Right to the Streets, Season Two, Episode Five: Using podcasts to tell the story

**Introduction**

**Vic:** I'm all about getting rich experiences for the listener. And so if we can have ticket touts in the background or the Man United game where there's chants, and there’s the tannoy, then I think that all creates such a lovely…it’s like you are there. That's the power of audio. And that's why, I love doing podcasts for these sort of projects and organisations.

**Eve:** Hello, I'm Eve Holt, Strategic Director for Greater Manchester Moving. Welcome to Series 2 of the Right to the Streets edition of the GM Moving Podcast. There are things that we can all do to create safe, joyful and welcoming streets, parks and public spaces where all women and girls feel they belong and are invited to be active.

Together with GM Moving colleagues, I've been working with people and partners in Trafford, Greater Manchester to do just this.

(Three, two, one, action! We live here, our families are here, and we want this to be a safe space for our children to grow up as well.)

**Eve:** You'll hear from lots of the people and partners involved, including local citizens, community leaders, politicians, commissioners, sports organisations, artists, comms experts, facilitators, performers and volunteers.

And many others who've all been playing an active role as part of a whole system approach to women's safety, shifting the dial from fear to freedom.

This episode is terribly meta. It's a podcast about podcasts. This Right to the Streets edition of Podcast has played and continues to play a pivotal role in growing the Safer Streets movement. It's helped us to amplify the voices of lots of different people and organisations like leaders and decision makers, and importantly, people in place.

And I mean, literally in place. We've walked and run around the streets of North Trafford with them. These authentic conversations not only helped to shape the project, but also to ensure that their experiences, stories, and ideas were heard by people much wider than the communities we worked in. This is the power of podcasts.

We knew we'd miss a trick if we didn't tell you why we decided to do a podcast for this initiative. What this looked like in practice, our process, the added value, learning challenges, and of course what’s next. We know that podcasts are pretty big right now. And more and more services, not for profits, local authorities and system changers are using the medium to amplify their messages, values and community voices.

This episode is a real honest account and hopefully a useful tool for you if you're thinking about turning to podcasting to help you grow your movement.

So joining me in this episode are two experts who play a key role in our Right to the Streets podcast journey.

**Interview**

**Vic:** Hi, my name's Vic Elizabeth Turnbull and I'm the founder and CEO of MIC Media. We are a Podcast production and training, social enterprise based here in Greater Manchester.

**Andrew:** Hi, I'm Andrew. I'm Strategic Lead for Marketing and Communications at GM Moving.

**Eve:** And to break the GM Moving podcast tradition, I've got the joy of handing the hosting mic over to Andrew, who's going to guide Vic and I through this conversation. So over to you, Andrew.

**Andrew:** Thanks, Eve. It's interesting, isn't it, to have the tables turned and, you'll be answering the questions today rather than asking them, which will be fun.

To start us off, why did you decide to do a podcast for Right to the Streets?

**Eve:** We really wanted to make sure that through Right to the Streets, we get to show that Everyone has a role to play in how we make our streets safer, more welcoming, more joyful, places for women and girls to be and to be active.

And podcasts just felt like a great way of hearing lots of different voices and bringing together both those who are policy makers, decision makers, experts in this space at Greater Manchester and National Footprint, alongside people who live, work and play in Trafford as the neighbourhood that the project is focused on.

So we can really hear their views and perspectives and that can help inform the project.

**Andrew:** So Right to the Streets is the third series and the fourth of the GM Moving podcast. You were obviously heavily involved in the first two series of that. What did you learn from those two series that then influenced the Right to the Streets podcast?

**Eve:** I learned that it's great to bring in an expert to help us, so, which is why we brought in MIC media to really help be our producers for this podcast series and help us get clear about the purpose, the audience, and we'll talk about some of that in a minute, and also to help then actually produce and edit because we've become more and more ambitious as we've gone.

I think Vic, Vic's nervously laughing as each for each series. We've gone from the very first one, which was a no budget, no frills, one woman show really of me. Just recording on zoom and editing over a glass of wine during COVID period through to this series, which I think we had, was it seventy different people?

**Vic:** Yeah, seventy different contributors. And I think I did the maths before we left today. So eighteen recording sessions.

**Eve:** Wow. Yeah. So ambitious.

**Vic:** Yeah, absolutely. You realise how much goes into podcast production, even when you were doing it at home with a glass of wine over lockdown, that editing process took ages. And then when we made the series two of the GM Moving podcast, when you brought us guys on board, there was another level of checks to be made.

So that added to time as well and booking people's diaries. And then the last series has, again, elevated. Should we run through, would it be helpful to run through, like, if no one's heard it before, what it included.

**Eve:** What we did. Yeah. I mean, so what we wanted to do is to make sure that we, as I said, both hear people in place and literally in place.

So when we were deciding on the structure, we decided it was really important that for every episode in, in the series, we actually were in the neighbourhood speaking to people on the ground and walking people through the streets of North Trafford. And at the same time, to also bring in the voices of people who could help us inform the project, could help us think about what good could look like, help lift, I guess, our ambitions around the project as a whole, and also help to amplify what we were doing in this project.

So people who have a big following and who would help to get it out to a wider audience and help grow the movement. So that meant that every single episode included both speaking to people, generally two or three people, if not more in place, alongside having a more in studio conversation with other leaders within the system, really, with a view that those conversations need to be key threads between the two that linked that together into one, and ideally connected those people and the key themes into one. So quite a lot of moving parts. Yeah,

**Vic:** Yeah, a lot of moving parts. Cause if you think that we've got strategic leaders, decision makers. who are very, very busy people, so we're juggling their diaries, as well as confirming locations, doing risk assessments, doing research calls with people, which is a very radio thing to do, but not going in to an interview being fresh, almost preparing people for what's coming up.

So I always say that that planning period is the most important part of any podcast production. Planning is the most important part of any project, isn't it? So yeah, a lot of plate spinning, a lot of research, but I think that all came out in the quality of what was produced in series one.

**Andrew:** I've been listening and following almost when you're in place on Google Maps and Google Street View.

**Eve:** That's cool.

Just so I can really picture where you are and what you're talking about when you're talking about various junctions and crossings.

**Vic:** That's amazing. I love that.

**Andrew:** Vic, you touched on planning there, I suppose it's probably worth just running through for people who aren't aware how GM Moving and MIC media came together and the amount of planning, the amount of meetings and discussions and things that you've discussed and to come to where we are today.

**Vic:** As a podcast production company, we are experts in creating podcasts, but that means that we've quickly got to become experts in the things we're podcasting about. And that was one of the challenges for me. I know we'll go into challenges in a bit was, and for the team actually, was to learn quickly as to what Right to the Streets was about and its core and its values and what each episode wanted to convey and what messaging we wanted to get out there with it.

So a lot of the early conversations was making sense and making sure we were all on the same page and getting that clarity again, which is one of the big things of planning a podcast is getting the clarity amongst the team. Because if you've got an idea of what it's going to be around you and he's got an idea of what it wants to be out and then I have, then it's all not going to come together for the end client at the end of the day.

**Eve:** I mean, that process was so valuable because, we'd set out with a plan for Right to the Streets project. Obviously, when we put in our bid for funding from the Home Office, we knew that we wanted to do a podcast at that point. And we've had to put a figure against that and enough of a plan as to what the purpose of that was.

With a real focus on, I guess, how we both inform the project and also shift some of the cultural norms. So there's a. public campaign as well goes alongside this. But how do we really think about some of the language and the narrative and the key themes, that are going to be really important in this project.

And at the same time, we knew that really, we weren't going to learn a lot of that until we'd started because it all had to be informed by the conversations we were having. So there was a structure and there was a sense of the purpose, but we hadn't yet, and we couldn't yet pin it all down and get really clear around what our key themes were, who would be good people to interview, how that was going to connect and how all those pieces ultimately were going to come together into something that was remotely coherent in what is a very ambitious and as we said, quite a complex picture really, that really helped us to just make sure that we walk us through that process and get clearer between all of us as to what we were doing and why we were doing it in that way. And, yeah, what the key narrative was.

**Vic:** I think it's important to remember that if you are going into podcast production as an organisation is to be flexible.

There was episodes that were dropped. We had quite high decision makers who we just couldn't pin down. We swapped around content that was originally going to be in one, then we listened to it and we thought it was going to be in another one. So I think being flexible, is important and another important thing is playing it by ear.

It sounds very cliche, but when you listen back to something you think that's not going to fit there, then moving it somewhere else. And I welcome the fact that GM Moving, were flexible aswell.

**Eve:** To be honest, it reflects our work as a whole in that sense that we need. Enough of a framework. So we know our core models.

We knew why we were doing this. We knew that it mattered. We knew that we wanted to get across, an authenticity of a diversity of different voices and partners from across the system who could all say why this issue matters to them and could help point to some of the many things that we can all do and could help share some learning. Beyond that we knew we had to work with what emerged and that was the case in the conversations. People have asked me, well, is it, is it scripted? And another, is is scripted, so there was some core questions that we knew we needed to ask in each episode.

Beyond that, it was genuinely a live conversation and it was working with what came up and, going wherever that went, really, whilst wanting to make sure that we had enough about what people were doing, why they were doing it, what that meant for this project, and yeah, how we could make the most of that learning.

**Andrew:** That does lead me on to ask you, Eve, what was the standout moment, a highlight, or something really memorable from series one of the Right to the Street series?

**Eve:** So there were so many moments of absolute joy, and I actually genuinely loved each and every conversation. In terms of standout moment, I think it had to be outside Victoria Warehouse. We went inside to go and interview gig goers on their way to see Fatboy Slim. And I guess I had no idea really of how that would work in practice and if it would work.

And it was absolutely brilliant. I had such good and fun conversations and people were so up for having the conversation. The fact that you then get to talk to people that are literally just bumping into you and you're just stopping them on the street. It was just a cold, dark night. They're there to see Fatboy Slim.

They're not there to have a mic shoved in their faces, but everybody was so up for the conversation. And then you got to hear so many different perspectives and made some best buddies that evening. And it felt really. Just felt really interesting, really joyful and made me want to go out and do more of that.

I've had conversations with people where they are live in the moment, and you get such brilliant insights. And I really hope that that helped, really in terms of growing the movement. We wouldn't have been able to invite those people to come and sit in a studio, but there we were. And, that was fantastic. Yeah, more of that.

*Clip of Fatboy slim episode audio*

I always think about how to be safe. It's always something that I think about, even, I live in a really nice village. I'm going to go back there tonight, and then I will still think, how am I getting home? Am I going to be okay? And which way am I walking? Is it lit?

And that's ridiculous. It's a really safe village, isn't it? And now, if I'm in the city centre, then I would always be like quite conscious of that. In almost, I don't know, I suppose it's more well lit, there's more …’

*Back to interview*

**Vic:** Listening back to the processes, we'd record with a MIC media producer and he would go off and record and bring the files back, the rushes back of what they've recorded and I listened back through them and I make notes to the editor of what to cut and where to put stuff and, these notes can be pages long and I was listening back to the rushes from the Fatboy Slim gig and I just had to say, we can't use this, we can't use this because there's some very excitable swear words. We listen back to it now and I'm all about getting rich experiences for the listener.

And so if we can have ticket touts in the background or the Man United game where there's chants, there’s the tannoy, then I think that all creates such a lovely, it's like you're there. And that's the power of audio. And, that's why I love doing podcasts for these sort of projects and organisations.

But there's been some times when recording the cold, recording in the wind, recording at night. We'll have to be really careful in doing that and managing that.

**Eve:** Yes, you can be in place and you want it to be dynamic, but you do also need to be aware of all the surroundings and what's going on.

You've got equipment, we're often out, you're going out by Fatboy Slim concert, we're out in the dark. We're very visible and we're shoving this mic in people's faces. And, you don't want to talk about Right to the Streets, you can't be naive about it all. So generally it's all felt, I have to say, very safe and very joyful, but there's definitely a lot of the practical things and work that has to go into it.

**Andrew:** Vic, you've mentioned there about sending Eve out and having a producer on hand and then editing. Talk us through a little bit about the process. It's not quite as simple as a simple microphone and a quick edit. It's quite a complex process. I wonder if you could give the listeners a bit of insight into that.

**Vic:** Yeah, so, there's a figure banded about sometimes in podcast land that it will take you triple the amount of time to edit the amount that you've captured. So it'll take three hours to edit or something an hour that you recorded. That's wrong because it depends on the complexity of what you've recorded, how many mics you've got, how many locations you've been to.

And so for something as complex as this production and the last series and the current series is that it goes through a process whereby. We go to a location, we record, the files come back to me. I listen to it, make notes for the editor. The editor does a rough cut. And then from that rough cut, I then create a script for Eve.

So some of it is scripted, we say it's not scripted, but some of it, like the intro and outro, because Eve wants to get in there, some key facts that sets the context for that episode. And also the links that link each of the features as well. So I'll do a draft version of that. And then what Eve will do is, what will you do Eve?

**Eve:** Probably translate it, don't I really? So I can take, you know, Vic's take on what needs to be said and then translate it into my own words. You have to feel comfortable, I don't sit there and read a script, so I want to cover the same subject, make sure I've got all the key information in there, but I want it to feel authentic and, yeah, genuine.

And in my own language, in my own way of speaking. It's my own tone, so it's a bit of a translation job.

**Vic:** Yeah, and you have to put in the stuff that's key to the project as well. Again, that is one of the biggest tips of script writing and writing for the ear, is if someone's wrote a script for you, rewrite it in your words.

Because the stuff that I'll say, and there's colloquialisms that I'll say, and Yorkshire terms that I'll say, that will sound dead weird coming out of Eve's mouth. So, that's a process. And involved in that process is listening to the rushes and making notes of the key things that are said in that episode.

So then we come up and then Eve records that on her own. And then, we give that then to the editor, who then puts the episode together. We have one last listen from GM Moving. Sometimes that whole cut, putting it together, is longer than an hour. And we want it to be under an hour. So then there's the process of what makes the cutting room floor.

Like, what do we remove? What's not necessary? What's not going to change someone's world? There was some stuff in the Manchester United episode that was wrong. Like, some of the information was wrong, so we couldn't really put that in there. It's a real critical area when you get to that point of trying to get it under an hour. And you have to be sometimes ruthless. So it gets to that core message of what that episode's about.

**Eve:** I mean, that was quite hard for me. One, I have to listen to my own voice. Which can be quite painful. Most of those episodes I listen to. So what Vic described as the rushes, you learn all these new terminology, which is the raw recordings, which are called the rushes.

I listen to those often once, sometimes twice. Then a cut down edited version, the first rough cut, and then a more polished cuts. And then there's often then a final edits and the final one. So, listening to each recording, I've probably listened to three or four times, by which point it can be quite hard to hear the word for the trees, really. Sometimes I think I then become tuned in and very overly critical and start thinking, did this mean anything to anybody, worried about what we've included and haven't, and it can be quite hard to really whittle it down. And you become precious about is the people's words.

You want it to do justice to all these different people and all their stories and their experiences, but at the same time, the listener isn't going to listen in if it's going to be over an hour, so you need to try and find ways to, as you said, be pretty brutal really.

**Andrew:** How long would you estimate in terms of hours of manpower per episode, if it's more than three hours to edit an hour.

**Vic:** From the very top is the idea. Trickling down to choosing the people, booking them all in, the whole pre production process, going to the place to record. I couldn't tell you. I couldn't quantify it. I think if you're going in for it for the first time, I think about podcasting is to keep it simple at first, especially if you've not got anyone helping you or supporting on the production side of things, is to keep it simple.

It'd be unsustainable to continue doing it like that. So what can you manage now? What can you get into the swing of doing easily? And then what can you add on once you're in your flow.

**Eve:** I think, again, it goes back, doesn't it, to the purpose. So, we've seen, say, from the first series where they said there was no budget.

It was just me. Time was absolutely minimal. I mean, there were conversations I wanted to have anyway, and it then was opportunistic. It's like, well, I'm having this COVID. Other people can't join for this conversation. Why don't we record it? And that's a way of helping invite others to listen in. If they want to, it was minimal time, I would have the conversation I would have had anyway.

And it was pretty rough editing that I would do personally. Wouldn't take that long to be honest, it probably took me, maybe an hour and a half, an hour's conversation. And then they pretty much went out as they were. And you can tell, if I listen back now, obviously the quality was. It's pretty rough and ready, but they served a purpose at that time.

And it helped me get into the habit of thinking about podcasting and test that with an audience. The next series, when we then brought in MIC Media, we added complexity. We had generally as interviewed two or three people rather than just a one on one conversation, but we were still in the studio.

That was generally at Manchester Central Library. We had one room, but we'd sometimes been in other spaces, but we weren't in a. specific podcast studio or anything like that. So again, it was low cost. It was low tech. It was one recording. And often we'd probably record for maybe up to an hour. I mean, we booked about an hour in people's diaries and we wanted that to be no more than like thirty five minutes really as a final edit.

So there was, maybe like forty percent up to fifty percent would have to be edited out, but actually that was a relatively simple process again, whereas this time, because we were so clear that what was, it really mattered to have a diversity of voices. And this was about growing the movement and the insight at pace.

And it really mattered to be in place and to be on location. Then there was a reason why we added all these extra moving parts. I wouldn't do that for every future series. I would simplify it for some and go, well, we just have a studio conversation again. Sometimes just one to one actually works because you have a depth and you have an intimacy.

It worked for so many reasons for this series. And I think it's obviously the purpose of having a podcast and people be able to listen in and hopefully sharing the learning much further afield and people be able to listen back. There's also other purposes like in itself, the recording really does grow relationships and connections and trust with people.

So all those people that came and were interviewed, you leave with a relationship and a connection with them. You've amplified their voices. They've been part of a process that's helped them to get their voice and perspective out there where they're completely in control. I'm not here as, somebody in the media who's in any way trying to twist their words.

It's very clear this is for them to get across messages they want to get across. And that in itself is actually really empowering. so I think the process is as important as the final output. And you need to hold onto that when weighing up, I guess, the time and the costs of doing it.

**Vic:** Mm, yeah, there's some conversations I had in the early days of planning the series with potential contributors and people that did contribute and got some really nice research from them and some of the people that couldn't make it onto the series then we spoke to them individually for a blog series.

What's great about most of the episodes, in fact, all of them, is that it's evergreen content. It's not got a short shelf life. So, it could be listened to in May when it was released, the first series, or it can be listened to this coming January in the new year, and a lot of it will still hold its relevance in the topics that we're talking about.

Maybe some of the initiatives that have launched may have launched previously, but the issues, the voices, the stories will still be relevant. So that's again, adds to the value.

**Andrew:** Keeping in mind what you've just said, Eve, around the process being really important, developing those relationships, you obviously do want people to listen, and I'd love to know a bit more about your approach to encouraging people to listen once you've got that final product all set and ready to go.

**Eve:** Yeah, I think that's almost one of the hardest bits. Because I know the value of a good conversation, and I enjoy the good conversation. In the end, that, as I said, that has a value of its own, but it's got the greatest impact if more people listen in and take what they want from it, and that might be about the subject matter.

It might be about the how about us taking in this, a whole systems approach to any issue, really, it might be about the process of podcasting and then learning more about that and hearing for themselves and going, Oh, actually, this worked for me. And maybe we want to do something similar, but it's still off.

I think on my part still of feeling like I'm selling something. I think we're so used to people selling you. And I don't want to be out there saying, listen to our podcast. It's the best thing, but at the same time, you need to be able to encourage people to tune in, and to give us feedback and to grow the conversation and to share with us their own learning that then inform what we do next.

So I think having people involved in the podcast itself, who then hopefully share it with their networks is important, that's why it was, again, it mattered that there was local people who share it with their more maybe community based, place based networks, as well as having people who share it maybe across other both disciplines, sector based, and, across a bigger spatial footprint.

So having them feeling an ownership and wanting to share and having pride in the conversation really matters. Knowing where our strengths are. So who was likely to hear this in the first place? So our existing networks, GM Moving, we know are largely, system partners, predominantly in Greater Manchester, who care about physical activity, care about moving, who care and are interested in our approach to making change happen in a complex system.

And then it's partners who would doing something similar on a national basis. So you have to start with the people, we already have their ear and make sure that they'd like to be our natural audience and make sure that we're thinking we've got them in mind and we're not thinking that somehow this is going to reach somebody who's never heard of us.

And they're not already interested because it's going to take a time before we've grown that audience really and got it out further afield. So all of that needed quite a bit of thinking and discipline and then continuing to find ways to just keep promoting it, but hopefully in a way that is saying not that this is the answer, guys. This is a conversation to help grow a wider conversation and action.

**Andrew:** I imagine MIC media, you do this all the time in terms of sharing podcasts. So you've probably got lots of experience. Vic, what's the top tips that you often give to people?

**Vic:** It's to think about it while you're planning it.

I see it loads where people launch a podcast and go. Oh, no, I've got to get listeners. I forgot about that. And the GM Moving podcast is one step ahead because we know who our audience is. And so podcast marketing is like any other marketing. It's simply, where are your audience? What messaging will resonate with them?

Get it out. I think we all see a lot on social media, the messaging that becomes white noise is that we've got a new episode out. This is how you listen. No one cares. You're not going to grab anyone's attention. And so how I approach podcast marketing is using the language and the messaging that the audience of that podcast will, it'll prick their ears up basically.

And meeting the audience where they are, where do they get their influence? Where do they get their inspiration? And it might not be socials. It might be a newsletter. It might be their inbox. And also, as Eve said, leaning onto the guests of the podcast as well. Seventy people we interviewed. If they all passed it on to one person or shared it on their networks or shared it on their blog or their newsletter, then the multiplication of that is incredible.

It also helps that we've got a really good marketing team with a really good marketing person.

**Eve:** Led by somebody called Andrew.

**Andrew:** Very kind of you to say.

**Vic:** Andrew, so in terms of, I'm going to turn the tables on you now, I can't help myself.

**Andrew:** I did not agree to this.

**Vic:** You've done the marketing now for two podcast series.

What do you feel is a good method of podcast marketing?

**Andrew:** I think it has been very tricky just to make sure that, as you say, we're trying to go to where the listeners are. We're not necessarily just assuming that they will be on our channels already keeping fresh ideas, keep brainstorming. And exactly as you said, use the networks that we already have.

So emailing the people who are already in the podcast series or due to feature so that they know when it's coming and they know they've got messages, they've got social media graphics, whatever they need and just having that conversation with them so that they they're aware of what they need and we know what they need and we can get to it that way.

So, yeah, it's been a good challenge. It's been something new that I've never done before. Which is always good.

**Eve:** I was going to say, because we talk a lot in how to grow the movement for movement. And what we know is that people are far more likely to listen and pay attention if it comes from their peers, if it comes from those people that they already trust, who they have a relationship with, be that formal or informal, through their social networks or through their work.

And it's no different to this, is it really? We know that if something lands seemingly cold from GM Moving, then people probably aren't even going to tune in. If it comes from somebody, if it comes from, Sasha Lord and you follow him already and he's somebody that you see as an influencer, you might listen in.

If it comes from Grace, who runs Collaborative Women in your local area and you've been engaged with them either as a colleague or somebody that uses the service, then again, you're more likely to be interested and have a buy in and you're more likely to then share it on because you feel proud of that person and their contribution and their messages resonate with you.

So it's no different, I think, to our approach generally about growing the movement is that you want those voices, the voices that really matter. They're creating the conditions as we talk about in that podcast conversation for them to turn up, to share their stories, their experiences, their thinking very freely, feel comfortable about what their contribution is and their unique voice.

And for that to come across, and that I think is the power of podcasts that you can't do in any other medium. As soon as it gets written down, it ends up being translated often into, somebody, whoever's holding the pen, you lose the voice, you don't get the accent, you don't get the nuance, you don't hear that level of authenticity, a very human dialogue.

And that's the beauty of podcast, and of using this medium. And I think the other thing is it's a challenge as ever, isn't it? When we talk about counts and measures, if you were to just use your success criteria as the number of people that have listened to the podcast, then you probably wouldn't rate it in comparison to just doing a tweet where you're going to have far higher numbers of people that have just read that tweet.

But then, some of the feedback we've had of people that have listened is the impact that's had for them in helping walk them through a place and an approach to an issue that they care about, where people have said it's really resonated, it's created light bulbs for them. They've had those moments and where they've enjoyed, it's been a joyful process to listen to and they've been able to do that on the move, which of course we love, it's not something that you have to sit down and read.

You can listen whilst you're going out for a walk, you can listen whilst you're going out for a run or whilst you're doing other stuff at home, so all of it feels like it embodies the very values and our approach as a whole in the making of it. Which, of course, I love.

**Vic:** Yeah. And that just really warms my cockles to know that it's what you want, isn't it?

When you've made a product you want, and that's the goal is for it to resonate with people and spark conversation, spark joy and get the conversation moving. That's what we set out in the beginning to do. And to hear that it's having that impact on partners. It's dead lovely.

**Andrew:** Vic, please can you tell us a little bit about the impact the podcast has had on the participants?

**Vic:** What I love with the work we do at MIC media is that we predominantly don't work with celebrities or famous people or media types, that are media trained. We get the voice opinions and stories of everyday people and many of them have never had their voice heard this way.

**Eve:** I think I've also seen that in the room, new connections have been made.

So when interviewing, for example, Sasha Lord and Joanne Harding, who was at the time, Exec Lead at Trafford Council for cultural leisure, they'd never met before. So Sasha Lord is our, Nighttime Economy Commissioner for Greater Manchester. And clearly it helped in listening to each other. They realised that there were things that they had that mattered to them, that they had in common, that they could be of help to each other.

And. I have no doubt that that will lead to them collaborating and taking action on issues that will be in service of more joyful, safe streets for women and girls. So just bringing, like we always know, bringing people together, convening people for conversation. And when you do that and you're on a podcast, I mean, there is an added vulnerability to it.

People naturally do have a sense of it's something they've been quite courageous. Generally for most people in the series, it was a new thing for them. And in that process they do, they form connections with others, which go on and make a difference. Yeah.

**Vic:** There was a moment with the first episode, the crime episode with, Grace from Collaborative Women and Ruth from, Gorgeous Gorse Hill.

And we were walking from the park to one of the Gorgeous Gorse Hill sites. And I was stood behind Grace and Ruth they'd never met before. And they were having a really good old chinwag. And I was like, that is so, we did that. We brought them together, and hopefully they'll go off and do more things together. So, yeah, joy, I think.

**Eve:** And that, I mean, it provides accountability to each other, doesn't it? People have then committed on a podcast in a room next to each other or on a street. They've talked about things that matter and the things that they're going to do. And it does, it provides accountability to each other that I think is important as well, that they know that someone else has seen them in that moment and heard them voice those things.

And we've, we've seen that in other podcasts. So, thinking, Hayley Leiva is, lead for GM Moving, she publicly committed to, running a marathon and to her goal of doing that in less than four hours.

<clip>

**Hayley:** I guess as the kids have got older and started to leave home, I'm starting to think more about performance again and trying to push myself a little bit more post Covid.

**Eve:** What kind of performance?

**Hayley:** I don’t know whether to say it out loud.

**Eve:** Say it publicly now…

**Hayley:** Well, I'm turning fifty in November and I have got a bit of a dream to, a target, sorry, not a dream, to do a marathon time, which I did. back in when I was thirty.

**Eve:** You're going to share this time with us.

**Hayley:** So I did a four hours and fifteen marathon when I was thirty.

**Eve:** Okay, so you've heard it first, listeners.

**Hayley:** I'm hoping to create a bit of time and space to train again and to be as fit as I was ten years ago.

<clip ends>

**Eve:** And she shared back with me recently. She thinks one of the reasons why she's really pushed herself is because she made a public commitment to that.

I accidentally pushed her to do, but made her now feel like a greater level of commitment to herself in following through. So I think it does actually create. The conditions for action, for collective action and for accountability, which is powerful.

**Andrew:** That legacy piece feels really important because the funding for the project obviously has a limit and we want to build something that, that goes far beyond the timescales that we've initially got funding for.

I suppose what's next for the Right to the Streets project and what's potentially next for the GM Moving podcast, if we know.

**Eve:** Yeah, I mean this, obviously this series is thinking about how we take all the learnings from the project as a whole, so that that can ripple out and others can learn from what we've done, what worked, what didn't work, including obviously this, in this instance, podcasting in itself.

And again, the process of taking the time to come together and talk about that helps all of us who are involved as partners in the project to just sense make and to reflect on that process, which we know is an important part of learning that feels really important. We are already thinking about future GM Moving podcast series. Lots of partners across the system, people, part of the team are increasingly keen to share stories in a similar way, cause they've enjoyed listening and they've seen the benefits of it being a way of providing a platform for different people's voices to be heard.

So we haven't decided what that's going to look like going forward, but I have no doubt that there's going to be future series on the radar. And it's a question of probably which one gets prioritized next. And I'm really looking forward to it. As I said, we've had a number of other active partnerships that have organisations that have been in touch to say, how did you do this? What did you learn? How much did it cost? How much time did it take?

How can we learn? So I think. we're going to see probably more podcasts in this sphere as well. And then hopefully we can connect the learnings across those for even bigger impact, which is really exciting.

**Vic:** I think it's great that GM Moving and Greater Sport, were up for the ambition and came along to the ride and yourself Eve, taking the challenge on. It's been a joy to work on. I say joy a lot in this conversation, but it's something we speak about a lot with the GM Moving podcast and joy and, happiness. But yeah, it's been a pleasure to work on. But you've also, you've all, what's been great about this, you've made me move more.

**Eve:** Yes!

**Vic:** Not in the last couple of days, mind you, but I've started couch to 5K again.

**Eve:** Excellent.

**Andrew:** Good to hear.

**Eve:** There we go. That's a winner.

**Andrew:** And you've committed to completing it now.

**Vic:** I've just got to get past week five. It kills me.

**Eve:** But you've made a public commitment now, so it's going to happen.

And I think just, I mean, I know we talked a lot about learning as well as joy, but personally as a host, I know I learn so much from doing and from hosting these conversations and, what are good questions to ask, how do we tell stories that actually get the work out there in a way that is accessible for different people? And that is such a learning process, which I'm still on the journey, I think, but I look forward to just hearing that hopefully get better and better over time and, and yeah, really welcome the feedback from other people about what works for them.

Do they like it when we have, the sound of the doorbell ringing and, the cheering in the background, do they like it when we're out on location, or do they prefer, the studio conversations? Do people like it when it's a one on one or do they like it when there's lots of different voices?

What is it that works for people so we can continue to adapt and learn and, hopefully, continue to grow that movement really.

**Vic:** So if you're listening on Apple podcast, please leave us a review. Tell us what you think. Five stars. That'd be fab.

**Andrew:** And if you're on Twitter, you can get in touch. #GM moving.

**Vic:** #Right to the streets. Leave us a voicemail.

**Andrew:** There's lots of ways to get in touch. Thank you very much, Eve and Vic. I think that concludes my hosting duties and I'll pass back to Eve.

**Outro**

**Eve:** I have to say that someone who's now into series four of podcasting, the journey is a really joyful one, full of learning and lots of new relationships. And I highly recommend to anyone, if you want to have a conversation with someone who is a host, feel free to get in touch with me directly.

So that's it for this episode. A huge thanks for listening.

This podcast and the whole the Right to the Streets initiative is just the start of the conversation. We'd love to hear from you. What's your favorite podcast? What kind of format do you like? Has this worked for you? Lots of people have told us that they loved listening to people actually walk around place, but that might not work for everybody. So tell us what works for you and we'd love to hear and to share your thoughts on future episodes of this podcast.

We've got a few ways you can get in touch. You can tell us on social media, on LinkedIn and Twitter. Just search GM Moving or drop us an email. You can head over to our website at gmmoving.co. uk and hit the contact button.

A big thanks as ever to everyone who's contributed to today's episode, and a special thanks to Andrew for taking on the host.

This Right to the Street series of GM Moving podcasts is just one element of the Right to the Street initiative, layered by Greater Manchester Moving, Trafford Council, Open Data Manchester, and lots of GM Moving partners.Thanks to funding from the Home Office.

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