C'era una volta / ایک دفعہ کا ذکر ہے / Na ishte një herë / Ghe gera 'na volta / Одного разу / Once upon a time

Transformative Language Education Through Plurilingual Podcasting across the Classroom and the Museum

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Abstract *Following the so-called multilingual turn (May) there has been a growing interest in the promotion of translingual literacy practices in and outside the classroom. Among such practices, arts-based and multimodal projects are said to enable learners to experiment with their linguistic resources and critically reflect on how they use them, while also promoting their creativity, self-expression, and agency. With this in mind, the MILE (Museums and Innovation in Language Education) research group and the Peggy Guggenheim Collection (Venice) collaboratively designed the project Io vado al museo, aimed at promoting linguistic diversity and social inclusion through pre-, during-, and post-visit translingual object-based activities across the classroom and the museum. In this article, we will mainly focus on the post-visit phase in which young adult migrants from the Provincial Centre for Adult Education and Training (CPIA) in Venice created a plurilingual podcast aired on the university radio. Through employing a Critical Ethnographic Research approach, our study shows that encouraging adult migrants to employ their plurilingual resources and identities to create an audio story inspired by the museum artworks and share it with the wider public helped them develop metalinguistic awareness, cooperation, and agency pointing to the transformative potential of podcasting between the classroom and the museum.*

Introduction

In recent years, many scholars have agreed that language education tailored for adult migrants disproportionately prioritize topics aligned with an employability-focused discourse while neglecting equally crucial facets associated with personal and identity domains (Beacco et al.; Haznedar et al.; Pennycook; Simpson and Whiteside; Waterhouse). As Kramsch claims, it is pivotal to consider them not only as "communicators and problem-solvers but [as] whole persons with hearts, bodies and minds, with memories, fantasies, loyalties, identities" (251). In line with this stance, research has shown that arts-based and multimodal projects can be powerful tools to enable and support learners to experiment with their full linguistic and cultural resources and critically reflect on how to use them (Anderson), while also promoting their creativity, self-expression, and agency (de los Ríos).

Against this backdrop, the Peggy Guggenheim Collection and the MILE (*Museums and Innovations in Language Education*) research group of Ca'Foscari Unviersity (Venice) co-designed and implemented the *Io vado al museo* project aimed at promoting migrant students' Italian as a second language (L2) learning through the use of their full linguistic repertoire during workshops carried out at the museum and in the classroom. During the project, students were engaged in pre- and post-visit activities in the classroom and during-visit activities in the museum with the aim of:

- Promoting plurilingual education through the validation of the collective repertoire of the participants. All learners are encouraged to use their knowledge and skills in exploring similarities and differences between languages and cultures, training cross-linguistic flexibility and fostering the use of metalinguistic strategies;
- Fostering the construction of shared knowledge, relating both to museum contents and language use, seeking to stimulate processes of interpretation and co-creation of meanings;
- Engaging individuals with migratory backgrounds more deeply, promoting their agency and affirming their identity;
- Encouraging both the school and the museum to give all languages and cultures equal value, making each participant an active part of a transformative process.

In this article, we focus on the post-activities phase and report on the participatory process that led to the design of the plurilingual podcast *C'era una volta* by two groups of young adult and adult migrants attending Italian L2 classes at the *Provincial Centre for Adult Education and Training* (CPIA) in Venice (Italy). In doing so, we will first present the steps undertaken in the project to scaffold students' creative process. Then, we will discuss how encouraging students to employ their plurilingual resources and identities to create a story inspired by the works of art and share it with the wider public helped them develop critical language awareness, cooperation, and agency pointing to the transformative potential of a podcast project between the classroom and the museum.

Literature Review
Translanguaging Pedagogy Across the Classroom and the Museum

Translanguaging can be defined as a pedagogical approach to be used both in formal and non-formal learning contexts to contribute to a more just society (García and Li Wei; Li Wei). According to García and Kano, this approach involves,

> a process by which students and teachers engage in complex practices that include ALL the language practices of ALL students in a class in order to develop new language practices and sustain old ones, communicate and appropriate knowledge, and give voice to new sociopolitical realities by interrogating linguistic inequality (261, emphasis in original).

This transformative perspective highlights the importance of building meaningful connections between individuals and communities and underlines the crucial role of translanguaging as an approach that goes beyond mere language teaching to profoundly shape social interactions inside and outside the classroom. In fact, translanguaging can help to (i) create more space for meaningful connections between individuals and community, (ii) give more agency to migrant learners, and (iii) increase their metalinguistic awareness (for example, by finding differences or similarities between linguistic structures in their languages) and crosslinguistic awareness (for example, seeking the equivalent L2 terms to better convey a meaning) (García and Li Wei).

While research has mainly concentrated on the implementation of translanguaging with young migrants (Carbonara and Scibetta; Duarte;

García and Kleyn; Paulsrud et al.), recent studies have shown that translanguaging can have a positive impact also on adults (Cox; Brownlie; Burgess and Rowsell; Dryden et al.; Park and Valdez). Cox, for example, shows how the strategic use of learners' home languages in an ESOL program for adult women in Scotland led to a process of empowerment and confidence in their ability, necessary to find a role within the new community. Another research on an ESL program in Canada (Burgess and Rowsell) found that the use of translingual practices expanded opportunities for adult refugees and newcomer learners to emotionally invest in their process of learning the target language and social integration. Finally, findings from a study conducted on an ESOL classroom for Nepali-Bhutanese adult refugees showed that students actively used a range of strategies to both grasp English and "to convey their understandings of themselves and their world" (Park and Valdez 49). Interestingly, there have been very few studies that have looked at the implementation of translanguaging pedagogy outside the formal classroom. In Greece, Mammou et al. demonstrated that the use of translingual artefacts in non-formal classes for unaccompanied minors can have an impact on (i) self-confidence and psychological stability (personal level), (ii) the progressive building of trust between the teacher-researcher and the participants as well as between participants themselves (social level), and (iii) on the learning process (educational level). In the museum context, Lehman et al. showed that by supporting students in developing their literacy skills in multiple languages and allowing, or better, encouraging them to use these languages in a public space, they were able to increase students' pride in their plurilingual and pluricultural identities. In another study, Cárdenas Curiel et al. proved that artworks can act as mediators of translanguaging during bilingual museum lessons promoting cross-linguistic and metalinguistic awareness, developing a sense of identity investment and positionality, and encouraging questioning of linguistic inequality. However, most studies on translanguaging in the museum (including Lehman et al. and Cárdenas Curiel et al. briefly outlined above) focus on bilingual (e.g., English-Spanish) contexts. On the contrary, our study concentrates on the use of translanguaging in the museum in a highly heterogeneous context (both for languages and cultures) leading to new insights into this thriving area of research.

Plurilingual and Multimodal Compositions

Multimodal composing represents an innovative way to help plurilingual students recognize the meaning potentials of the various semiotic resources available to them. Through integrating linguistic diversity and creativity, multimodal compositions reflect the dynamic and multifaceted nature that languages take on in contemporary society, contributing to developing students' language and cultural awareness (The New London Group; Warner and Dupuy) and illuminating "their multilingual and/or transnational literacy practices, identities, and lived experiences" (Lee 60). Moreover, as these products are often shared online, they are also said to strengthen students' motivation and empowerment (de Los Ríos).

In the classroom, plurilingual and multimodal compositions can be implemented in various ways to enhance the L2 learning process. Teachers can encourage students to combine plurilingual texts with images, photos, videos or drawings to describe concepts, recount personal experiences, or express emotions, facilitating the construction of plural voices and identities (Cummins et al.; Cummins and Early; Hafner) and repositioning students according to a transcultural perspective (Honeyford; Omerbašić). Also, by allowing students to use their full linguistic repertoire to create content that is subsequently associated with the target language, teachers can facilitate a deeper connection with the content and foster metalinguistic awareness, making learning more meaningful (DeJaynes; Jiang and Luk; Pacheco).

One type of multimodal composition is the podcast (Pacheco), which can be defined as the making of a digital audio file through a 2.0 digital social networking tool or other platform that can be stored and disseminated, through a computer or, more often, a portable device, such as smartphones and MP3 players (Lee at al.). As research shows, students-produced podcasts can have positive effects on various components of L2 learning (Ashton-Hay and Brookes; McMinn; Phillips; Sze 2006), such as:

- Motivation that comes from its being a new (novelty), interesting and stimulating educational tool. Furthermore, the fact that the students themselves create it and that a wide audience potentially enjoys it helps to create a sense of pride and determination;
- Interaction and cooperation among students, as it requires working together to achieve common, shared, and concrete objectives;

- Linguistic awareness. Being a product that requires a multi-step process to be created, it encourages students to focus more on some L2 key aspects, especially related to language production, such as pronunciation, prosody or paralinguistic elements;
- Soft skills, such as creativity, critical thinking and problem-solving.

From a plurilingual perspective, creating podcasts that invite translingual literacy practices can help educators and learners "break out of the monoglossic confines" (de los Ríos 390) that exist both inside and outside the classroom. For example, in investigating the results of a translingual podcast project involving U.S. Latinx youth, de los Ríos concluded that students used "podcasts as a tool to promote creativity and self-expression, and to connect personal experiences to broader pressing discourses about immigration, language, racialization processes, and resistance" (378). However, plurilingual composing also entails challenges. For example, in writing the script, students might find it difficult to include their home languages either because they are not fully literate in them (Macleroy and Shamsad) or because they prefer to adhere to an only-L2 rule (Arshavskaya) or because they might think that translanguaging is an "out-of-class" practice (Galante).

In light of these results, this study focuses on the process and gains of a translingual podcast project involving adult migrant learners in the creation of stories inspired by museum works of art.

The Study

The Research Context: Io Vado al Museo

The podcast project described in this article was part of a wider participatory action research project, *Io vado al museo*, which involved the MILE (*Museums and Innovation in Language Education*) research group of Ca' Foscari University (Venice) and the Peggy Guggenheim Collection[32] in the co-design and implementation of translingual museum and classroom activities (see Meneghetti). From a pedagogical perspective, the project required the development of an integrated methodology that could address and combine the principles at the basis of both museum (Hooper-Greenhill) and translanguaging pedagogies (García and Kleyn). Specifically, we created museum workshops on different themes that used creative and arts-based activities and translanguaging

strategies, such as finding similarities and differences between languages and creating multilingual phrases, to promote students' close observation and enrich their personal response to the works of art. To aid the integration of the museum workshop in the L2 school curriculum, we also designed pre- and post-visit activities following Fazzi's adaptation of Hooper-Greenhill's school-museum model for the language classroom.

At the end of 2022, two groups of adult students with a migratory background from the *Provincial Centre for Adult Education and Training* (CPIA) in Venice took part in pre-, during-, and post-visit activities on the theme of *Stories*. The first group included 15 students aged 23–65 years old attending a B1 level Italian L2 course, while the second group consisted of 13 students, aged 16–19 years old (A2-B2 level in Italian L2), attending the course for the middle school diploma. In the pre-visit stage, students were asked to observe a photograph of *The studio*[33] (1928) by Pablo Picasso and were guided to recognize the different elements represented in the painting paying particular attention to its characters. Thus, they were asked to complete a language portrait (Busch) where they had to visually represent their linguistic repertoire using different colors and drawings within the shape of one of the characters in Picasso's painting. During the visit, four works of art were selected to explore the key aspects needed to tell a story (i.e., characters, places, actions, and emotions) through embodied and creative activities (see table 2). Each activity would result in one element of a collective student-created fairy tale inspired by the museum artworks.

Table 2: Description of the Activities Carried out at the Museum

Artwork	Activity
Dynamism of a speeding horse + houses (1913) by Umberto Boccioni[34]	The museum educator presents the idea of 'character', and then leads the group to recognize the sculpture's central figure (a horse) through an inductive process. Following this, students exchange renowned characters from their cultures, and collectively select protagonists for their own story, listing their names on a poster using their home languages.

Artwork	Activity
Landscape with red spots, n. 2 (1913) by Vasily Kandinsky[35]	The museum educator assists students in identifying the spatial setting of the painting, prompting them to guess the place and its characteristics. Then, they work in groups to brainstorm and document where their collective narrative will unfold, using their home languages. Subsequently, a place chosen randomly from the groups' submissions is transcribed onto the poster.
Dutch interior II (1928) by Joan Miró[36]	Students are encouraged to offer their interpretations of the painting before offering insights into the artist's inspiration. Then students brainstorm alternative titles for the artwork, using all their home languages, and select one title to be written on the poster. The activity concludes with a multilingual reading of the collective story by a volunteer, with assistance from fellow students in languages they may not be fluent in.
Empire of light (1953–54) by René Magritte[37]	Students are asked to express their emotions in front of the painting. Then, they choose the emotion to be evoked in the collective story written during the workshop, using their home languages.

Fig. 10: Workshop at the Museum

Fig. 11: Workshop at the Museum

After the visit, students transformed the collective fairy tale created at the museum into a plurilingual podcast.

Description of the Podcast Project

When we approached the idea of creating a podcast, we soon realized that what we wanted to achieve went beyond the idea of a student-produced podcast (Lee et al.). On the one hand, we wanted students to use their languages authentically and creatively but, on the other, we also wanted to challenge existing museum narratives and monolingual conceptions about communication. To fulfil these ambitious goals and scaffold students' creative composition we built a strong partnership with the educators of the Peggy Guggenheim Collection, the teachers of the CPIA, and Radio Ca' Foscari, whose invaluable support is what made the podcast a professional product in its own right,

The podcast project was divided into five phases and lasted almost a year, from January to November 2023.

Phase 1 – Creating the Structure

In this first phase, the teachers, the museum education coordinator, the radio staff, and the first author were involved in meetings and email exchanges to decide the structure that the podcast would follow. As the artworks explored during the museum visit were four, we decided that students would craft four podcast episodes, with each episode centering on a narrative inspired by a distinct artwork. In creating these narratives, students were tasked with integrating elements characteristic of a fairy tale (namely, *Who? Where? What?* and the intended emotional resonance), topics previously explored both in the classroom sessions and museum discussions. As regards the use of students' languages, we opted for the use of Italian L2 as the primary language of the narration and we agreed that the other languages would be used for the title, recurring formulas in the story (e.g., *Once upon a time*), and the story's ending.

Phase 2 – Writing the Stories

In this second phase, students worked on the script at school, with the help of the museum and radio staff, the teachers, and the first author. When necessary, we provided a template to scaffold their writing process. This template was co-created by the teachers and the first author starting from the ideas and the interpretations shared by the students during the first classroom session after the museum visit. In the two remaining sessions, students completed their stories, chose a title, and rehearsed for the recording session. They also decided which home languages they wanted to use in the podcast and reflected on how to include them in the script.

Phase 3 – Recording

During the third phase, students visited the Radio studios at Ca' Foscari University and proceeded to record the podcast episodes across four sessions (see fig. 12), with each session spanning approximately three hours.

Fig. 12: Recording at the Radio

During this phase, adjustments were implemented to address technical and stylistic concerns associated with the incorporation of students' languages. For instance, in the initial episode, dialects spoken by the first author and the museum education coordinator were included due to the insufficient number of students present that day to portray all the story's characters.

Phase 4 – The Post-Production

In this phase, the radio staff began to edit the different episodes, gradually sharing the work with the students, the teachers, the museum education coordinator, and the first author. One of the most debated issues concerned how to ensure the comprehensibility of the podcast while also giving recognition to students' home languages. Initially, the radio team proposed employing Italian voice-over translations to overlay the other languages. However, this approach would have undermined the fundamental objective of translanguaging, which is to afford equal importance to all languages. Consequently, the radio team suggested incorporating Italian translations immediately following passages in the original language, utilizing a specific echo effect to mitigate listener overload.

By the conclusion of this phase, the podcast comprising four episodes was completed (see table 3), featuring the following plurilingual title: C'era una volta / Once upon a time / ایک دفعہ کا ذکر ہے / Érase una vez / Na ishte një herë

/ كان يا ماكان / Ghe gera 'na volta / Il était une fois / Er was eens / Era uma vez / Noong unang panahon / Одного разу / A fost odată / Bir zamanlar.

Table 3: Information about Students Involved in Creating Each Podcast Episode and their Languages

	Title	N° Students (+ Origin)	Languages
Ep. 1	Il cavallo che cercava il segreto (*The horse that looked for the secret*)	7 (Azerbaijan, Estonia, Russia, Dominican Republic, Belgium, China, Iran)	Chinese, Estonian, Azeri, Spanish, Russian, Flemish French, Farsi
Ep. 2	La montagna arcobaleno (*The rainbow mountain*)	8 (Pakistan, Tunisia, Afghanistan, Senegal, Ghana, Kosovo)	Urdu, Arabic, Pashto, French, Wolof, Pulaar, Albanian, English
Ep. 3	Il ballo del ragno (*The spider dance*)	7 (Albania, Bangladesh, Colombia, Albania, Ukraine)	Albanian, Bangla, Spanish, English, Ukrainian
Ep. 4	Felicità oltre le nuvole (*Happiness beyond the clouds*)	6 (Ukraine, Moldova, Brazil, Russia, Philippines)	Portuguese, Rumanian, Ukrainian, Russian, Tagalog

Phase 5 – Dissemination

The podcast was launched both on the museum website[38] and on the platform used by the radio.[39] On the museum website, in addition to the episodes, it is possible to read a brief description of the project and see the related works of art. Also, people can read the credits with the names of the students who participated in the recording and the languages they speak are highlighted. Moreover, in order to enhance the visibility of all languages represented, transcriptions for each episode have been provided.

By mutual agreement with all the institutions involved, it was decided to organise two dissemination events. The first, targeting the school community, was held at the CPIA, while the second, aimed at the broader community, was conducted in the university spaces. On both occasions, invitations were extended to all project stakeholders, ensuring the comprehensive representation of voices and perspectives.

Research Methodology

A Critical Ethnographic Research approach (Talmy; Anderson) was implemented focusing on the following key traits of transformative research:

- The focus on the lives and experiences of groups that have traditionally been marginalized (that is vulnerable young adult and adult migrants);
- The analysis of how and why injustices based on race or socioeconomic class are reflected in asymmetric power relations;
- How research results can be linked to subsequent social and political actions;
- The development of a transformative theory which allows us to focus on the set of beliefs that influence the progress and functioning of a certain program (Mertens).

Our aim was to address both education and political aspects, working towards social justice in the teaching and learning of Italian L2. In this context, we also reflected on the role of the researcher in promoting social change and investigating language learning, taking into consideration the problems linked to unequal power relations that can manifest inside and outside the classroom (Starfield). The research question investigated in this article looks at the values and limitations perceived by the participants in creating the plurilingual podcast. The research draws on the students' focus groups, the teachers' interviews, and the first author's research diary and field notes, triangulating their different perspectives and allowing for a deeper understanding of the project dynamics. Data collected via these instruments and methods were coded following Creswell and Creswell's data analysis procedure. First, we read through the data to get a collective sense of the project experience, specifically looking at its strengths and challenges, then we coded using emerging codes that were later grouped into four main themes: a) cooperation among students, (b) metalinguistic awareness, (c) expressing identities and making voices heard, and (d) challenges in using multiple languages. Finally, we interpreted the themes on the basis of the literature review presented in the literature review and our personal understanding of the project. The analysis is supported by quotations initially collected in Italian (as the L1 of the teachers, the first author, the museum and the radio staff, and the L2 for the students) but presented here in their English translation for comprehensibility. The participants were anonymized using "S" (standing for "student") followed by a number.

Findings

Strong Collaboration and Negotiation Among Students

The analysis shows that the productive collaboration among students was one of the main strengths in the development of the podcast narratives, characterized by extensive negotiation processes. This is in line with the research presented in paragraph 2.2. Indeed, as Phillips (167) posits, "podcasting can be [...] a valuable outlet for students to express thoughts and ideas, share viewpoints and perspectives and produce authentic language". As elucidated by two students in Excerpt 1, the iterative sharing of ideas and incremental integration of diverse elements facilitated the creative composition of narratives, drawing upon contributions from each member within the group.

Excerpt 1 – Students' Focus Group

S1:   He had a big idea, a great idea for the phoenix that I liked so much… he has a lot of imagination, then we have added something, and in the end, it has become this great. But he was the one who started it…

S2:   But I tried to share the ideas with them to understand some other perspectives of things in our fairy tale because I had some difficulties in doing this alone. Because I really like asking them some questions or what animal they want or something else… all the people in our team have contributed.

Furthermore, this collaborative process led to concrete moments of negotiation which prompted students to devise novel connections among characters, settings, or plot developments to enhance clarity for all participants. For example, during the creation of Episode 1 (see Excerpt 2), there was quite a long and animated debate to decide which animal would be the main character, also taking into account salient aspects of the artwork that served as inspiration for the narrative.

Excerpt 2 – Student's Focus Group

S3:   It was truly a negotiation to arrive at something almost new, no, not entirely new but different, and initially, you didn't agree, and this was truly only because for us [...] it wasn't clear, there was no relationship between the horse and the phoenix. So we came to a conclusion together.. so it was truly a moment of negotiation.

For educators as well, the collaborative aspect has emerged as a notably beneficial aspect of the project. Contrary to what happens in more traditional lessons, it promoted a motivating environment for students. In an interview (see Excerpt 3), one of the teachers emphasized that the podcast creation process, particularly due to its duration, facilitated individuals' acclimatization to comparison and collaboration (Hirsh and Macleroy).

Excerpt 3 – Teacher 4's Interview

What had the greatest impact was the podcast because, since they had to collaborate together to produce a finished product that would leave the school and therefore would have visibility, small or large as it may be, this helped them get to know each other [...]. So, the act of collaborating also created a sort of friendship... which is a strong word, friendship... more than a personal acquaintance, it's a habit of comparison, of being together and doing something together, a common project [...]. It created a bond that is the bond born from doing something together, so this [...] journey made together creates something more.

(Meta)Linguistic Awareness

The analysis of the data also shows that students deployed their knowledge to explore how the languages they know can be used while framing their stories. In particular, they demonstrated awareness of language use as well as ability to think critically about what vocabulary or language structure could better express what they wanted to communicate in their stories. For example, as noted in the researcher's field notes, two Albanian students discussed the use of two-

story formulas and their grade of formality to decide which one was more consistent within the context of the fairy tale (see Excerpt 4).

Excerpt 4 – Researcher (First Author) Field Notes

While Erin reads the line he has to perform in Albanian, Iris corrects him, explaining that the phrase he wants to use, 'Quartë' [which means clear], to say 'Yes, of course!' is not suitable because it is not formal enough. Instead, she suggests using 'Po, sigurisht', which she believes is more in line with the context of the fairy tale.

Interestingly, these instances of language consciousness were not limited to the students alone. For example, during the recording of the first episode, wherein it was agreed to incorporate the voices of the museum education coordinator and the first author, one of the two students helped the first author, advising her to pay more attention to the use of her voice through speaking more slowly and pronouncing more clearly the keywords. This dynamic resulted in a departure from the conventional roles typically observed within the traditional classroom setting (Hirsh and Macleroy).

Expressing Identities and Making Voices Heard

Another important theme that emerged from the data analysis was the role of the plurilingual podcast as a means to incorporate personal experiences. For instance, while writing the story for the second episode students were tasked with inventing the ingredients for the magic potion, a crucial element of the plot. In this collaborative effort, everyone contributed by suggesting ingredients for the potion. This activity prompted students to share memories and insights related to their suggestions. Consequently, the stories became a reflection of their cultural backgrounds (Wilson; Macleroy and Shamsad).

Also, the participants had opportunities to explore spaces for agency and power dynamics (Brownlie) among themselves, as well as with the teachers, the museum staff, and the radio personnel. This was particularly evident during the writing and recording stages. In the focus group discussions, the students reflected on how their involvement in the podcast led to unforeseen instances where they felt empowered to engage in group discussions about the themes

of their stories or express specific aspects without feeling pressured by their teacher.

Excerpt 5 – Student's Focus Group

S4:   Yes, it was time to talk together because we don't talk enough in class, it's really a bit difficult to talk together.

S5:   Yes we talked within the group to make friends and without pressure from the teacher… like all the people can add something and say something they want [about the topic and about how they want to say it]…

Finally, the process empowered students to gain more confidence within their peer group. This is exemplified by Roni, a Bangladeshi young man who initially felt marginalized by his peers (mostly Albanian) as he was the only Bangla speaker of the group (Galante). However, his increasing motivation to contribute during the process (de Los Ríos), both in terms of ideas and linguistic knowledge, enabled him to gradually earn more respect from his peers. Eventually, he even competed for the role of narrator, demonstrating his determination to actively participate in the production of the podcast.

Challenges in Using Multiple Languages

A final noteworthy point pertains to the emphasis placed on students' languages and their use. During the initial two classroom sessions dedicated to crafting and writing the story, the translingual strategies employed during the pre-visit and the museum workshop were temporarily set aside to allow students to focus on the creative writing of the story in their L2, a challenging task for both groups. However, the translingual strategies were reintroduced during the final meeting and recording session. Particularly during the recording, students' languages served as a support or tool for linguistic reflection, fostering moments of discussion and curiosity regarding the diverse linguistic backgrounds within the group (Arshavskaya).

Conclusion

In this article, we have explored the process and value of a plurilingual podcast project carried out across the classroom and the museum for (young) adult migrant learners. The results of our research confirm past research on the potential of student-generated podcasts on L2 skills development and collaborative learning, but it also advances our understanding of the potential strengths and challenges of using translingual strategies in the process of multimodal composition (Lee). Development of cross-linguistic awareness, de-hierarchization of languages and cultures, and agency all emerged as important gains for adult migrants involved in the creation of podcasts inspired by the museum artworks (Anderson). However, the use of different languages both during the writing and recording process was not exempt from issues (Arshavskaya; Galante). As for the writing, creating the script is already a time-consuming and highly demanding task, especially when done in a second language (Oskoz and Elola) in the context of migrants' education. Reflecting on the use of the other languages – where to include them, what vocabulary and structure to use – only added an extra challenge, also considering the short time available. As for the recording, without having another product (and project) as a reference, it took a lot of imagination and negotiation (Hirsh and Macleroy) to find a solution that would please everyone while also respecting the objectives and integrity of the project. Future developments in this area should focus on how to better scaffold students' plurilingual writing and cross-linguistic reflections in a way that allows them to express their multi-layered identity while also developing their L2 skills. C'era una volta was a step in this direction, the concretization of a commitment to decolonize language education both in the classroom and at the museum by filling the public space with the voices of those often silenced or unheard (Herzog). However, more is to be done in terms of creating a translanguaging design (de Los Ríos) that bridges the gap between the classroom and the world beyond. This is exactly what we aim to work on in the future.

Acknowledgments

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