

Radio drama as an educational tool for promoting intangible heritage: men and women of the sea in Chile

El radioteatro como herramienta educativa para promover el patrimonio inmaterial: hombres y mujeres del mar en el sur de Chile

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ABSTRACT

Radio drama is a genre appropriate for contributing to the acoustic memory, and to the promotion and transmission of intangible cultural heritage, hence the importance of exploring the relationship among broadcasting systems, education and culture. This paper presents two cases, one based on the traditional knowledge of boat builders, and the other on the experience of women dedicated to the recollection of shellfish, both from Hualaihué, Región de Los Lagos, Southern Chile. Using a qualitative methodology, the voices and testimonies of these sea people were recollected and transformed into two radio dramas, aimed at reconstructing the memory and cultural identity of this zone. Broadcasted throughout most of the region by the most tuned local radio, they combined fiction and reality in order to recreate traditional stories, ways of life and the sounds of the village. This initiative allowed local inhabitants to appropriate cultural goods through this non-traditional learning experience.

Keywords: Radio, radio drama, education, identity, intangible heritage.

RESUMEN

El radioteatro es un género apropiado para aportar a la memoria sonora, a la promoción y a la transmisión del patrimonio inmaterial. De allí la importancia de indagar sobre la relación entre la radio, la educación y la cultura. En esa línea, este artículo da cuenta de dos experiencias de radioteatro, con textos basados en el saber ancestral de los constructores de lancha tradicional y de las mariscadoras del sur de Chile, ambos de la comuna de Hualaihué, región de Los Lagos. A partir de una metodología cualitativa, se recogieron testimonios de estos hombres y mujeres del mar, y se registraron sonidos naturales de sus oficios y de la localidad, como base para la elaboración de las dos piezas de radioteatro, cuya transmisión fue hecha para la región por la emisora con mayor sintonía local. De esta forma se combinaron ficción y realidad para recrear historias populares, formas de vida y sonoridad del pueblo. La iniciativa permitió así a las comunidades apropiarse de estos bienes culturales a través de una experiencia de enseñanza no tradicional.

Palabras clave: Radio, radioteatro, educación, identidad, patrimonio inmaterial.

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INTRODUCTION

The strengthening of the relationship between citizens and everything that constitutes its tangible and intangible heritage is a pending challenge in Latin American countries, even more so when there are no public policies that consider the entire process; i.e. promoting the documentation of said acquisitions, its preservation, restoration - in the case of tangible heritage-, promotion and distribution. Moreover, the inhabitants of the territories also do not have the tools to promote associative practices or educational interest with their peers that would enable heritage value and care in a responsible and sustainable manner over time. A good way to narrow this sinuous, weak and unstable relationship is to promote communicative practices of symbolic production to pass on the heritage through media and non-media instances. They must be based on participation, education and culture as engines of this rescue and promotion of knowledge of “what is ours”.

It is interesting to analyze experiences of communicative products that seek to value the intangible heritage of Chile. In this case, two radio dramas are oriented to the oral rescue of popular trades of the Hualaihué commune in southern Chile, a distant location over a thousand kilometers from the capital. This was achieved through a documentary research and with the oral memory of a group of women employed as shore gatherers –“mariscadoras” a.k.a, “sea food collectors”- as well as river bank craftsmen and masters in building “chilotas” (specific handmade boats in Chiloe in the south of Chile), an increasingly scarce type of boat as the new generations are not interested in cultivating the craft and few masters remain in the southern region. To safeguard their intangible heritage, this group of men was declared Living Human Treasure by the Council of Culture, along with five other expressions of different parts of the country (Government of Chile, 2014).

The article aims to understand how heritage is preserved by the groups mentioned above, the manner in which this heritage was materialized in communications products –the radio dramas– and how they were designed, executed and made available to the audience and the local community. Reflecting about the distribution, circulation and feedback of these communicative practices involves not only understanding how these two radio pieces were created and performed, but also giving an account of its development and how they came into the knowledge of a wider audience in a way

that would allow us to design response or evaluating mechanisms of the process. Thus, the results obtained may provide insights into those aspects that must be taken into consideration and improved when it comes to communication products which challenge communities in recognition and appreciation of their intangible heritage; this time, through informal education provided by the radio as a medium of communication.

In the first part of this paper the communicative product, meaning the two radio dramas, will be described in terms of work with the initial sources, creation, execution and transmission. The second part will be devoted to discussing some authors that ponder or research on the issue of communication of intangible heritage through radio. The third part will describe the methodology used. The results will be presented in the fourth part, to discuss the work done and the projection that this type of initiatives on intangible heritage in Chilean media may have.

DESCRIPTION OF THE COMMUNICATIVE PROJECT

The project “Radio plays of popular stories: river bank builders and gatherers of Hualaihué” was financed after contest application, with aid from the Fund for Culture and Arts Development, Fondart, of the Council of Culture and Arts of the Government of Chile in the year 2013. It applied for financing from the regional fund of Los Lagos, in line with the Conservation and Distribution of Cultural Heritage, in the sub-category of intangible cultural heritage, developed since 2007 by the author. In this line, the genre of the radio drama has gained importance. The first initiative of radio drama (“radio theater” or “radio play”) was “*Memory to the shoulder, Iquique 1907*”, [*La memoria al hombro, Iquique 1907*] a piece based on the book “*Saint Mary of the Black Flowers*” (2002 [*Santa María de las Flores Negras*]), of the Chilean writer Hernán Rivera Letelier, which commemorates the centennial of the Saltpeter Worker Slaughter, where over three thousand “pampino” workers who were in general strike for their poor working conditions were killed by military forces.

The most recent work in this line of cultural heritage was “*A thousand sounds in a coup*” (2013) [*Mil sonidos en un golpe*], which addresses the role radio played in the hours before the overthrow of the Government of Salvador Allende (1970-1973). The project was inspired on the book “*Secret Interference*” (1998) [*Interferencia*

secreta"], by the journalist and National Journalism Award Winner (1997), Patricia Verdugo. This radio drama won first place in radio drama at the X International Radio Biennial, held in Mexico in 2014.

In the line of intangible heritage, during 2011 and 2012 the radio theater project “*Tell me, grandmother*” [“*Cuéntame, abuela*”] was realized. The initiative was born out of the interest of the participants of a storytelling workshop at the Reader Center of the Public Library at the Cultural Corporation of Lo Barnechea, a commune in the Metropolitan Region of Santiago, Chile. The objective was to rescue, through the radio, the creation and the preservation of the oral memory of members, who were between 70 and 95 years of age. It was then when a group of ten female senior citizens decided to find a radio station that provided them the technical tools to carry out the narration of their stories in a radio drama format and told in the storytelling workshop – stories that rescue popular myths of their locality and others at a national and Latin American level. There were four ten-minute stories, one based on the myths of the bird tue tue, the devil and corn, the white Goblin and “La Llorona”¹.

With the same members doing the interpretation, the initiative was jointly accomplished by the community radio Juan Gómez Millas² of the University of Chile and the storytelling workshop of the Reader Centre of the Public Library at the Cultural Corporation of Lo Barnechea,

In that sense, as emphasized by Rodríguez & Matus de la Parra (2012), “the radio plays enable to not only revalue this genre, but also integrate and improve the self-esteem of older adults, to recognize and value their stories and life experiences. It is an unprecedented exercise, since many of them read and write with difficulty” (p. 1).

The rescue and distribution of these type of initiatives, and in particular in formats like radio dramas, are considered particularly important from the perspective of communication and education, having its origin in the recognition that the community gives its history, oral traditions and expressions as a source of their intangible heritage (UNESCO, 2003). Thus understood, the process of safeguarding the acquired intangible heritage will be essential in its preservation, transmission and circulation among large, diverse and specialized audiences, as the case may be.

The radio drama project of radio drama of the mariscadoras (women seafood gatherers) and the male builders of the chilota boat to yet be described below can

be considered, in the same vein, as a practice of communication and non-traditional education. The initiative required two months of investigation, two months of script development and three months of recording (June to August 2014). Fifteen people participated. The cast was made up of nine actors (two actors with national careers in lead roles and seven local actors by trade or professional studies). Two people formed the recording team and two others were in charge of post-production. A general producer, a director of voices and the general director of the project also participated. Bio Bio Radio realized the transmission of the radio plays, it being the leading radio in terms of audience in the region of Los Lagos as well of in terms of ratings in the country (IPSOS, 2014). The broadcast was carried out between November 17 and December 8, 2014.

The described process allows the realization of the importance of rescuing and the distribution of the intangible heritage, and it enables to conceive a radio drama as a process of social intervention that involves various stages, from research to the transmission and reception. The radio, in these contexts, is more than a means of communication. Its importance is significant in more remote places, where it can even be the most important source, or sometimes the only source, of information for the communities. In relation to the recovery of knowledge and intangible popular culture, radio drama is a way to offer other media outlets. This is important from the perspective of communication and education in Chile, a country where the radio holds a high audience and is highly valued by the population. Indeed, 64,2% of Chileans listens daily to the radio (IPSOS, 2014).

THEORETICAL FRAMEWORK

The Convention for the Safeguarding of the Intangible Cultural Heritage (2003b) describes “intangible culture”, from its own complexity, understood as:

The practices, representations, expressions, knowledge and techniques - along with the instruments, objects, artifacts and cultural spaces inherently with them – that the communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, with a sense of identity and continuity, thus promoting human creativity and respect for cultural diversity. (p. 2)

With the idea of valuing cultural diversity and promoting sustainable development of it, the States have progressed in the discussion and appreciation of heritage, first understood in traditional and popular culture [folklore] (UNESCO, 1989), then valued with the Universal UNESCO Declaration on Cultural Diversity (UNESCO, 2001) and subsequently through the Convention dedicated to intangible heritage (UNESCO, 2003b). In the latter text, it is made explicitly clear that the safeguarding of heritage implies, in particular, “measures designed to guarantee the viability of the intangible cultural heritage (...) basically through formal and non-formal education, and revitalization of this heritage in its various aspects” (p. 2).

The Convention for the Safeguarding of the Intangible Cultural Heritage aims to safeguard, respect and create awareness, as well as providing international cooperation and assistance, in dimensions that range from documentation to measures that make this heritage noticeable. A specific regulation has been the creation of the recognition of Living Human Treasures in each country, who are individuals or groups that have some level of knowledge or the skills required to interpret or recreate certain aspects of intangible cultural heritage. In order to comply with this, UNESCO has provided guidelines to States, to establish a national system for the recognition of these treasures. In 2014, the State of Chile distinguished six Living Human Treasures, including the bank builders of Hualaihué, and for the first time succeeded in entering the Chinese dances into the list of intangible cultural heritage of humanity, which are cultural expressions of the regions of Atacama, Coquimbo and Valparaiso (Council of Culture, 2014).

Another measure that provides for the sustainable safeguarding, in addition to the recognition of the Living Human Treasures at national level is “the introduction of intangible cultural heritage in education programs” (UNESCO, 2003a, p. 12). This can be done in several ways: through its inclusion in the curriculum; in instances of non-formal education that are of interest in pedagogical terms and innovation in the classroom; and the support and commitment that media may have in informal education. The radio, in this sense, can be a good vehicle to broadcast and promote the intangible heritage.

THE RADIO AS AN EDUCATIONAL AND CULTURAL TOOL

The definition and classification between formal and informal education, coined by Coombs (1968), ushered in new educational terminology, which allowed for the discussion about the various unconventional forms of education. Years later, Coombs and other authors specified the reach of this “*other*” education, introducing the concept of informal education, which refers to “the process throughout life, whereby every individual acquires attitudes, values, skills and knowledge from daily experience, different influences and educational resources from their environment – family and neighbors, work and free time, in the market, the library and the mass media” (Coombs, Prosser & Ahmed 1973, quoted in Pastor, 2001, p. 527). The authors propose a distinction between formal, informal and non-formal education, as to overcome the terminological confusion and practices that define unconventional training, since unlike formal education – which can occur in different ways in the course of a lifetime – non-formal education is seen as a relatively brief educational activity, but yet structured and systematic.

Although the radio and the media can represent an area of informal education throughout people’s lives, the radio drama project can in turn be geared as a non-formal educational activity or product within the school curriculum. This will depend, however, on the focus of the educational project and the strategic use that faculty members may make in the classroom, or as a complementary activity outside of it. The radio, in this context, provides a wide range of possibilities for educational exploration. However, as López Noguero (2001) points out, radio is “a tool with prime pedagogical value which, unfortunately, has rarely been explored in formal and non-formal education” (p. 147).

The inclusion of the radio into the formal school curriculum implies to some authors methodological changes in the classroom, from a critical perspective. While Gloria Rincón (2012) proposed innovations in the written language, it posed fundamentals that work for any “innovative project” that is intended to be done under “*other*” logics of teaching, as in the case of project method. Meanwhile, Jolibert (1994) (quoted in Rincón, 2012, p. 23) thus defined pedagogy through projects as: “one of the strategies for the formation of individuals aimed at the efficiency and effectiveness of learning and the experience of democratic values,

through cooperative work, co-developing the plan, co-realization and co-theorizing that must involve all actors: teachers-students”.

If we stick to this definition, Rincón says (2012), the educational process is understood as a construction and not as mere transmission, since the knowledge and beliefs of the active educational actors are connected, allowing an encounter that permits an exchange of meanings that can lead to a modification or redefinition of said knowledge or beliefs.

Regarding the radio within non-formal education, it can be exploited to its full potential, unveiling its strengths and making greater levels of creativity possible (Baquero, 1991).

In this line, Rodero (2008) observes radio in its sound and auditory dimension. In his view:

Through the combination of the elements of radio language and different information genres, opinion and fiction, radio offers many opportunities to promote and develop auditory training. It is an effective solution that guarantees individuals their effective integration into society, to develop a full communicative ability that enhances, along with the written and audiovisual skills, auditory culture: the most overlooked. (p. 108)

In short, with the radio as a mass medium that conveys broad audiences with a simple and close language, orality is given importance as a component of our culture. This allows, given the context, to value our popular history, as well as creating multiple possible encounters with the use of the radio drama genre.

THE RADIO DRAMA AND ITS SOCIO-CULTURAL VALUE

Just like sociodrama sneaked into the radio through popular education, as recognized by López Vigil (2005), radio drama was born as a broadcasted theater spectacle, meaning radios put their microphones in theaters for transmitting shows. Since the thirties of the last century, radio drama was professionalized with a stable body of actors and writers who began writing popular stories, mysteries and social dramas.

This social value is recognized by Godinez (2010):

The social use of radio drama implies not only a fun and effective way to disseminate content and information, but also a way to raise awareness and questions, by showing everyday situations close to the listener, while also give

visibility to common problems, which in the end means giving visibility to the community, outside and in, being a mirror of itself that strengthens it. (p. 55)

However, the added value of the radio as a vehicle of culture does not exempt it from the obligation to captivate its audience. As noted by Davis (2004), “keeping the audience interested in the characters is, therefore, imperative; it is essential to the success of a script, whether for television, cinema, theater or radio” (p. 12).

Informing, educating and entertaining are the unavoidable principles of radio. Therefore, to engage listeners - today scattered in various media and *online* content - and keep them captive, the creation and fiction in the radio may contribute to engaging the listener, and ensure that the message is given a new meaning with the reception.

Presenting information through fictional and artistic ways cause identification and proximity, challenging the listener with their own experiences, involving them, and making them part of the encounter or information recounted, which will ensure that the message comes across in a better way, fulfilling the communicational objectives. (Godinez, 2010, p. 54)

To account for this recue of intangible heritage, radial medium and radio drama, with its intrinsic characteristics, allow the listener to evoke, suggest and incite multiple emotions and imaginaries. In this perspective, the drama should be credible, because “it is the representation, it is life. Making drama is giving permission to fantasy, exploiting the radio language in all of its potential” (López Vigil, 2005, p. 47).

If radio drama can unite culture, entertainment and auditory memory, the educational aspect shines on its own, with the basis that radio drama can take advantage of the pedagogical effect through active learning from listening, recognition and emotion.

Kaplún (1992), promoter of radio drama as a communication tool of educational, social and cultural messages, understands radio drama as a tool for widespread “popular” education, “not only for being a dynamic genre that strongly attracts the interest of mass audiences and shifts their attention, but also because of other deeper reasons, which refer to the pedagogical” (quoted in Godinez, 2010, p. 68).

The relationship between education, communication and culture takes prominence in radio, because

auditors are challenged to understand and actively recognize the sonorous universes proposed by the radio dramas.

In relation to the research on the problems of safeguarding the intangible heritage in the region of Los Lagos, Tamayo (2010) and Barrientos (2012), investigations have been developed in Chile, particularly on knowledge and trades of women gatherers and riverbank craftsmen. The heritage they hold represents a diversity of archetypes, full of stories and traditions that have been fundamental to regional development, as well as to embed local identity in the area. In *"The seams of mestizo knowledge"*, [*"Las vetas de un saber mestizo"*], Tamayo (2010) focuses on the wisdom and popular lore riverside masters of traditional boat building in the Chiloé Island and the southern tip of Chile have. They practice woodworking and carpentry techniques originating in the indigenous cultures of peoples such as the huilliche and the kawásqar. The technique later on was characterized for mixing Hispanic influences received during colonial times, with the technical procedures of the post-Columbian period.

This mestizo knowledge has found not only a technical learning outlet, but it is also part of other rites and customs in the South of Chile, which gives reason for safekeeping them as they are part of various manifestations of popular culture (religious holidays, weddings and funerals). However, handcrafted boats are important not only because of their heritage value, but because they are still the means of transport and the connection that enables contact and communication between the families and the surrounding communities.

Likewise, Barrientos (2012) rescues and documents the stories of women, young and old, who have given life to Huailahué in *"Gatherers dreams: Women in the land of hualas"* [*"Recolectoras de sueños: Mujeres en la tierra de las hualas"*]. Overcoming an androcentric point of view, the researcher contributes to the Chilean social history and popular culture from a gender perspective, reclaiming practices, roles and knowledge women hold, considering that being a tejueleros, gatherer, fishermen and shellfish collector, to mention a few trades, are not only productions or tasks performed by men.

Thus, the possibility of making radio dramas about riverbank masters and collectors allows interweaving a sound world that speaks and appeals to the two dimensions of life of these communities, putting into perspective cultural constructions from the own value given

by the participants. In other words, a contribution is made through the means of radio, not only in teaching non-traditional values, but also in strengthening the transmission of intangible heritage.

METHODOLOGY

Based on a qualitative methodology, which consisted of interviewing representative subjects and consulting documented information on the selected stories, the production of the radio dramas was carried out in four stages or phases for the rescue, recovery and distribution of the intangible heritage, allowing to link memory and cultural identity through the radio.

PHASE 1

Research work included reviewing available knowledge; whose two main references are the works published by anthropologists Marco Tamayo (2010) and Pamela Barrientos (2012).

The people interviewed were four "mariscadoras" ("shellfish/seafood" gatherers), as well as informal conversations with other gatherers; and five riverbank craftsmen, as well as informal dialogues with other riverbank craftsmen/masters.

For this stage all possible records were used: recording interviews, photographing the interviewees, and recording of natural sounds made in these trades, including the sound inherent to the commune of Hualaihué, of the Los Lagos region.

PHASE 2

After gathering the individual and collective stories of the primary characters and the information from secondary sources, which allowed verifying and broadening the documented information, the developing of the stories and radio scripts began. This included the synopsis, plot, conflict development, defining characters and their profiles, and building sound universes.

A second stage of this process was the realization of the radio *casting*, to define the local cast and the subsequent recording of the two radio dramas, with local and national actors. Two days of casting were carried out with professional and amateur actors who were contacted directly by the production.

After performing a work table with the entire selected cast and explaining to the acting body social and cultural contexts in which these ancient crafts were poised, the

recording stage began, in which everything was recorded for later selection of the best recording during the editing process. Recording plan consisted of a methodology of simultaneous rehearsal and recording during the months of June and August 2014. This was done in the commune of Puerto Varas, of the Los Lagos region.

In the recording studio actors were explained the functions of the technical equipment and the distance that they should keep from the microphone so the sound did not suffer saturation. In addition, they were given tools to work on a first, second and third sound level, pointing out the importance of the voice as the main tool for a radio drama, since the staging is not played out in a theater, but it is based on the interpretation of the voices.

The recording was done in the same region, with the aim of promoting local production and execution of the project. The processes of editing, assembling and recording of the musical composition, specially created for both radio dramas, was done in Santiago, Chile.

PHASE 3

This phase included broadcasting and transmission of the radio dramas, which meant developing a media plan, production and distribution of press material, radio promos and transmission in free-to-air format, and *online* through the Bío Bío Radio, in a great part of the Los Lagos region (communes of Puerto Varas and Puerto Montt, Chiloe, Hualaihué).

PHASE 4

For the circulation and return of the project to the community, the following communication strategies were designed:

- a) **CD production and reproduction.** The use of the various media is a possibility that should be considered when planning retribution strategies of such communication products that exploit the best of radio as a vehicle of culture and education for the listeners. That is why, in addition to the transmission by Bío Bío Radio and community radios, thought was given so that educational communities and the public library of the commune of Hualaihué had the material digitalized in compact disc format, so that teachers, students, parents and guardians, and those interested in this genre could have testimony of the history and heritage of their town and its inhabitants.
- b) **Release of CD and distribution to community radio stations and educational community.** On December 8 of 2014 the transmission of the project Regional Fondart in the line of Preservation and Distribution of Cultural Heritage ended. After their transmission by radio in March 2015, the radio dramas will be presented and handed over to authorities of the commune, educational community of Hualaihué and to the participants during the research process. It will also be made available for community radio networks in Chile: World Association of Community Radio Stations in the country (AMARC Chile), National Association of Community and Citizen Radios of Chile (ANARCICH), and Media Network of the People.
- c) **Material available online.** In order to enhance the output of the programs and taking advantage of web 2.0, the radio dramas were already uploaded on a podcast site , to listen to them, download them, transmit them and share them with others interested and/or fans to the genre of radio drama.

RESULTS

The project of radio dramas of popular stories met the expected results regarding proper implementation, both in research and production, recording, editing and output of the products involved. One of the factors that can certainly be improved is the deadline given to the initiative. Indeed, the processes of research and creative development have their own pace, not always predictable in these cases, and that is different from the commitments to the State.

Despite this, and with a local production that could have been much more professional, the goal of providing quality cultural products, arising from the same region, with local actors, was met. It was possible to establish a relationship and engagement with local media, and it also awoke community motivation for the production of these radio dramas. It even surpassed commercial logic, as the local radio of the commune "piggybacked" the official transmission, acting as a repeater signal to the Bío Bío Radio to transmit the radio drama for the community.

The importance of local and regional stations in the radio preferences confirms the value of radio to transmit these products or cultural content. In fact, local radios have high tuning in several cities of the country, such

as Iquique, Valparaíso and Viña del Mar, Talca, Temuco and Puerto Montt, according to the IPSOS study of the first half of 2014 (IPSOS, 2014).

In Puerto Montt, capital of the Los Lagos region, the local radio has a large audience. An estimated 66.2% of the total population listens to radio daily, coming in second in rankings on an average regional audience, behind the region of Antofagasta, in northern Chile.

According to Farián Jara, director of Bio Bio Radio in Puerto Montt, which is the “mother signal” who transmits to the communes of Puerto Varas, Chiloé and Hualaihué, the radio dramas have had good reception by listeners, with “very good comments from the listeners”, especially because of the realism of the radio dramas.

After weighing out the radio and productive aspects of the project, it is important to underline the need to practice socializing, return and feedback to the community of the initiative. This allows closing an interesting cycle as to what intangible heritage means. Indeed, the rescue of the cultural value of their expressions arises from within the same community. It is in this sense that the radio dramas return to the community as a “living” heritage that is possible to share with networks, organizations and inhabitants of this commune in southern Chile. In this way, listening to the radio dramas broadens access to local culture of the community, and subsequently the launch and the delivery of the digitalized material to authorities, the public library, schools and lycées of the commune, allowing a re-appropriation of it.

In this sense, a future strategy should incorporate, more than as just a measurement, an evaluation of the impact or the recognition of radio products, every time that the enhancement of the intangible cultural heritage is born from the same community of reference for this project of radio drama. At the same time, the initiative is innovative in terms of its methodologies and the product type chosen to distribute and promote their knowledge, as well as the preservation of the project through the compact material.

However, if the project includes the delivery of materials to the library, schools, and public schools of the commune, its additional value will be given by the strategic use that teachers may give to it within the curricular activity, as support material for teaching as well as for non-formal education. Therefore, its incorporation within the educational projects of the commune will expand the value of the radio dramas beyond the

informal education to which Bio Bio Radio committed to, as leading medium in audience in the Los Lagos region.

CONCLUSIONS

Oral memory and sound recording were the basis for reconstructing the stories included in the radio dramas, by relating learning, education, culture, local identity and intangible heritage, while also taking advantage of the radio and its proximity to large audiences. In this way, the participating women have been the protagonists of this radio experience, enhancing their place within the local culture. The same happens with the riverbank craftsmen and masters, who handle an ancient wisdom, fruit of the mixture between the indigenous tradition and that of the Hispanic. Their trades refuse to die, even when they inevitably face the passage of time and lack of interest by new generations joining in what their parents, grandparents and great-grandparents did.

Likewise, through the radio, orality and traditions are valued as important components of our culture, allowing their reproduction through spaces of communication that link the wisdom and lore with the media and new technologies in the process of execution and final product.

The methodology and the work dynamic makes this an unprecedented initiative that connects and strengthens the sense of belonging of the protagonists within their environment through memory and cultural identity, which are revitalized in these radio experiences.

In summary, four aspects of the analyzed project are highlighted, which can be replicated in other contexts:

- a) The value of rescuing, promoting and transmitting knowledge from the community and the community comes to recover the value of the (re) symbolic construction, which many times is dissolved or forgotten by the passage of time, or because there are no promoters and cultural managers who revitalize the link between culture and memory, education and communication.
- b) Taking advantage of the radio, its proximity and the appraisal that broad audiences make of it, to boost learning processes that link education - informal and non-formal -, culture, local identity and heritage of Chilean society, in its search and interest, not always recognized, by giving importance to oral traditions, customs and popular knowledge.

- c) It is essential to design relevant and effective communication strategies for the transmission and circulation of this knowledge or collective knowledge. These strategies should undoubtedly incorporate an evaluation stage to the process, in terms of reception of these communicative products, as well as providing a space/place to access them permanently in time. The evaluation may also include the strategic use that the educational communities in remote areas, such as Hualaihué, can give to the radio drama.
- d) The radio drama project of rescue and distribution of intangible heritage, as designed, combines dramaturgical aspects (which include creative and ideological criteria, among others), artistic ones (in the definition of the cast, sound production, and in the editing and montage), radio (from the evaluation of the voice of the group of actors and how to play/risk with the sound levels and language, until the transmission and distribution of the initiative, taking advantage of the faculties of the radio as a medium) and educational (as the radio and the radio dramas can also, as a vehicle for informal teaching, exceed those limits, as an invaluable material in non-formal learning).

FOOTNOTES

1. The four radio plays were written based on the oral memory of the participants in the workshop and the existent documentary information of these popular myths. The work was carried out between April and November 2011 in the studios of Radio Juan Gómez Millas, University of Chile. The work methodology was experimental, since it resorted to oral memory to achieve the performance of the participants, because several of them wrote with difficulty or were illiterate. The project concluded with the presentation of digitized material and the delivery of it to networks of community radio stations.
2. The Community Radio Juan Gómez Millas belongs to the School of Journalism of the University of Chile. It has been developed for seven years as a space where university graduates, organizations and groups participate, proposing Chilean social, educational, cultural, informational and environmental content. It offers twenty programs that are free to download via www.ivoox.com. Its online transmission is through www.radiojgm.uchile.cl.
3. <http://www.soundcloud.com>

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