Article

Online Podcast Production as Co-Creation for Intercultural Participation in Neighbourhood Development

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Abstract
This article describes the usage of an online podcast workshop as an arts-based research method to reflect on intercultural participation. The podcast workshop was co-developed by researchers, local civil society actors, and administrative employees and deployed in a research infrastructure based on real-world labs. We show how the online podcast workshop as a research tool elicits co-creation with agonistic as well as communicative practices. The podcast combined practices of making with socially engaged research, using digital storytelling. It aimed at enhancing intercultural dialogue and participation and was used as an opportunity for voices that are not sufficiently represented in local public discourse on neighbourhood development to become recognised and challenge marginalisation. Based on one online podcast workshop, the article addresses new possibilities for collective and collaborative action during the Covid-19 pandemic and frames the podcast as a moderated place for exchange and reflection in the digital space. The podcast workshop intended to foster further discussion on the topic of intercultural participation and was conceived as a tool for empowerment that participants can use for further conversations and exchange in their communities.

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1. Introduction

Participatory approaches in urban planning try to democratise knowledge production by including civil society actors but also struggle to resist neoliberal usurpation. On the other hand, collaborative processes often require the cooperation of experts as moderators, facilitators, or even knowledge producers, which intensified during the Covid-19 pandemic, since contact restrictions made in-person participation with narrative or performative approaches difficult to realise.

In this article, we show a possibility to address this conflict by presenting an online podcast workshop as an auditive arts-based research (ABR) method (Finley, 2008; McKenzie, 2008), to enhance a collaborative approach

to knowledge co-creation between researchers and civil society actors, to generate, curate, and transmit knowledge on intercultural participation in neighbourhood development. As co-creation in the field of participation in urban planning, we refer to a process that goes beyond information and consultation as degrees of tokenism—as depicted by Arnstein's (1969) ladder of participation—to enable likewise agonistic (Hillier, 2003; Yamamoto, 2018) as well as communicative planning practices (Healey, 1997; Innes & Booher, 2004) between researchers and participants to shape neighbourhood development (Gualini, 2015; Özdemir, 2019).

Our aim is also to display how an online podcast workshop as an ABR method enhances the reflection and participatory exploration of intercultural participation

through digital storytelling (Allan et al., 2018; van Hulst, 2012). Even though no artist was involved in the design of the podcast workshop, we frame it as an ABR method, as designers were involved and because it elicits stories and emotions, thereby creating a digital space where negotiation and conflict, as well as expert and public knowledge, co-exist.

The online podcast workshop was developed as part of the research project INTERPART—Intercultural Spaces of Participation. Drawing on the tradition of real-world labs and their transformative, transdisciplinary, and participatory character (Schäpke et al., 2018; Wanner et al., 2018), the goal of the three-year project was to investigate what constitutes intercultural spaces of participation, what access barriers for intercultural spaces exist, and how institutional change can be initiated for more inclusive participation practices. Therefore, we conducted public interventions in the German cities of Berlin and Wiesbaden by developing and testing hybrid and digital participation formats to promote interculture in participation and improve participation in urban development (Huning et al., 2021). In the field of urban planning and design, intercultural participation goes beyond interactions between homogenous ethnic communities and also targets the situational and changeable everyday cultures of various social milieus (Terkessidis, 2018).

As one of the interventions during the three years project, the online podcast workshop is a digital participation format conducted eight times. In an iterative process, the workshop design and its outcome were reflected by the participants from civil society and further developed after every podcast episode until we reached the five-step approach presented in this article. Due to this research procedure, we only discuss the results of one podcast workshop from Wiesbaden, which has been achieved with the five-step workshop design.

After introducing our point of view on the separation between expert and public knowledge in planning and co-creation, this article gives an overview of ABR methods in lab approaches, urban planning, and design research. It follows an explanation of storytelling as an approach to realise intercultural participation on neighbourhood scale. The methodology section describes the design of the online podcast workshop and its integration in the INTERPART real-world labs. In our findings, we present the results of the podcast workshop we conducted in Wiesbaden and reflect on how co-creation via storytelling enhances communicative and agonistic ways of dealing with intercultural participation.

2. Expert vs. Public Knowledge in Planning and Co-Creation

The role of planners as experts and producers of objective scientific knowledge has been criticised by communicative planning (Healey, 1992, 1997; Innes, 1995). City dwellers with their specific local public knowledge

wanted to participate in urban planning, shape their neighbourhoods themselves, and realise a call for democratic participation in planning. Through negotiations and joint consensual decision-making between experts and the public realm, communicative planning tries to stimulate this democratic endeavour with caution, because it never represented a claim to complete validity (Habermas, 1984).

Later on, communicative planning was criticised by agonistic planning, which argued that it is precisely this pursuit of consensus that undermines democratic participation because social power relations and conflicts within negotiation and knowledge production are not sufficiently considered and are still dominated by experts. The agonistic critique argues that this state of the post-political hinders conflict and societal transformation and reproduces hegemonic knowledge that leads to the structural stabilisation of neoliberal policies in urban spaces (Hillier, 2003; Swyngedouw, 2011).

On the contrary, agonistic planning has been seen as an approach toward re-introducing democratic momentum through conflict. Public knowledge especially obtains the possibility to constitute and articulate itself in a model of adversarial dialogue (Mouffe, 2005) with planners and experts, e.g., in participation of marginalised voices in neighbourhood development.

The outlined dualism between communicative and agonistic planning approaches, as well as between public and expert knowledge, has been criticised for lacking differentiation and practicality in planning (Gualini, 2015; Innes & Booher, 2004; Özdemir, 2019). Following Özdemir (2019), we argue that also in co-creative research practice, a clear separation between agonistic and communicative approaches is inappropriate because both can co-exist in the same participation process. We show how the online podcast workshop combines both communicative and agonistic moments to enable co-creation. Thereby, we focus on how it has dealt with the position of conflict (in a communicative or agonistic way), at which stage of the workshop conflict occurs, and which role the INTERPART researchers as experts take.

3. Arts-Based Research, Podcasts, and Storytelling

3.1. The Podcast as an Arts-Based Method Within Lab Approaches

ABR has been linked to transdisciplinary and transformative qualitative inquiry since its introduction in the 1990s, especially through the integration of action-oriented and politically situated perspectives (Chilton & Leavy, 2014; Finley, 2008). A general definition of ABR provided by McNiff (2008) emphasises the systematic use of artistic processes as a way of understanding and examining experience by researchers and participants. Through the use of visual, performing, literary, sound, or new media arts, ABR aims at creating participation and collaboration with

people or communities in a research process beyond academia or the boundaries of distinct disciplines.

In doing so, ABR aligns with a transformative way of socially engaged knowledge production to relocate inquiry at the personal, local, and everyday level and to initiate change on different scales—for participants and communities themselves, or society as a whole (Finley, 2008; Wang et al., 2017). The core characteristics of the application of ABR are the collaborative collection of data using artistic methods or the communication, translation, and dissemination of results of a research project (Coemans & Hannes, 2017). Its ability to elicit emotions, individual or collective reflection, and a variety of dynamic power structures makes ABR methods especially useful to reach marginalised people (Ward & Shortt, 2020). ABR shares this objective with participatory action research (Tolia-Kelly, 2007). The common transformative and transdisciplinary foundation between ABR and experimental research infrastructures like real-world labs (Schäpke et al., 2018) makes it useful to take a closer look at the application of ABR methods in the field of lab approaches. Therefore, we want to give a brief overview of ABR methods used in lab approaches which contribute to research and practice in urban planning and design. This literature review serves to contextualise our research experience with the podcast workshop as an auditive ABR approach to participation and neighbourhood development.

Visual ABR methods like photo elicitation have especially been used in lab research (Kück, 2020; Sahakian et al., 2021). Due to the long tradition of mapping approaches in design, geography, and planning, real-world labs (Räuchle & Schmiz, 2020) also use participatory mapping as a visual ABR method. Performative ABR approaches in real-world labs evolved recently (Ziehl, 2021), but are still an exception within the canon of methods. In addition, the use of diaries became a method to elicit stories and feelings in lab research (Korsnes et al., 2018). When it comes to storytelling approaches in general, lab approaches contributed to their application in empirical fieldwork (Allan et al., 2018; Seydel et al., 2021). Audio-based methods, especially the use of podcasts, have been a relatively new approach to ABR co-creation and only a few publications using podcasts in labs have inspired the creation of our podcast workshop (Allan et al., 2018).

3.2. Podcasts in Urban Planning and Design Research

Recently, podcasts have become research tools in urban planning and have gone beyond communicating and discussing academic research results or hosting public debates (Rogers & Herbert, 2020). "The podcast-as-method" (Kinkaid et al., 2020) aims to create a space of affective engagement between diverse voices, spoken words, and emotions of researchers and participants. This helps the listeners of the podcast, the speakers, and recorders to encounter opinions and results differently

than with text (Kinkaid et al., 2020). The podcast as a collaborative approach relies not only on the recordings but is influenced by critical reflection and comments of the co-creators before and after the production to enrich the curation of the final audio output (Rogers et al., 2020). In this sense, a collaborative podcast production is a methodological endeavour which is based on digital storytelling and interlinks different textual, visual, and audible ways of collecting data (Gallagher & Prior, 2014). Even though technical skills in podcast production limit access to this medium, podcasting is political, not only in the informative output but also in its process of production. In the tradition of community radio, podcasts serve to create a local democratic public sphere, because content can be distributed without being too dependent on journalistic gatekeepers (Rogers & Herbert, 2020). This presents an opportunity for voices that are not sufficiently represented in local public discourse on planning and urban development to become recognised and challenge marginalisation. On the contrary, the growth of the podcast as a medium has led to the increased distribution of questionable content and fake news, which did not compete with scientific standards of comprehensible knowledge production. This is important to consider when using podcasts in general, and also in urban planning and design research.

Additionally, in design research, especially in participatory design, where researchers and practitioners gather around issues of collaborative design, auditive and audiovisual approaches and techniques (Raijmakers et al., 2006) combine practices of making with research practices. Participatory design engages more and more with public issues and everyday life (Björgvinsson et al., 2012). When working with and for communities, participatory design and research aim to design ways and infrastructures that enable the community to (a) co-create their own narrative-based interpretations and (b) appropriate and further develop technological means for self-organisation—as a "design after design" approach (Ehn, 2008, p. 92). This approach takes into consideration the ongoing process of adapting things and infrastructures to the needs of the community even after the design research project ended. Such infrastructures foster a process in which ideas, needs, and values are collaboratively negotiated. Developing "enabling systems" (Manzini, 2007, p. 240) as, for example, media catalysts for media empowerment means focusing on enhancing interaction and exchange around the issues and needs of the community while implementing them as research tools.

3.3. Storytelling in Planning and Design Research

When conceptualising and implementing the podcast workshops, the basic ideas of storytelling proved to be very useful. Storytelling can be related to urban planning in several ways. Since plans shape the intended use of the city or a specific place, they always tell a story

about the future (Throgmorton, 1992; van Hulst, 2012): What kinds of buildings will be at the site? What will they look like? What kind of people will use the place and what exactly will they do there? Plans anticipate these visions—at least implicitly—and illustrate them, e.g., as textual descriptions or drawings. A second, and for this article even more relevant connection between storytelling and urban development refers to a different group of narrators and can also be used as a method in planning: The stories that residents tell about a city or a neighbourhood reveal how they use the space, what images they associate with it, and how they evaluate the space (Sandercock, 2003). Storytelling is a socio-cultural practice (Ricoeur, 1984) and residents' everyday narrations can be valuable sources in research contexts and planning practice. Furthermore, narrative methods are very suitable in participation processes because they are low-threshold approaches to collecting information—especially for people who are more difficult to reach through other methods. Hebert (2020, pp. 275–276) explains that "stories are more inclusive than plans: They can invite an unlimited number of participants to contribute to a collective fiction, rather than just taking note of seemingly finished drafts from experts."

Stories from everyday life are not static but are subject to change with time and context. What and how a story is told depends, among other things, on the listener—a crucial effect the podcast takes up. The listener—even if only imagined—influences the framework in which the narrator sets the story and which key message they convey, either intentionally or unconsciously (Halbwachs, 2008). The narrator also impacts the level of detail in the narrative because they need to convey just the right amount of information for the dialogue partner to understand the story. In this way, the narrative situation becomes a process of negotiation between the participants. Urban and regional planning picked out the benefits of storytelling a few years ago and are now increasingly using these formats as a creative and low-threshold method, like storytelling salons, narrative blogs, storytelling walks—and podcasts (Seydel et al., 2021).

In design research, narrative research takes stories as a basis for data collection and analysis (Golsteijn & Wright, 2013). Narrative storytelling is therefore an effective means of understanding the complex individual experience (Müller, 2018). This research modality also facilitates knowledge translation and transfer (Wright & McCarthy, 2010). Especially as a method in design ethnography, narrative storytelling makes latent knowledge that is not immediately visible or graspable tangible, newly accessed and combined in the process of inquiry and co-creation (Müller, 2018). Narrative storytelling in group discussions such as a podcast aims to develop its own narrative dynamics, in an exchange with two or more people. From a sociological perspective, group discussions are "communicative constructions of reality" (Reichertz, 2013, p. 8).

4. Methodology

4.1. The Research Framework: Real-World Labs

Within the INTERPART project, real-world labs have been established as research infrastructures for transdisciplinary and participatory research (Schäpke et al., 2018).

The central characteristic of real-world labs is their experimental character, whereby temporary changes are tested in defined areas of everyday life (Wanner et al., 2018). Experimental interventions are the sites where collaborative knowledge production in real-world labs takes place (Beecroft et al., 2018). The experimental interventions engage stakeholders from different fields, such as researchers, designers, civil society initiatives, community organisers, and administrative employees. In the interventions, methods of co-creation like various storytelling settings, an interactive multilingual installation (Herlo et al., 2021), a board game, and the podcast workshop have been developed and applied—always considering the importance of the local context by developing spaces of encounter and collaboration that were rooted in the everyday life of those partaking in the inquiry (Wanner et al., 2018).

The participatory character of real-world labs gives rise to new possibilities for collaborative problem identification and subsequent action. Real-world labs are an approach that focuses on social change in real-world contexts (Schäpke et al., 2018). Committed researchers and practice partners come together, driven by a common topic, and limited by time and place. They address problems that directly affect coexistence in social, ecological, or political terms (Bergmann et al., 2021) while linking theoretical-scientific knowledge and experiential knowledge.

Within the INTERPART interventions, storytelling played a central role: Narrative spaces were designed as physical spaces for encounters that invited participants to talk and reflect about living together in the neighbourhood. As a further development of narrative formats, a podcast was finally planned to be co-created in a workshop setting in the neighbourhood. The podcast was developed to focus on a moderated dialogue between participants from local civil society initiatives and intermediary actors, like community organisers. Due to the Covid-19 pandemic, the podcast workshop became an online podcast workshop that was developed iteratively in several steps using digital storytelling.

4.2. The Workshop Design

The first step was to invite participants from the neighbourhood, like civil society initiatives and community organisers that were already involved in the research project INTERPART and would like to discuss specific topics along with our research questions. After forming groups of two participants for each episode, INTERPART produced a series of eight episodes with participants

from different backgrounds as community managers, residents, refugees, or administrative employees.

The process was divided into five steps (see Figure 1):

- A preliminary discussion with the participants of each episode, usually two participants together with one or two researchers (two hours on Zoom), to understand the podcast format and to find out together what exactly interests the participants with regards to the research questions, what concerns and moves them personally, and what they would like to talk about.
- A reflection of the topics discussed in the preliminary talk, as well as preparing and sending out a guide for the specific podcast.
- A web-based recording session, using the web tool Zencastr, of two hours, with two participants and one or two researchers.
- Post-production by the researchers, adding moderation, a follow-up interview with the participant, and—after approval by the participants—publishing with the castbox.fm platform.
- An online focus group discussion with the discussion participants, as well as neighbourhood management and municipality officials. In the focus group, the podcast served as a participatory and narrative format to reflect on situated knowledge of participatory practices.

The aim of the online podcast workshops was to co-create knowledge through the podcast as a collaborative qualitative data collection method and therefore as an inclusive research tool that allows communication and knowledge production at eye level. In this way, a place for exchange and reflection was created in the digital space. The conversations were intended to foster further discussion on the topic of intercultural participation to enable different stakeholders like civil society actors, community organisers, or administrative employees to elicit stories bridging different socio-cultural milieus—even beyond the end of the project. The core of each of the eight podcast episodes was a conversation between two participants from the mentioned stakeholder groups facilitated by two researchers.

The five-step workshop design was developed iteratively and adapted after each episode, incorporating feedback from participants to continuously improve the workshop. In the described five-step-design, the podcast workshop was therefore applied only once for a podcast episode staged in Wiesbaden's neighbourhood Biebrich, which serves as a single case study. To elicit stories on intercultural participation and enhance inclusive neighbourhood development, we conducted the online podcast workshops with participants already known from our INTERPART real-world lab in Wiesbaden-Biebrich. Biebrich is a working-class neighbourhood located at the inner-city periphery, characterised by labour migration and a long history of taking part in federally funded participation projects for urban renewal. The focus on one case study influenced our results because two civil society actors from very different fields observed participation and neighbourhood development—one from the
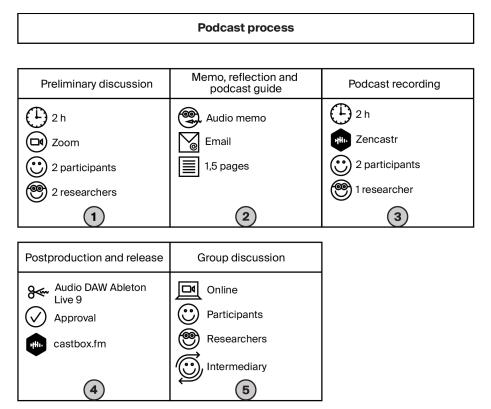

Figure 1. Podcast process. Illustration by Zeynep Keskin. Source: Autor*innen-Kollektiv INTERPART (2021).

field of youth work and the other from an initiative that explicitly deals with urban development. Other podcast episodes in which, for example, only community organisers talked to each other, focused more on professional experiences with concrete participation formats.

Existing literature using podcasts as qualitative inquiry discusses their power concerning knowledge production of aspects of place and its transmission (Kinkaid et al., 2020; Scriven, 2022). Detailed ethnographic approaches to analysing podcasts are just emerging (Lundström & Lundström, 2021), which is why we based our analysis of the podcast workshop on the methodology of triangulation, influenced by research on public radio (Pompeii, 2015). To demonstrate how the co-creation of knowledge on intercultural participation within the online podcast workshop can be exercised, we analysed recordings, transcripts of podcast recordings, and participant observation of the podcast workshop, using grounded theory coding (Charmaz, 2006). The triangulation of different data sources and between methods enriched the quality of knowledge (Denzin, 2009; Flick, 2011). A contiguous approach of open and selective coding of textual and audio representations helped us to identify codes that depict divergent understandings of intercultural participation or commented on inclusive neighbourhood development. The coding helped to categorise stories that have been highlighted in the curating process, concerning conciseness of the statement, aesthetic of language, and sound quality.

The podcast workshop as a research tool was important on three main levels: first, the process of dialogue and co-creation of knowledge, where participants discussed intensively but also became familiar with such a tool for their community-driven purposes; second, the curatorial and post-production process—including decisions about representation strategies, emphasis on specific statements, and dramaturgical decisions; third, the podcast and workshop as a transfer format, making the discussion available for the general public.

5. The Online Podcasts Workshop

5.1. The Podcast Episode Wiesbaden-Biebrich

The INTERPART project team produced eight podcast episodes in which researchers and participants engaged in dialogue on shared topics of neighbourhood development that were important to both of them but on which they had different perspectives. The participants addressed the following topics, which evolved from all eight podcast workshops:

- Places of encounter in the neighbourhood and how they can be strengthened through conscious design;
- The arrival of new residents;
- Communication, which can promote but also prevent exchange;

- The importance of language for conflict resolution and a sense of belonging;
- The role of intermediaries, mediators, and translators in processes of arrival but also participation;
- The clash of (supposed) opposites and the problem of attributing needs or characteristics to certain people.

These topics evolved from all podcast workshops conducted.

The following overview of the 45-minute podcast episode we analyse sheds light on the issues raised, how different perspectives evolved and were negotiated, and how personal attitudes relate to the respective backgrounds and specific knowledge that emerged from them.

The two participants live or work in the same neighbourhood, but they had never met before. Both share a strong attachment to the neighbourhood. Despite similarities, the podcast reveals differences between the two persons, leading to an intensive process of negotiating positions and collective reflection. One person is a co-founder of an initiative that works for the development of the neighbourhood and largely consists of white educated middle-class people with prior knowledge about urban development. The second participant has been working in a local youth centre for a long time with a focus on open youth work. The professional and biographical backgrounds as well as the social references of the participants turn out to be important for the course of the conversation.

The podcast begins with a playful, creative introductory question to learn more about how the two participants perceive the neighbourhood. They are asked to describe the neighbourhood as if it were a person. They both get involved in detail and draw different portraits: on the one hand, the neighbourhood is described as a present, strong woman who has experienced a lot, is empathetic and self-confident, appreciates the (culinary) advantages of the neighbourhood, and likes to communicate with the open-minded residents. The counter-image was a portrait of the neighbourhood as a middle-aged person, with youthful verve, but also traces of age—for example, attractive monuments, but also neglected buildings. Her clothes are conservative and somewhat worn, but every now and then a colourful piece of fabric or a special adornment peek out.

In the next section of the podcast, the person from the citizen initiative contrasts these portraits with the external image of the neighbourhood. She mentions the (perceived) discrepancy between the charming landscape and attractive historic buildings on the one hand and a population structure that is often perceived as problematic on the other. Both women distance themselves from the problematic view and consider it important to focus more on the qualities and potential of the neighbourhood. However, the person from the youth centre to whom a migration experience is often ascribed

in her everyday experience takes up the rather casual mention of this categorisation by her counterpart by questioning and deconstructing it.

The final section of the podcast discusses whether the question of where another person comes from is still allowed to be asked. One dialogue partner is aware of the problematic nature of this question but sees herself as restricted in her sincere interest in other people and their history. In her opinion, the tabooing of this question leads to tense situations instead of personal exchange. Her interlocutor does not consider this to be a fundamental taboo but takes up the emotional level and uses vivid examples of her own and others' experiences to describe when and why this question can lead to individual injuries and social discrimination.

5.2. Communicative and Agonistic Co-Creation for Intercultural Participation

In the following part, we discuss the design of the online podcast workshop as an ABR method and how it contributes to communicative and agonistic co-creation in the field of intercultural participation between researchers and participants (Özdemir, 2019).

The preliminary discussion as one of the first steps in the podcast workshop was designed as a video conference via Zoom. The participants went to separate break-out rooms to answer two questions selected by one of the two moderating INTERPART researchers. After each question, the researcher helped to summarise what was said and translated ideas and often diffuse interests into questions. This "mirroring" served to identify expectations and bring the participants' own positions to the fore, before talking to each other. After the break-out session, the participants and the researcher discussed together which questions should be addressed in the recording session. The position of conflict was articulated in the beginning in an agonistic way, enhanced through the role of the researchers as facilitators and translators who helped to formulate and clarify the participants' own opinions. In the end, negotiations around the right questions for the recording formed a communicative space.

The recording session also took place in an online conference room and was not designed as a live broadcast. We decided on this procedure to balance the different positionalities between researchers and participants in terms of podcast experience and technical skills. Only after the curation and editing of the whole podcast episode could a bigger picture be seen. The participants would then decide for or against a release of the episode. In addition, a carefully edited podcast episode offered the advantage that the central content could be better emphasised and backed up with sound and moderation. For editing and post-production, we used the software Zencastr. The researcher started the conversation by initiating a dialogue between the participants via prepared questions and short, open-ended follow-up questions. The moderation was recorded afterwards, making the position and attitude of the researchers visible in a transparent process of co-creation (Rogers et al., 2020). The participants referred to each other vividly and different stories on the importance of migration in a neighbourhood evolved. Both participants were emotionally involved and very committed to understanding the other's perspective and sharing their personal experiences, feelings, and pains. This illustrates the difficulty of talking about (supposed) intercultural differences in Biebrich, which are often justified by ascribing migration experiences to a person—even though the respective people define themselves by many other and often also shared categories. They agreed that there is an insider/outsider perspective which structures dominant ascriptions of Biebrich. People from outside often state that migrants shape the neighbourhood. The insider's perspective sees this description as under-complex because many people are actually German citizens with parents who migrated. From an insider's perspective, it hardly matters where people come from and whether they have migrated, but outsiders still see the migrant-native divide as natural and meaningful. The second step of the podcast workshop built an agonistic space. The participants thought critically about their own position and tried to re-evaluate it. The researchers, as experts, delivered the technical support for the recording. Only the moderation added later can be interpreted as a communicative approach because it framed the argumentation subsequently.

The recording session was followed by an off-the-record discussion among participants and researchers. The participants developed new, broader arguments on intercultural participation, not directly linked to the questions in the recording. However, this content was not included in the podcast but led to an atmosphere of greater serenity and openness on the part of the participants. The character of the discussion was dominated by negotiation to temporarily solve conflicts. Therefore we assigned it to the communicative approach. In an online follow-up conversation after the recording session, the two researchers reflected on improvements in the workshop design and identified consensual and conflictual content. They also discussed possibilities concerning how to order and frame the statements of the participants in the moderation added afterwards. This curatorial process was mainly in the hands of the researchers and participants only decided at the end if and why they agree on the chosen stories, sounds, and how they had been arranged. The researchers decided, for example, how to frame one statement of the participant from the white middle-class neighbourhood initiative, who has clear difficulties with being told generally not to ask people where they come from. The researchers decided against a direct intervention, e.g., by saying "stop, that can't be asked without offending someone" and then directly addressing racist tensions the question might contain. The researchers rather focused on

awareness of the impact of different positionalities in the social field of the neighbourhood and how hurtful confronting questions with an othering tone can be for those affected by racism. In addition to conflicting content, the researchers also highlighted the importance of reflection and dialogue in co-creation, which must be respectful to hear the needs of marginalised voices. The follow-up conversation became a space of reflection where decisions were made to exercise the transformative power of the podcast workshop in favour of co-creating narratives for and with marginalised voices (Ward & Shortt, 2020). Other formal decisions in the co-creation process that supported the transformative nature of the research were a larger speaking role for the participant from the youth centre and requesting her permission before releasing the recording at first, including the subsequently added moderation. The online follow-up conversation was primarily shaped by a communicative approach to resolve the conflict around the decision to structure the podcast episode in favour of racially marginalised voices. Also, the whole expert-driven process of curating, producing, and delivering the final cut of the episode enclosed conflict.

The last part of the podcast workshop was a focus group discussion via Zoom with all participants from Biebrich who contributed to one of the eight podcast episodes. It provided an opportunity for all participants to give feedback and clarify their statements after the podcast episodes had been finalised. The participant from the youth centre emphasised who exactly performs othering, people who are aware that they are speaking from a position of power and who are rarely ignorant or lack reflection. The moderators articulated what they had felt and discussed in the follow-up conversation on their own, and participants had the chance to reply. The person from the white middle-class neighbourhood initiative reflected that the question of origin may interest her because ethnocultural diversity is not perceived as normal in her everyday life, especially at work. She also recognised the importance of language as a positively connoted skill in the youth centre, which dominates over the categorisation by origin. The focus group helped to validate or sharpen results on intercultural participation, and the group discussed the extent to which the researchers' interpretations seemed consistent to them. In the last step of the podcast workshop, communicative and agonistic characteristics also co-exist. After the different podcast episodes had been released, participants had again conflicting arguments and engaged critically with each other. Negotiations to resolve conflict only occurred in the examination of the researchers' interpretations. In general, the agonistic approach dominated in the first steps of the podcast workshop before and during recording, but also after the release. Communicative approaches led the process of co-creation after the recording, when technical and curatorial support was needed, and when the decision on publication was pending.

Empathic communication was central to the podcast workshop: Attentive listening made it possible to give space to emotions and personal experiences (Kinkaid et al., 2020). Different positions of conflict and the co-existence of agonistic and communicative approaches make the process of co-creation successful. This is especially important where narratives of intercultural participation evolve so that a dialogue between different positions can emerge. It was not just the outcome that was important about the podcast, i.e., the individual episodes that were published online. Rather, it was the entire process from initial contact through the validating focus group that turned the podcast workshop into a narrative space, where reflection on intercultural participation could happen through personal stories. Even with the publication of the audio files, the process is not complete: As a digital and disseminable product, the podcast enables experiences and insights from the process of co-creation to be shared online with other listeners.

For the participants, the podcasts can be used for the self-presentation of their work as civil society actors, and it can be a foundation for a long-term exchange in neighbourhood initiatives to open up new fields of work (Ehn, 2008). The podcast also serves as a source of information for fellow residents, or as a medium to address policymakers and local authorities.

The reach of the collaboratively developed podcast workshop—as a digital storytelling approach—also extends beyond the original group of researchers and participants who take part in a podcast episode. In the wider context of the INTERPART project, administrative employees from Wiesbaden and Berlin have been interested in digital storytelling as a new approach to participation. During the Covid-19 pandemic, it became one of the few narrative participation approaches which could be exercised without violating contact restrictions. They gave feedback on the changing podcast workshop design and the results the podcast conveyed concerning intercultural participation. Thus, they enrich the transdisciplinary character of the whole podcast workshop, which included researchers from academia, participants from civil society initiatives, and local administrations.

6. Conclusion

In every podcast episode, only a small amount of the recorded material from the online workshop made it to the final cut, even though it held good content. That does not have to be disadvantageous, but it shows that there are different levels which influence podcast co-creation, and which must be considered in the podcast workshop as an auditive ABR method. It is not only content that is important, but also the quality of the spoken word and the creative compilation of a podcast, or how it has been produced, with whom, and for what purpose. In our work, the process, transfer, and curatorial level have been influential in using the online podcast workshop as

an appropriate method to elicit digital co-creation and intercultural participation.

The workshop as a process combines online co-creation with storytelling to enable public participation during pandemic times when in-person exchange became difficult. The stories in the podcast episodes made different and conflicting voices of a neighbourhood visible and thereby contributed to reflection on intercultural participation between people with diverse everyday lives. We showed how co-creation through our online podcast workshop can be enabled with agonistic (Hillier, 2003; Yamamoto, 2018) as well as communicative approaches (Healey, 1997; Innes & Booher, 2004) and that it is difficult and often not feasible to divide them in an intercultural participation process in neighbourhood development. This goes hand in hand with the fact that researchers, as experts and participants, assume both agonistic and communicative positions in co-creation (Özdemir, 2019).

The finished podcast episode helps to transfer and disseminate participation results through the strength of digital auditive media: Podcasts are easy to listen to and easy to share. Content is transferred by different voices and can refer to different personal connections towards the content. Therefore, podcasts operate as research tools and as community-building formats (Ehn, 2008). Participants can adapt the concept of the online podcast workshop or podcast series in general to co-create new content.

The curatorial level of the online podcast workshop highlights the design quality of a podcast episode as an auditive product, but also the normative interventions in content creation. Moderation helps to frame complex results, can produce communicative or agonistic narrative spaces, and translates or summarises content to make it accessible for potential listeners.

As our example from Biebrich shows, a podcast can reflect "situated knowledge" (Haraway, 1988) in co-creation by interventions through moderation and post-production. With the selection of the material and the framing by the moderation, we tried to make power asymmetries visible, e.g., by highlighting awareness and the problems of othering, instead of simply putting two positions side by side without comment. This supported a cautious intervention in favour of one participant, who has been marginalised in the particular situation of the recording session. The framing through moderation created an agonistic space for dialogue during the podcast workshop and enhanced the critical reflection of privileged white middle-class positions to re-evaluate another understanding of racial discrimination.

The execution of the normative curatorial role was handled with great care and was respectful towards all participants who opened up to us during the workshops. The shared responsibility and decision-making on questions, conflicts, and especially the release of the final cut of the podcasts demonstrates this. Nevertheless, the curatorial work of designing a podcast episode, the pro-

cess of co-creation, and the knowledge transfer influence each other and have to be considered equally.

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Conflict of Interests

The authors declare no conflict of interests.

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