviewer: You know it’s also what you define as activism. I think being a well-being pioneer to say ‘look I make this show to inspire other people’ that’s also part of activism for me personally. … I’m quite open to what activism actually means. Doesn’t always need to be fighting ageism. If you are there and if you tell a diverse story, you’re already fighting ageism.

Respondent 1: One of the things that I know that one of our chaps wants to do is something about fake news soon. Which will be interesting. He just wants to explore the whole concept of fake news. Because he said to me ‘I’ve read somewhere that the biggest people who spread fake news are the older people’ and he wanted to investigate why. And it’s interesting. But it’s true though. It’s a recent study he said it to me on that editing workshop.

Interviewer: Can you tell me more about the kind of [workshop] stuff?

Respondent 1: Yeah so [workshop] is a course that runs Monday to Friday. It was paid for by [place] city council working skills team. So we did a pilot and in March we did a second one. I’ll show you a couple of videos that we’ve done. And they come in on the Monday and they don’t know each other and probably know very little about radio. And a lot of people probably haven’t left their comfort zones in a while. They come from [place], well, as [place] Council have paid for it we have to focus on people who are physically living in [place] [erm] and they through a lot of wordgames and warm up excercises and getting to know you kind of things… in fact I don’t think a microphone comes out til day 3 does it?

Respondent 2: It does in a small way to get them a bit confident but not that they’re using it for anything but maybe they’ll do a name game and they’ll have to use a mic so that the first time this kind of … so it’s like subtly being introduced before they need to do it in front of them. So it will be in the hand and …

Interviewer: So is this a week long course and then it changes?

Respondent 2: Yes so that’s just a week long course, they get kind of taster sessions in everything. So they get a taster session in erm creative writing and in music production or they kind of get to identify at the start of the week the things that they’d love to do. So if we’ve got a few kind of musicians then we might do a day around music and well-being and tying those things together and then on the Friday they do an hour long show and it’s all the content that has been created that week. So all the music is theirs, all interviews are theirs and everything will be completely their own leadership.

Respondent 1: and it’s live. It’s a live show so, they’ve gone from literally never speaking into a microphone to presenting a live show by the end of the month and they all take on different roles within. So some people don’t want to be on mic they take on a more kind of producey role err we work with up to 15 people on that week

Interviewer: That’s quite a lot

Respondent 1: Yeah..

End -