



PROMOTED BY
Comune di
Milano



ACTIVISTS TOOLS

mini
toolkit



WEB RADIO

ACTIVISTS TRAINING MINI-TOOLKITS

These mini-toolkits are meant to be used as a cross-cutting and versatile toolbox to develop **communication skills oriented to social change** in young activists. Communication languages selected (video making, photography, web radio, audio-visual street actions) can be the core alphabets for activists to develop **awareness raising, campaigning and mobilization actions**, acting as catalysts for change. Each chapter deals with the basics of one communication language, so to invite activists to experiment, test and explore its potential.

This is a **training kit** designed for **coordinators, facilitators, tutors, educators** in charge of developing learning modules for young activists. However, it has also been created to be further disseminated to have a multiplier effect, being available to motivated activists willing to transfer skills, expertise and competences to other peers, in their communities, organizations, networks.

Digital communication skills are particularly relevant in pandemic times, as physical distancing has enhanced the importance of audio-visual tools in awareness raising, campaigning and engagement. Contents, methodologies and tools suggested in these mini-toolkits have been designed to be easily used in online trainings and distance learning.

Target

- 15-35 years-old young climate activists involved in training courses;
- facilitators, tutors, educators engaged in activists training and their organizations.

Objectives

1. Increase knowledge and understanding of communication for social change of trainers, facilitators, educators;
2. provide an introductory overview and tools on selected communication languages, to better frame, plan, organize training for young activists;

3. foster critical understanding and conscious use of selected key audio-visual languages and tools among activists;
4. enable young activists to use selected communication tools for awareness raising and campaigning.

Structure

The mini-toolkit series is composed by 4 chapters, which can be used complementarily or separately:

1. **Videomaking**
2. **Photography**
3. **Web radio**
4. **Audio-visual street actions**

Each chapter includes:

- An introduction on the relevant communication language;
- a selection of suggested formats;
- technical tips, indications and recommendations for effective output, including free and open-source tools;
- technical references to effective, meaningful and inspiring case studies and best practices in English;
- suggested exercises and activities that can be used during training, both in person and online.

For coordinators/facilitators/trainers of young activists

Mini-toolkits can be used as background materials for well-informed planning of training courses, but could also strengthen communication skills of junior staff members and collaborators. They can also be distributed as additional materials to activists, inviting them to replicate training modules in their own organizations.

For young activists

Mini-toolkits should support training in which they are used, enhancing knowledge and understanding of communication for social change, but also developing technical skills for campaigning aimed at changing behaviours and raising awareness. They can be disseminated and used in youth organizations, movements, platforms, networks, in a peer-learning process.

For educators

Developing communication skills in youngsters is an effective empowerment strategy, which on the one hand provides them with critical lenses to analyse and tell about their local context, and on the other enables them to take action through tools having wide outreach potential. Moreover, working with digital communication languages is crucial to comply with COVID containment measures.

How to use these communication languages to campaign for alternative/sustainable food systems

Below you may find some ideas and suggestions on how to use audio-visual communication tools to campaign for sustainable food systems.

Before selecting your campaigning tactics, the relevant **objectives** should be clarified by choosing or combining the following options:

- Inform, raise awareness, develop critical understanding of food systems challenges and solutions;
- foster individual behavioural change towards sustainable food consumption;
- motivate citizens to engage their families, their peers, their communities in the transition towards sustainable food systems;
- encourage citizens who are aware of sustainable food consumption to take a step forward e.g. ask for changes in local policy-making, push for transition in collective consumption settings (e.g. HORECA sector, public procurement and canteens, etc.);
- develop a sense of belonging to a global community in transition towards alternative food systems, by strengthening trust and optimism in social change and overcoming the sense of isolation among responsible consumers.

Video making, photography and web radio can therefore be used to:

- tell about local best practices, e.g. using interviews/reportages/documentaries involving urban farmers, ethical purchasing groups, officials dealing with sustainable public canteens, volunteers engaged in food waste reduction schemes, etc.;
- report, research, explore drawbacks in local food systems, e.g. using interviews/reportages/documentaries/newsletters on different topics, including: the loss of agrobiodiversity in peri-urban farming, widespread consumption of packaged, out-of-season, highly-processed food, food waste at household and collective catering level, etc.;
- foster behavioural changes towards sustainable consumption, by suggesting feasible practices through video tutorials, video recipes, short advertising on different topics, including: decreasing the carbon footprint of one's diet, making cities greener using balcony and guerrilla gardening, shopping planning tips to reduce food waste, etc.

Products could be more effective - in terms of citizens engagement and mobilization - if developed by embedding a participatory and bottom-up process:

- A **call** can be launched to identify best practices to narrate, collect sustainable recipes, gather creative ideas for advertisement, map sustainable food actors in the city;
- a **contest** can be promoted in which participants take pictures of the least common vegetable or grain variety, the greenest balcony garden, the smartest recipe for climate;
- a **challenge** can be launched on social media, in which participants portray for example: how they shop local products, how they grow their city, how they reduce food waste when eating out, etc.

All these products could be further **disseminated** using digital and online exhibitions/catalogues, public screening at community level and/or within larger festivals, audio-visual street actions including projections on buildings, strategic partnerships with local media such as community radio stations or local newspapers/websites.

CONCORD Code of Conduct on Images and Messages

When working on communication and campaigning through pictures and visual languages, on top of compliance with privacy and data protection regulations in force, a useful reference is the Code of Conduct on Images and Messages issued by the European NGO platform CONCORD. Here are its key principles:

- Choose images and related messages based on values of respect, equality, solidarity and justice;
- Truthfully represent any image or depicted situation both in its immediate and in its wider context so as to improve public understanding of the realities and complexities of development;
- Avoid images and messages that potentially stereotype, sensationalise or discriminate against people, situations or places;
- Use images, messages and case studies with the full understanding, participation and permission of the subjects (or subjects' parents/guardian);
- Ensure those whose situation is being represented have the opportunity to communicate their stories themselves;
- Establish and record whether the subjects wish to be named or identifiable and always act accordingly;
- Conform to the highest standards in relation to human rights and protection of the vulnerable people.

<https://concordeurope.org/2012/09/27/code-of-conduct-on-images-and-messages/>

To implement these principles, Dóchas, The Irish Association of Non-Governmental Development Organizations, developed an effective "Illustrative Guide to the Concord Europe Code of Conduct on Images and Messages".

https://www.dochas.ie/assets/Files/Illustrative_Guide_to_the_Dochas_Code_of_Conduct_on_Images_and_Messages.pdf

TELLING STORIES IN THE RADIO

The radio can be many different things: a news bulletin, a commentary, a conversation or a sound card.

A good podcast is like a story: there must be protagonists, extras, places. A narrative thread must accompany the listener to the finished work while maintaining a good rhythm. The boring radio can hardly communicate what it would like. A story has rhythm when it manages to mix voices, music, ambient sounds, obtaining a balanced listening result. There is no rule but training, which passes from both producing and listening to other people's works, which is very useful for developing greater sensitivity.

It may sound strange, but radio is a very visual means of communication. You have to give the listeners something to "look at" with their imagination instead of with their eyes. There are some tricks for showing things on the radio. You can use the descriptive method: "over there on the sidewalk there is an ostrich running". Even if the listener cannot see the ostrich, a space has been created in his imagination in which to insert it. You can use the microphone as if it were a camera by panning, cropping and zooming for a close-up. Just like with a camera, keeping the microphone close to an



interviewed guest creates greater intimacy (close-up) while the farthest microphone will also let in background sounds or other voices further away, obtaining a more panoramic effect. The creative and conscious use of the microphone and audio editing helps to create images in the listening mind.

Great recordings can be made both in the studio and in other environments. If you have a mixer, microphones and a computer, you can set up a small studio.

You can do radio even without a studio: recording sounds, voices, music, environments with an mp3 recorder (all smartphones have one integrated) and then experimenting with audio editing, one of the areas of great creativity in audio production for radio.

Exercise 1 (online/offline):

Write a narrative text, imagine sounds and music to make it richer, record your voice and mix it with a voice, sounds, music background with an editing program
Little dragons example by Johan Gabrielsson

http://mpegmedia.abc.net.au/rn/podcast/2015/08/ric_20150828_1105.mp3

RECORDING WITHOUT A STUDIO

It is not always necessary to have a radio studio to make radio shows and podcasts. The production of journalistic reports, audio documentaries, sound cards, audio diaries is based on the collection of voices and sounds to be cut and mixed during the editing phase. The only limit is creativity.

Having an mp3 recorder available, or even just a smartphone, allows you to record the sounds that characterize the places we want to tell, or that are the backdrop to our story. Not only that: in addition to being able to tell what we see, we can immortalize it as it happens: recording what happens often is more effective than telling it later.

If it is true that a smartphone can be enough to record sounds and interviews, on the other hand, modern mp3 recorders offer a series of additional tools that can be very useful for recording good quality clips: listening with headphones while recording, graphic representation of the intensity of the sound being recorded.

When recording outdoors with sensitive microphones it is always advisable to apply a protective sponge, this has an anti-pop function in the voice recording (which prevents the P's being pronounced in front of the microphone, which have a strong sound intensity, from ruining the recording) and a windproof function (even a slight breeze with a sensitive microphone can become a rustle that renders recording unusable).

Some mp3 recorders offer the possibility to increase or decrease the microphone recording range obtaining a more directional effect, preferred for recording a voice excluding background noise, or panoramic to collect the sounds of an environment.



To record a voice, it is good to keep the microphone quite close to the speaker's mouth, in the case of an interview the microphone must alternately point towards the guest and towards the journalist. Never leave the microphone in the hands of the guest, it is important to keep control of what and how it is recorded.

Once the registration is finished, it is important to immediately archive the file or files obtained, noting the name of the person interviewed, place of registration, date. A messy archive can make the editing phase very tiring.

Do not throw anything away: even if only a few clips are used to make the final edit, it is always advisable to keep a copy of everything you record, filing it carefully. One day the same material could be useful for another project.

Works are not left in the drawer: the radio is made to be listened to and it is important to collect impressions and opinions on one's work. You can use an online platform and share the link or, if the podcast is not too long, send it directly with an email or a message.

Exercise 2 (online/offline):

Record a sound card of your neighborhood using voices, sounds, music recorded on the street.

Example Les traqueurs de bruits by Abdellah M. Hassak

<https://radiopapesse.org/it/archive/sonora/les-traqueurs-de-bruits>

CARRY OUT AN INTERVIEW

To make a good interview, you have to step into the shoes of the reporter. It is essential to be curious, even by interviewing people you know well you can discover things that would never have been talked about without a microphone. Having a good interview is more than just writing down a list of questions.

The first rule for a good interview, whether in the studio, on the street, at home or in an office, is to make your guest feel comfortable. It is important to share with her / him why we are making the recording, what will happen to it, if it will be published in full form or if it will be edited, if in addition to her voice we will hear other opinions or points of view on the same topic. We need to have a lot of respect for our guests, just as if we had invited them to dinner, we must do everything possible to make the interview a good experience for them too, without betraying their trust and trying to honestly orient expectations.

Ambient sounds and noises are important if they are part of the story you want to tell, but you must be careful that the figure / background relationship is not reversed. If you are recording in a noisy place it may be useful to do some recording tests to check the result before starting. It is always a good habit to record a few minutes of sounds of the environment in which the interview is carried out separately, which may be useful during the editing phase to create a sound image of the places we are describing.

Preparing a list of questions is always very useful, also because it forces us to think about what are the important things we want to be told. Questions that are simply answered with a "yes" or "no" are to be avoided, preferring questions that force the guest to argue their point of view.



It is important to maintain eye contact with whoever you are interviewing: it is an important form of respect, otherwise it may seem that what they are telling us does not interest us. If you conceive the interview as a conversation, you must be willing to share something about yourself, actively participate and not just mechanically read a sequence of questions.

You can let our guest continue his activities during the interview, an opportunity that allows us to record his voice in her environment. Furthermore, doing things during registration will put the guest more at ease.

While conducting an interview, you can also take brief notes to store the important information collected. Modern mp3 recorders allow you to mark the file during recording to find important points in the final file more quickly.

The real big secret to making a good interview is still curiosity, making a reportage is a journey of discovery of the world around us and of oneself.

Exercise 3 (online/offline):

Record an interview with someone you would like to know better, cut your questions and try to build a fluid narrative with only the answers

Example The living room by Briana Breen (narration resulting from an interview, without sounds but with accompanying music)

https://www.youtube.com/watch?v=Y3CUH7V_l6w&feature=youtu.be

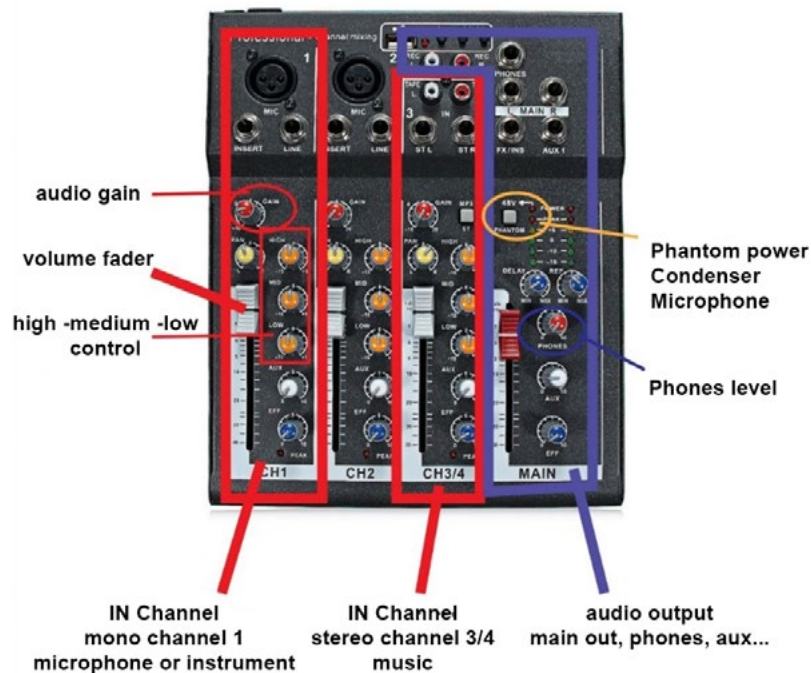


USE OF THE MIXER

The basic function of the mixer is to mix the sounds coming from different sources (microphone, musical instrument, digital audio track player, smartphone, etc.) by controlling their volume and equalization to obtain a single output sound stream.

There are many different models, with prices ranging from a few tens to thousands of euros. Each has its own characteristics, in case you have to make a purchase it is important to carefully evaluate what you expect and what budget you have available. To make radio it takes very little: two microphone inputs and a stereo track (music) are enough to record a radio talk show.

In this guide we will examine only analog mixers, trying to offer useful working tools regardless of the mixer model with which you are preparing to work.



In channels - microphone and stereo inputs

The input channels, often abbreviated as in, allow you to connect mono inputs (which reproduce the same sound to the right and left) to the mixer such as microphones and musical instruments (for example keyboard and guitar) and stereo inputs (which therefore provide different sounds on right channel and left channel, as in music) such as computers, portable players, smartphones, tablets.

Mono channels have a number that identifies them, the connector can be jack or xlr. Only one cable can be connected to each mono channel, which will transmit a signal equal to the left and right output channels.

Stereo channels are identified by a pair of numbers, the connector can be a pair of jack or rca inputs. To connect the mixer to an audio playback device (computer, tablet, smartphone ...) A y cable is used: at one end there will be a mini-jack (suitable for connecting to playback devices that usually have a headphone output) and at the other end two jacks or two rcas. The output signal will be stereo, preserving the balance of the original track. With this input we can also record phone calls, which can be useful for carrying out remote interviews or interacting with listeners during a live broadcast.

The input channels usually offer the following controls on the mixer:

- volume often this is a fader (slider), in smaller mixers it is a wheel
- high mid low equalization: management, usually with three wheels, of the high, medium and low frequencies at the input
- gain: additional gain on the volume, to be used with care in order not to distort the signal
- aux: volume of the single channel in the aux output mix (little used in radio)
- pan: controls the stereo balance of the output channel: offers the possibility to "shift" the sound to the right or left (r or l on the mixer)
- low cut button (cuts some low frequencies, giving better recording / broadcast quality)

Out channels - Speakers, registration, headphones

The mixer output channels, often abbreviated to out, allow you to record, amplify, stream, listen to the final mix (the result of the sum of all the tracks) through headphones.

The output channels on most mixers are:

- main out: main output, controlled by one or two faders on the right of the mixer
- phones: stereo output to connect headphones and listen to the main out
- monitor out: often has the volume control with the same wheel as the headphones, it can be useful to have different volumes in the room and in streaming during live broadcasts.
- aux: usually controlled by a wheel on each single incoming channel, it is usually used for stage management with a band to offer spies to musicians.

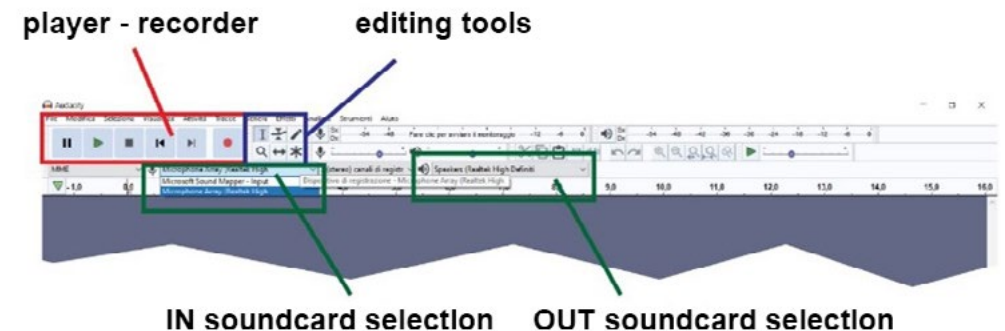
When recording in the studio all participants must wear headphones, preferably a snug model, to hear what is actually being recorded. The mixer usually offers only one headphone output, to this you can connect a headphone amplifier, usually with a stereo jack / jack cable. There are very cheap models that allow you to connect 4 headphones, like the one in the image.

RECORDING AND POST PRODUCTION

Once the mixer is connected to the PC, we can do some recording tests with any recording software, in this guide we suggest to beginners the use of Audacity: a free software (free and with open source code) that offers all the necessary tools to record and edit audio. It is a multi-platform software, so it can be installed on Windows, IOS and GNU / Linux distributions such as Ubuntu.

AUDACITY - recording

The first thing to do once Audacity is started is to choose which sound card to record from, the list of cards is accessible on the left, under the player. At the icon with the microphone you can select a sound card for recording, at the speaker icon you can select the output card. With a USB sound card or mixer connected the configuration could be: IN -> mixer / sound card OUT -> computer speakers (to be able to listen to the recording).



Warning: Audacity chooses the default sound card at startup, the risk is to record a transmission made with microphones and mixers from the microphone built into the computer.

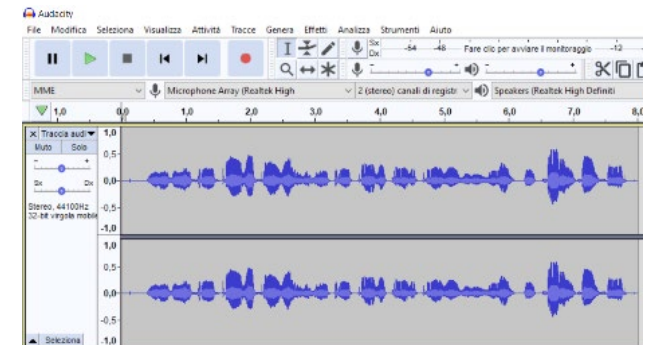
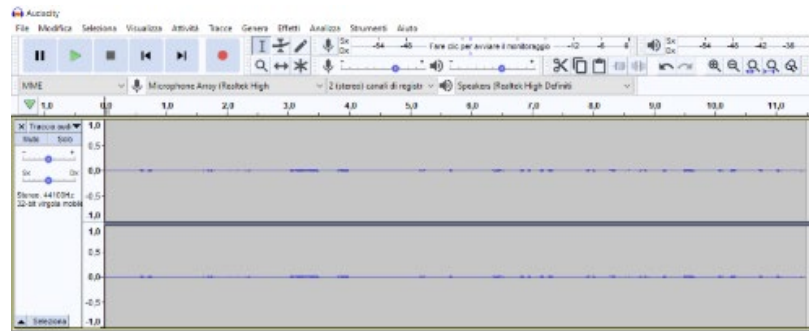
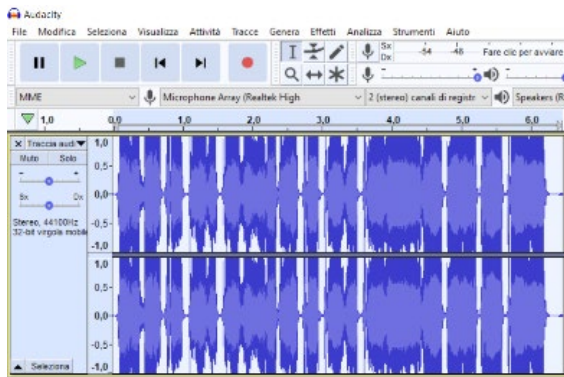
Before starting to record it is a good habit to test the volumes of all the input channels (voices and music), if the overlapping of voice and music is foreseen it is advisable to check that the volume of the music is not too high after, the recorded mix does not keep the input channels separate).

A good indicator of the track's recording volume is the graphical representation it offers audacity.

The blue band representing the sound wave must not exceed the limits of the track and must not be too flat (see images: the first track is too saturated, the second too low, the third is recorded correctly).

A track that is too saturated cannot be recovered and the audio will be distorted, a track recorded at low volume can be amplified but an excess of amplification highlights hiss and noise otherwise imperceptible, making the track equally unusable.

Audacity offers a series of effects to correct and transform the sound (effects menu), it is preferable to work to record at best rather than trying the recovery, often impossible, of corrupted audio.



AUDACITY: EDITING AND POST PRODUCTION

Audio editing for a radio broadcast or documentary consists of selecting, cutting and sorting the recorded material with the possibility of adding and / or overlapping additional audio tracks (music, sounds, environments).

Depending on the format you are working on, the editing work can be more or less complicated, in some cases it assumes a fundamental value also from an authorial point of view. Editing an interview also poses a series of ethical problems forcing you to choose between completeness and synthesis. Beyond the necessary technical skills, it is necessary to make a linguistic effort to learn the "grammar" of audio editing and radio communication. Also in this case, listening to the works of others can be illuminating on the great value of editing.

CUT, PASTE, MOVE

To select a part of the track use the selection tool (to the right of the player, with cursor icon), using a mouse to be more precise just "pull" the cursor along its length while holding down the left mouse button, exactly as you do with video writing programs. At this point you can delete (with the DEL key), cut (CTRL + X), copy (CTRL + C), paste (CTRL + V) positioning yourself at the chosen point along the timeline (literally "timeline", graphically represents all the length of the assembly).

You can split a sound clip by placing the cursor and pressing CTRL and I simultaneously, or apple key and I on IOS

The button located in the same toolbar represented by the double arrow allows you to move trimmed clips along the timeline, allowing you to sort the single clips resulting from the previous work.

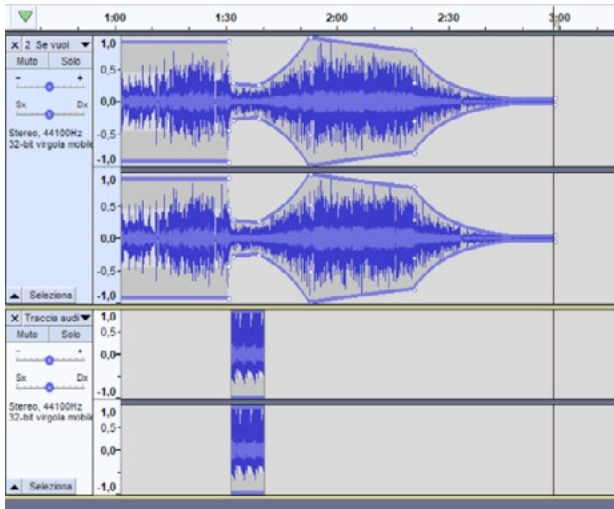


MULTI TRACKS: MUSIC, SOUNDS, AMBIENT

Audacity allows you to work with two or more overlapping audio tracks, this makes it possible to add a backing track under a speaker, add songs to a radio broadcast, overlap sounds and recorded environments to create a more immersive work. Warning: Audacity works with both stereo and mono tracks, while you can copy from a mono track to a stereo it is impossible to do the opposite (a solution can be to convert the stereo track to mono, or keep two tracks separate). When recording, you can choose whether to get a mono or stereo track from the drop-down menu next to the sound card selection.

To add a new track, you can import an audio file (menu file / import / audio or "drag and drop" directly drag the file into the program), or add one or more tracks to new tracks on which to place music, sounds, interviews (menu tracks / add new / mono or stereo audio track).

VOLUME ADJUSTMENT



There are different ways to intervene on volumes. If you want to raise or lower the volume of an entire track, you can do it from the controls on the left of the graphic representation of the sound wave. In addition to the volume, you can put the track in SOLO mode (excluding all the others), MUTE or manage the left / right balance. If you want to raise only a part of the recording, you can select it with the cursor and by opening the EFFECTS drop-down menu you access the AMPLIFY function. In addition to the ability to amplify Audacity, it offers a great variety of effects that offer many possibilities for experimenting with the digital transformation of sound.

Using the envelope tool instead (represented by a broken line between two triangles in the toolbar) allows you to raise and lower the volume following its graphic representation. In the image on the side, a musical track (track above), abruptly lowered to let the voice in (track below) then gradually raised and finally faded. Once the envelope tool has been selected, clicking on the track adds a node to build the curve.

SAVING AND SHARING

Once the recording session is over, you need to save your work so as not to lose it. At this point we can make different choices depending on the uses we will have to make of the recording.

If we plan to pick up the track again for post production, we can save the audacity project, the result will be a file with the file.aup format and a folder with the same name. Audacity can handle different tracks and effects that will be preserved by the saved project. Warning: the.aup file can only be opened from a computer on which audacity is installed and must always be accompanied by the folder with the same name as the file.

If we want to share the recorded track with others, publish it online, use it for the production of a video we will have to export a file choosing between the formats WAV, mp3, OGG

- WAV (or WAVE), a contraction of WAVEform audio file format (audio format for the waveform) is a digitally encoded audio format developed by Microsoft and IBM for IBM compatible personal computers.
- MP3 (in full Moving Picture Expert Group-1/2 Audio Layer 3, also known as MPEG-1 Audio Layer III or MPEG-2 Audio Layer III) is an audio compression algorithm capable of drastically reducing the amount of data required to store a sound, while still maintaining an acceptably faithful reproduction of the original uncompressed file.
- Ogg (also sometimes referred to as Ogg Media) is a free container format for transporting bitstream designed with the intent of allowing both streaming and archiving efficiently.

By exporting the file we can also apply a label (TAG) that contains the name of the author, the date of creation, the genre, etc.

Free podcast hosting websites¹:

<https://www.speaker.com>

<https://www.mixcloud.com>

<https://www.podbean.com>

<https://anchor.fm>



GLOSSARY

Webradio - web radio: radio station that broadcasts in streaming on the web, via website or application

Streaming: in the telecommunications field, it identifies a stream of audio / video data transmitted from a source to one or more destinations via a telematic network. This data is reproduced as it arrives at its destination.

Podcast: indicates an audio / video resource usable at any time, automatically downloaded in mp3 (or other) format from the broadcaster's site and saved in the memory of a device for playback.

Fader: slider on the mixer, usually linked to the volume control of the individual tracks and the output volume

Gain: audio gain on the mixer

PAN: left / right audio balance on the mixer

XLR or CANNON: balanced audio cable

JACK or MINI JACK: mono or stereo audio cable

Y cable: cable with two connectors at one end and a single connector at the other end, allows you to transmit a stereo signal from two mono connectors to a stereo input.

Larsen effect: The effect is triggered when the microphone is too close to the speaker it is connected to or the system gain is too high. The result is a sum of constantly and rapidly increasing frequencies that generates a whistle that can jeopardize the amplification system, as well as your ears.

Pop filter: filter that protects the microphone from sounds with excessive loudness.

Shock-mount: Condenser microphone holder.

Drag and drop: ability to open a file with a specific software by simply dragging the file icon into the software workspace.

Audacity: Multi-track, multi-platform digital audio editing software, distributed under the GNU General Public License. The basic program allows the recording of multitrack audio, their modification and their mixing.



Food Wave - Empowering Urban Youth for Climate Action- is a project promoted by the Municipality of Milan with ACRA, ActionAid Italia, Mani Tese and 26 other partners (18 Local Authorities, 8 Civil Society Organisations). Food Wave has the aim of increasing knowledge, awareness, and engagement of young people on sustainable patterns of food consumption and behaviour. The project is co-funded by the European Commission in the framework of the programme DEAR - Raising public awareness of development issues and promoting development education in European Union. The project is developed in over 21 locations across 17 countries (16 within the European Union and 1 in the Global South - Brazil). The global network C40 is also an associate of the project.

www.foodwave.eu - info@foodwave.eu - Facebook/Instagram @foodwaveproject

ACRA is a Milan-based non-governmental organization, engaged for over 50 years in the fight against poverty and in international cooperation on: food, education, water, energy and environment. In Europe and in Italy it fosters a culture of dialogue, integration, intercultural exchange and solidarity. For more than 30 years it has been implementing projects, initiatives and workshops on Active and Global Citizenship Education.

ACRA, via Lazzaretto 3 - 20124 Milan, Italy
T +39 02 27000291
www.acra.it

CINEVAN is a Cultural Association made up of videomakers, photographers and communication experts. We bring cinema to squares, streets and courtyards, creating new opportunities for culture and socializing, we produce video and photographic narratives for events, we teach in schools, we work together with profit and non-profit institutions to communicate projects and carry out awareness and fundraising campaigns.

SHARERADIO is a web radio born in 2009 in Baggio, a western suburb of Milan, with the aim of promoting social cohesion in the city that became an association for social promotion in 2015: communicating and teaching how to communicate are the actions that characterize its activity. The association aims to combine in its activities forms of citizen journalism, story telling and media education, understood as disciplines and processes of collective teaching and learning on the media aimed at social changing.

Coordination and introduction by *Sara Marazzini, ACRA*

Web radio chapter by *Share Radio*

Graphic design and layout by *Chiara Baggio, ACRA*

Proof reading of the intro by *Valentina Gianoli*

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