

**SNAP**

"Sexuality Intimacy Art Podcast"

# FACILITATING WORKSHOPS ON THE FUNDAMENTALS OF RADIO

--

Élan Interculturel  
Wired FM  
Jouïr  
Hear Say Festival  
Ska Ska  
Radio Activité



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# FOREWORD

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## Facilitating workshops on the fundamentals of radio

This guide is meant to lead you through activities for the facilitation of workshops that seek to introduce young adults to the basics of radio. You will learn how to guide participants towards the creation of a radio broadcast using activities that combine non-formal education and radio techniques.

These activities should lead young people to use radio as a space for expression, experimentation, and amusement. We propose playful activities based on body and voice expression to stimulate discussions and the sharing of experiences. Getting to know each other, enabling mutual dialogue and promoting peaceful exchanges among people are at the heart of our activities.

Through our activities, young people will have the opportunity to debate collectively about issues that concern them - according to their preferences. They will share their own knowledge and experiences with others. Together with facilitators, young adults will then create a radio show that reflects their identities, and which they will be able to share on social networks and broadcast to their communities.

In this guide, you will find :

- tips for creating your own radio studio
- workshop facilitation tools
- activities to make people comfortable when speaking at the microphone, and to help structure and organise a radio show
- techniques and tips for editing and broadcasting a radio show

This manual is intended for professionals and volunteers involved with young adults, such as activists, social workers, journalists or members of radio associations. However, it is also intended for young adults themselves who wish to use and share these tools within their community.

You don't need to be a journalist nor have a diploma in radio to take part in our activities. In fact, the point here is not limited to knowing all about broadcast. It is also about creating a space where everyone feels free to get a hold of the mic, express themselves and debate. We invite you to try our activities and to make them your own. So now it's your turn to turn on the microphones!



# About SNAP

This guide is a result of a partnership in the framework of the European youth project SNAP. The project explores and develops educational tools related to radio, in particular to explore questions of sexuality and intimacy with young adults. The project team travels among Paris and Marseille in France, Limerick in Ireland and Zrenjanin in Serbia. The five associations partnered to share their expertise and experience to develop methodologies and activities that are available for free, online on the project platform.

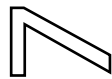
## Meet the project partners:

**Élan Interculturel** is a Paris-based association dedicated to the creation of educational tools in the field of interculturality. Élan encourages the development of intercultural skills, in order to foster dialogue and better mutual understanding. Élan seeks to promote the feeling of openness, welcoming, listening, while deepening the understanding of one's own identity. The association provides intercultural training and online resources at [www.elaninterculturel.com](http://www.elaninterculturel.com)

**Jouïr** is an association based in Marseille, France, which offers radio workshops on gender equality. In these workshops, participants decide on the themes and issues they wish to address. They create their own content and then have it broadcast. The broadcasts also feed the association's archives and repertoire.

**Skaska** is an association based in Serbia, in Zrenjanin, which is particularly dedicated to the creation of education projects for youth. The association runs workshops to deconstruct gender stereotypes and promote equality between men, women and gender minorities. SkaSka is behind the «Golden Bridge» project, which offers sex and emotional life education workshops in schools, a pioneer initiative in the country.

**Wired FM** is a student community of interest radio station. It is a partnership between the Limerick Institute of Technology/Limerick College of Art and Design and Mary Immaculate College. It has been in operation since 1995. For 25 years, the station has been committed to policies of equal and open access in the means of communication. Wired FM enriches the lives of the diverse student community of Limerick and serves its community by having a diverse schedule for the student community. Limerick students can be defined as a single group, but also a group of communities within a community. Within that group, there is a multitude of variations; gender, ethnicity, sexual orientation, age group, social class; Wired FM seeks to be representative of as many of these groups as possible.



**HearSay** is a festival in Limerick, Ireland that celebrates sound creation. By offering a unique program of its kind, the festival attracts artists, journalists and spectators from all over the world. The festival also wishes to benefit the inhabitants of the region, in particular by facilitating their access to cultural events offering an international program.

Many of the people who came together to work on this manual met and completed training sessions organised by association Radio Activité. Some of the activities herein presented were developed during the workshops offered by this association. We therefore invited Radio Activité to join the SNAP project in the writing of this manual, in order to participate in the development of this methodology.

**Radio Activité** is a travelling radio. The association offers a pedagogical tool to allow everyone to create their own radio programmes. Their workshops take place in France and abroad in community centres, theatres, prisons, festivals, retirement homes and refugee camps with our MicroCamp Radio project. The purpose of the workshops is the collective creation of a live broadcast on themes chosen by the participants. These programmes encourage active listening and individual expression by valuing what people have to say. They offer an opportunity to question our daily environments together and to tackle themes that are sometimes taboo or left out.



## CHAPTER 1

### → Before the workshop

*Who do you want to work with?*

*How will you work together as facilitators?*

*What will be the sequence of activities in your workshop?*

Before getting to the heart of the matter, we suggest a short section on how to prepare your radio workshop. Start by sounding out your motivations, explore your social identities and define your role in the workshop through our «pedagogical reflections». This step is essential to run a workshop based on experience sharing, especially if you want to work with discriminated audiences.

We then provide a model workshop programme to use as a source of inspiration to help you build your own.

Preparation is an essential step in ensuring that a workshop runs smoothly and that you feel confident.



# PREPARING FOR THE WORKSHOP

## Pedagogical reflections

To begin with, we would like to offer you some thoughts on the facilitation of radio workshops. These reflections were born from our own experience in running workshops. They have been nourished by our readings: from popular education to intercultural pedagogy. From the choice of the theme of your radio programme, to the relationship you have with the participants, discover our questions and advice.

These thoughts are not absolute truths. As you read through them, select the suggestions you feel comfortable with as a facilitator and that make sense in your context.

### ① Who are you ?

It seems essential, before setting up a participatory workshop, to reflect on one's social identity.

Indeed, each individual is characterized, in part, by social traits that indicate one's membership in groups or categories. It can be, for example: gender, sex, social class, or racial categorization. So you can for example identify yourself as a woman. This identity allows you to find your bearings in a system, that is to say to situate yourself in society.

There are hierarchies, historically and culturally constructed, between these different social groups: men have long been considered superior to women / gender minorities, whites superior to non-whites, etc. Although these beliefs tend to disappear, the inequalities between these social groups are still very much present in society. Thus, while certain facets of your social identity grant you privileges, others on the contrary, make you susceptible to discrimination.

Knowing your social identities better will give you a better understanding of the power dynamics that can be at play in a workshop. We advise you to adapt your posture to different contexts, as these can change from one situation to another.

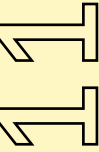
Do not underestimate the asymmetries that can arise from role differences. While some are “facilitators”, “coordinators” or “journalist speakers”, others are “participants”, “vulnerable people”, “beneficiaries”.

However, this is not a binary position between experts and learners. Offer participatory workshops in which everyone is encouraged to express themselves and pass on their knowledge. There are many activities that promote a collaborative and horizontal workspace.

To help you have a better understanding of your social identities, you can fill out this table and start thinking about the power relations that are linked to them.

\*appendix page 108

IDENTITY ASPECT	ANSWER	PRIVILEGES CONNECTED TO IDENTITY IN SOCIETAL VIEWS	PRIVILEGES CONNECTED TO IDENTITY IN THIS WORKSHOP
Age			
Gender			
My gender corresponds to the one assigned at birth ?			
Sexual orientation			
Race			
Social class			
Studies level			
Religion			
Nationality			
Mother tongue			
Legal status			
Family status and marital status			
Handicap			
Health			
Economical status			
Role during the workshop (facilitator)			



## ② Impossible neutrality

It is because of its different identity positions that you will always have an influence on the speech you propose to record during radio workshops. Not only because of the way participants look at you, but also because of the way you look at others.

Indeed, as the fruit of a culture, you have biases - even if these are internalized and difficult to detect. Your position as facilitator will never be a guarantee of neutrality.

During a radio workshop, it is often you who define a framework, choose activities, select the samples to listen to and where to broadcast them. You make these choices based on your culture and experiences, including your biases and stereotypes.

If you are initiating radio workshops with a community to which you do not belong, it may be difficult to define this content as “community” or an initiative “for and by the members of this community.”. We advise you to assume your presence and your subjectivity both in the workshops and during the broadcasting of radio content.

By creating a horizontal and playful space, you can reduce the influence you have on the speech of the participants, but you will hardly be able to make it disappear, especially for short-term workshops.

## ③ Activity participation

This brings us to the next question: Should the facilitators participate in the activities on the same basis as the participants? Should they exchange ideas during collective moments, especially those at the microphone in order to promote a horizontal climate?

During introductory radio practice workshops, the intervening team may hesitate between these two positions:

The first position is not to participate in activities and discussion times at the microphone. The speakers propose an activity and the participants experience it. The wish is then that the latter appropriate the radio

tools to create their own content without being influenced by the speakers. The other wish may be - when the participants belong to the same community - that they feel authorized to work on issues that are specific to them. The speakers give as little visibility as possible to their presence because their words would have little meaning in this context.

This positioning also has disadvantages, in particular because it establishes a clear demarcation between speakers and participants.

It can reinforce existing hierarchies by giving the impression of a vertical framework. It can then inhibit people's speech.

It can create a feeling of non-reciprocity: some share their opinions, intimacy and vulnerability when others listen and observe.

If the intervention team has a high social status (white, high social class, etc.) and the participants have a low one (people from non-Western migration, working class, etc. .), this can maintain a dynamic "helping-helping", "expert-learners" which is not in favor of the emancipation of people.

From a radio point of view, the show can sometimes be less qualitative because there is no one there to ask questions that generate debate, reflect on what has just been said or bring in particular expertise.

If you decide not to participate in the activities, consider compensating for the above with something else. For example, offer informal time for participants to get to know you and ask any questions they may have.



## PARTICIPATE IN ACTIVITIES

This positioning consists of going beyond one's professional identity by participating, in part, in activities. The speakers themselves also share their experiences with the participants during moments of discussion. The aim is to encourage the creation of a space in which people feel confident and empowered to be vulnerable. This positioning helps bring a feeling of reciprocity and authenticity to the meeting and can strengthen the links between facilitators and participants. This will also have the benefit of blurring the differences in status between "learners" and "experts" and of promoting the creation of a horizontal space. In addition, if the topic of the radio workshop relates to one of the speaker's expertise, he or she can enrich the debates on the radio by asking questions that allow the topic to be deepened and make the participants reflect. participants. Finally, participating in the activities allows you to know if they are good or not since you have had experience of them!

### This positioning also has disadvantages:

*It may be exhausting for the facilitator to switch between roles. They may then not be fully present as a facilitator and as participants.*

*Being in a position of power, the facilitator's point of view can have more weight and influence discussions.*

*Even while participating in the activities, the facilitator may refuse to be vulnerable and remain in an "expert" posture.*

If you decide to participate in the activities, know how to withdraw at the appropriate time, especially when the themes do not concern you. Wait until you are asked a question to speak. If you are two facilitators, you can also divide the roles: when one facilitates the activity, the other participates and vice versa.

In any case, it is not a question of a binary positioning between these two options. Sometimes it will be good to participate to facilitate discussions, sometimes not. Observe and be sensitive to the desires of the group. If the level of trust is high enough between you to have an honest answer, you can also ask the question directly to the participants. In any case, we advise you to favor the posture with which you feel most secure as a facilitator.

## ④ Who do you want to intervene with?

You have to decide to which audience you are targeting your workshops: young users of a social center, young women, young people in professional integration or even young foreign students?

## ⑤ Probe your personal intentions and motivations

Why do you want to offer workshops to these people in particular?

**If you want to work with young people from minorities or in vulnerable situations :**

*Beware of the "saviour" trap: you are not there to "save" people.*

→ The major risk of this attitude is to reduce people to pre-established roles and to maintain labels. If the facilitators are the saviour, they create and maintain a vertical relationship in which the participants are the victims. The facilitators may then think that they know better than the participants what is good for them and what their real needs are. This attitude is not favourable to the emancipation of people and reinforces pre-existing hierarchies.

*Beware of the need for social recognition: ask yourself whether you are doing this to feel better or to be admired socially.*

→ The facilitators should not forget that they are not more human than others because they work with discriminated groups. This kind of posture denies what people and workshops bring to facilitators: It is not a question of giving oneself to the other, but of a relationship in which facilitators and participants contribute to each other. It should also be remembered that many facilitators are often professionals who are paid for their work.

*Beware of voyeurism in journalistic practices.*

*Curiosity is sometimes not a sufficient reason to intervene with a discriminated community or group.*

→ When the facilitators offer workshops - especially when radio is involved - they may want to reach out to other cultural groups and ask them about their way of life or the inequalities that they experience or are supposed to experience. They may want to ask them about the questions they are wondering about.

Despite its good intentions, this posture carries risks:

- It can be tiring for a person who experiences inequalities to testify about them or explain them. It is even more so if the person you are talking to does not experience inequalities and even benefits from privileges resulting from these inequalities.
- If you are not familiar with the cultural codes of the group you are working with and you have not deconstructed some of your stereotypes, your position may be biased. You may reproduce behaviour that reinforces inequalities.
- Asking about difficult events in a person's life can bring up traumas. The person may then need therapeutic support, which is outside the scope of a facilitator's mission.

Here are three concrete tips:

- ① Learn about different oppressions (racism, sexism, classicism, ableism, etc.). Read articles and watch videos made by those affected.
- ② Include in your team of facilitators someone from the social group you are working with.
- ③ Beware of essentialization. Take into account and recognise the diversity of values and beliefs of the different individuals who make up the group of participants.

## ⑥ Identifying participants' needs

The question of expectations is crucial in a participatory workshop, especially if you want to set up your project on a long-term basis.

Indeed, the risk of a socio-educational project developed without the people concerned is that it does not meet their real needs. The motivation and commitment of the participants may then be lacking. You will be frustrated to give time and energy to a project in which people are not involved.

Before the workshop, we advise you to send the participants some questions to find out what they expect and to find out a bit more about them.

You can ask questions such as :

What are your expectations for this workshop?

What do you expect from the radio tool?

Is there anything in particular you would like the facilitators to take care of?

Do you have any special needs (special diet, prayer space, etc.)?

Do you have any fears or doubts about this workshop?

We advocate asking for / collecting needs that can really be taken care of, in order to avoid frustration, if some requests cannot be fulfilled.

## ⑦ What is the theme of your radio workshop?

To define the theme of your radio workshop, you have two options: define it beforehand or choose it in co-construction with the participants.

### ① *The theme is chosen collectively during the workshop*

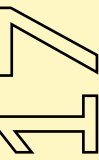
People choose collectively the theme they wish to address. This option makes it possible to avoid choosing a theme that is influenced by our representations and to meet the real expectations of the group. However, this choice sometimes has its limits:

- You may not know the topic and it may be harder to frame the debate.
- Participants may choose themes such as "violence", "gender", "delinquency". It can be difficult to have conversations on such broad topics, especially if no one brings expertise.

### ② *You choose the theme in advance:*

- You can choose a theme that fits your expertise. You can then devise a training pathway and activities to facilitate the debate beforehand.

**\*\*** Be careful, however, to choose a topic that really interests the participants and meets their real needs. We advise you to choose the theme yourself when it is an open-registration workshop (i.e. not aimed at a specific structure or audience).



## ⑧ What is the framework of your workshop?

The framework - or the collaboration charter - that you will define for your workshops is important, especially for a workshop which proposes to collect and disseminate the words of the participants. You can also communicate it before your workshops and ask participants to sign it. Here is the framework that we established during our workshops in Paris:

### **PEDAGOGY AREA**

We offer an educational space that encourages dialogue and the sharing of experiences between participants through radio practice. We will offer collaborative and participatory activities that will mobilize words, sensations and feelings... The trainers are not all journalists or experts in the field of radio. They are there to guide the group process, ensure the technical part, suggest themes and moderate discussions.

### **PEDAGOGY, CARE AND RESPECT**

Our workshops are intended to be a space for dialogue and reflection. We want to do this in a warm and friendly space, which is the responsibility of all of us.

### **DIFFUSION**

No recorded sound will be played without the prior consent of all participants. If you change your mind, you can contact us before the broadcast to remove the clips in which you are speaking. The sound clips will be broadcast on the site [...]

## ⑨ Collaboration between facilitators

Before the workshop, we advise you to define the precise roles for each of you. Define who leads each activity to avoid confusion or frustration. Do you divide the roles explicitly: who will be responsible for welcoming the participants? Who will take care of the technical part? Who will be the master of time?

After the workshop, also take the time to take stock. Discuss the content of the workshop but also your collaboration process. It is quite normal to have disagreements and conflicts in working together: discuss in a transparent way in order to avoid tensions for the next workshops.

# SETTING THE FRAMEWORK

## The program of your workshop

We suggest different steps here, to do one after the other, in order to organise a radio introductory workshop. The different steps proposed aim to foster the creation of a safe, horizontal and playful space, facilitating exchanges and speaking into the mic.

We hope our guidelines will help in the creation of your workshop programme. However, they do not have to be followed at all costs. Choose the ones that suit you best and adapt them according to the context in which you are acting. Adjust the time you dedicate to each step according to the length of your sessions.

When writing your workshop programme, also pay attention to the rhythm. Vary the proposed activities (physical activities, group discussions, time in pairs or individually...) taking into account the type of participation they propose (whether the participants receive knowledge or are actively participating).

Once your planning is completed, divide the activities and roles between the facilitators. This preparation time is also a means for you, the facilitators, to share your fears but also your desires regarding the workshop.

## ① Welcoming the participants and setting the scope

*[10 to 15 minutes]*

To begin, present the workshop, its objectives and the programme. Introduce yourself, and explain your association/organisation. Explain the setting in which the recordings are made and where they are broadcast.



## ② Suggesting a physical or relaxation activity – energisers & icebreakers

*[10 to 15 minutes]*

Then, suggest some physical or relaxation activities, so that everybody can feel at ease. These activities help reduce the stress of the participants, making it easier to speak. Pick out some activities from our icebreakers & energisers series.

## ③ Allowing time for participants to introduce themselves or say how they are doing

*[2 to 3 minutes speaking time per person]*

During your first meeting, invite the participants to introduce themselves. We recommend that you start with some playful activities to learn each other's names. Then, suggest an activity where everyone can say a few words about who they are. Think of a personal way of introducing yourself. For example, ask people to tell an anecdote about their names or a childhood memory related to the radio. Count on two to three minutes per person.



If you already know each other, ask people to say how they feel or what is their current mindset. For example, you can suggest an “emotional weather forecast”.



#### ④ Making a common safety charter

*[10 to 30 minutes]*

Agree on collective rules that will guarantee that everyone feels safe by creating a safety charter. Create rules such as: don't cut each other off, talk about yourself first, turn off your phone, etc. This charter can also tackle issues related to the radio: do participants want to be anonymous? What happens if someone says something into the mic that they later regret?

If the charter is made in past sessions, put it up. Ask if anyone would like to add anything to it and do a recall if necessary.

If time is lacking, prepare the charter beforehand. Read it to the participants. Then, ask them if they want to add anything.



## ⑤ Presenting the radio equipment

[15 minutes]

To make sure participants feel comfortable with the radio equipment, take time to explain how it works. This time allows them to become fully focused and in control during the workshops. For example, show how the audio recorder works by sliding the SD card into its slot, turn on the device, show how to adjust the volume, etc. Feel free to have participants test the equipment at each step of the demo.



## ⑥ Creating radio gestures

[15 minutes]

Define together “gestures”, allowing you to express yourself silently when recording. This will help to avoid the small external noises that disturb the main voice.

Define gestures or signs that mobilise the body (the arms and hands in particular). For example, these signs may express:

- Louder please, I can’t hear you.
- Lower, please.
- I agree with what you say
- I disagree
- Quiet, please!

Also, these signs allow the participants to moderate the discussion themselves and thus favour the creation of a more horizontal learning space.

## ⑦ Suggesting training activities on the mic

*[45 minutes]*

Suggest participants preparatory activities on the mic before creating a radio show. For example, invite them to create 5-minute shows in small groups around a theme or issue.

Use this opportunity to give feedback and advice:

- to speak into the mic: how to position yourself and hold it.
- to try out the role of journalist: ask questions, pick up on answers, introduce a topic or guest, etc.
- to use the correct techniques and record discussions.

The aim is also for the participants to have fun and feel comfortable, to encourage spontaneous discussions on the radio afterwards. This body approach in the radio workshops will be explained later in the Method Sheet.



## ⑧ Listening to your voices

*[15 minutes]*

Listen to the recordings made in the previous step so that everyone can hear their voice. Take time for feedback and discussion.



## ⑨ Creating a radio show

[60 minutes]

### ① **Themes and questions**

To start with, participants have to come up with one or more themes that they want to explore in the show. Think of questions that allow you to dig deeper into the issues. Four to five questions defined in advance are enough, bear in mind that the discussion will probably lead to other questions.

**\*\*** You can also choose the theme of the show beforehand and think of activities to facilitate speaking around the theme.

### ② **The title**

Ask the participants to create the title of their show.

### ③ **The jingle**

Ask the participants to make a jingle out of the title of the show.

### ④ **The cue sheet**

Once everything has been chosen, the participants and facilitators can work together on the cue sheet (written outline of the show). It could take this structure:

- Jingle
- Show presentation

- Presentation of [topic 1]
- Discussion around [topic 1]
- Musical break
- Transition sentence and introduction of [topic 2]
- Discussion around [topic 2]
- Conclusion

There can be additions (text reading, written chronicles, sound embeddings) if this has been thought of beforehand. In this case, these different elements must be included in the cue sheet.

#### ⑤ ***Preparing the sections***

If you have identified sections in your programme, propose small working groups to prepare these sections.

#### ⑥ ***Preparation of the lead journalist***

To introduce and conclude the show, a participant is designated as the lead journalist for the show. To make it easier for them to speak, they can take a few minutes to prepare a short text and practice before starting the recording.

#### ⑦ ***Recording***

Make a test recording. The program can start ! The idea is to never stop the recording





## ⑩ Closing / evaluation

*[2 to 3 minutes speaking time per person]*

Plan a time to say goodbye and evaluate the workshop. Get feedback from people: what did they learn? What could they have done better? How did they feel? This time will allow you to close your workshop and say goodbye.



## ⑪ Editing and broadcasting

Plan a time for editing (with or without the participants) and thinking about how you will broadcast the programme.

# Preparing your launch speech

The first minutes of your workshop are important and they start as soon as the participants walk through your door. Here are a few tips on how to prepare the room and welcome participants to create a warm and friendly space where everyone feels relaxed and safe. Allow time to introduce your workshops and the setting in which they are taking place. The participants will feel more involved afterwards if they understand why they are here and what they are about to do. This is also the first bond of trust you will build with them. So pay attention and pick out suggestions from this sheet that may be useful to you.

## PREPARE THE SPACE AND THE ROOM

### ① Checking the radio equipment

Prepare the recording equipment (recorders, cables, mics, etc.) beforehand. Don't forget to bring batteries and empty SD cards. On the workshop day, lay out the radio equipment on a table:

- Connect the cables, mics and recorder together.
- Connect the headset to the recorder.
- Check that the SD card is empty and that the recorder has battery power.
- Make a test recording. Listen to it to check that the equipment works.



## ② Preparing the space and welcoming the participants

To make the space warmer and more welcoming, we advise you:

- to leave a corner with food and drinks for the participants.
- to play music before the workshops and during the breaks.
- to place your seats in a circle. This way everyone has a similar place and there is no demarcation between facilitators and participants. Everyone can see and hear each other.
- Prepare the radio equipment on a table in the centre or outside the circle, depending on where the technician will be placed.

When participants enter the room for the first time, take time to say hello and ask them a few questions. If there are several facilitators: one of you can focus on welcoming participants when the others finish the preparations.

Finally, the preparation of the place and the welcoming can also be done with the participants (shopping, tidying up, etc.). Feel free to include the first people to arrive at your workshops!

### LAUNCHING SPEECH

## ③ Welcoming

Sit in a circle and welcome all participants.

## ④ Presentation of the project, content of the workshops and objectives

Introduce your association or organisation and, if there is one, the overall project in which the training is taking place. Then, give a quick description of the training, indicating its objectives.

A collaboration that tends towards horizontality implies transparency and clarity about the intentions, the context and the framework of the work.



## ⑤ Introduce yourself, situate yourself

\* Each individual is partly characterised by social traits indicating their belonging to groups or categories. These may include for example: gender, sex, social class or racial categorisation. Social identity will allow you to situate yourself in a system, i.e. to place yourself in society.  
*(refer to page 11)*

Take time to introduce yourself, explain your background and why you are proposing this workshop. Talk about your personal bond to radio. This is a key step to create a feeling of trust and reciprocity with the participants. It will be easier for people to open up and be vulnerable if they know who they are talking to.

You can also present the different characteristics of your social identity, i.e. situate yourself. In this way, you can make your subjectivity and the biases that may appear in the training explicit. This will also allow you to express the power relationships that may exist between you and the participants; by your position of facilitator, but also by some characteristics of your social identity.

Give time to participants to ask you all the questions they may have.

## ⑥ Give the framework for the workshop and for dissemination

Precise the framework of your workshops: for example, the type of space proposed, the teaching used, the relevant rules for you, etc. Indicate where the sound extracts you are going to record together are broadcast (shows, podcasts, etc.)

## ⑦ Communicate the programme and confirm the schedule with participants

Hand out the programme for your workshop or training. Put a copy in the room so that the group can also be responsible for time. Appoint “timekeepers” to remind people of the start and end of breaks. Check that the times for lunch breaks and the start and end of workshops are OK for everyone. You can also hand out a list of places to eat or offer a joint meal.

## ⑧ Photos, videos and sound recording, attendance sheets

If you want to take photos or film, check that everyone is OK. We advise you to get permission slips signed beforehand. Also ask other participants to not take photos without people’s consent. If you are making a collective safety charter, you can add it at this time.



## ⑨ Phones

You can ask participants to look at their phones as rarely as possible and to put them on silent mode. Feel free to point out that this fosters listening and attention.

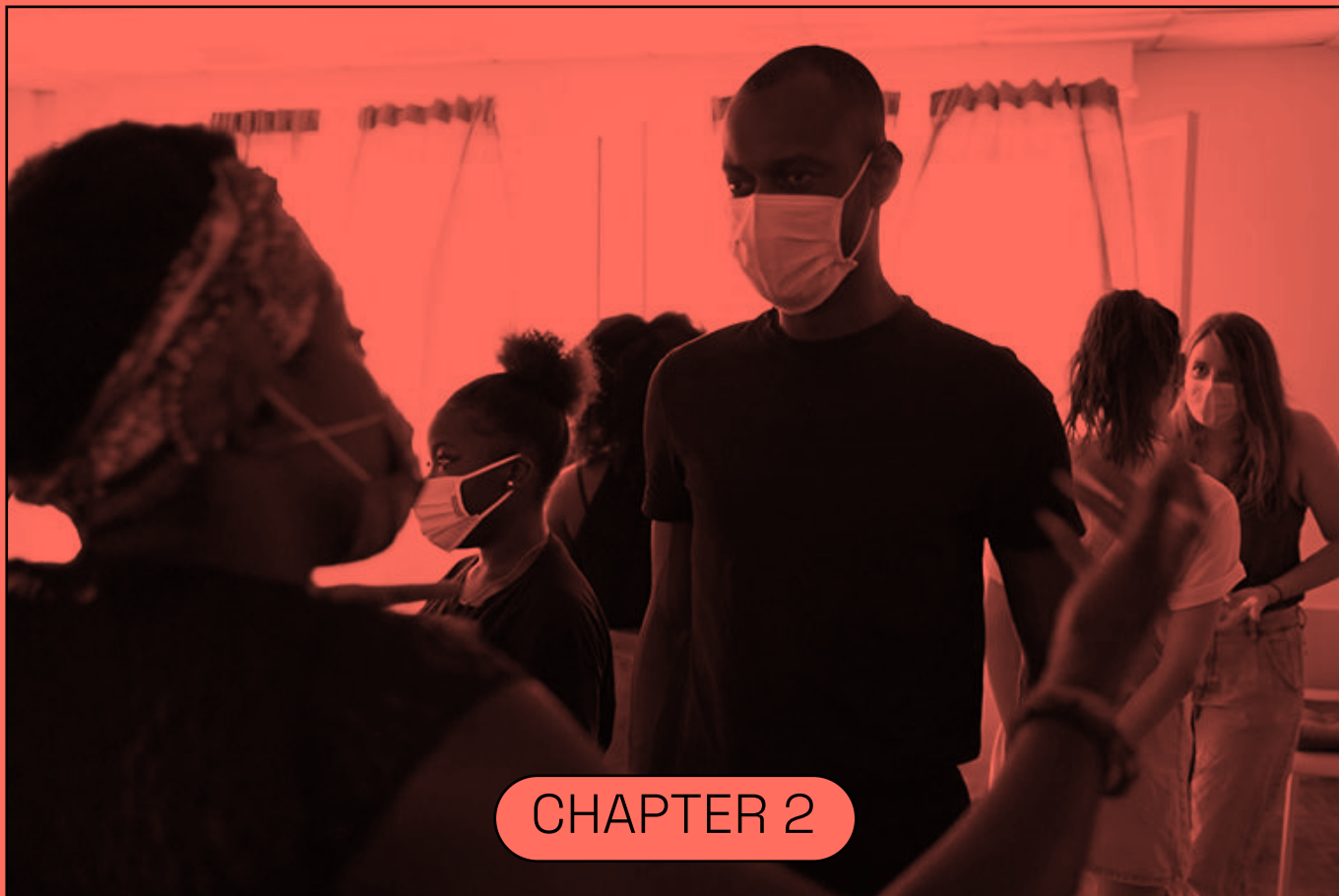
## ⑩ Thanking

Thank everyone for attending your workshop!

## ⑪ Welcoming diversity

You can take time to explicitly welcome the diversity in your group. This means naming the social differences in the room, so that everyone feels recognised and fully accepted in their identity. Here is an example of 'welcoming diversity' from one of our radio workshops in Paris related to gender and sexuality issues:

"Thank you to all the women who are here. There are women between eighteen and thirty years old. There are migrant women, French women. Racialised women, white women. I imagine that there are different social classes, spiritualities, religions, sexual orientations. I imagine that we may have a different relationship to the body, to health, to sexuality, to gender. And beyond our social identities, we all have our own experience, our own knowledge, our own complexities. Welcome to the differences present in this group."



## → First steps of the workshop

An introductory radio workshop is more than just gathering people around a mic and asking them to discuss. Taking the mic is an usual experience that can be intimidating. Sometimes, participants think radio is only for experts and that they don't have the resources to speak into a mic. A pounding heart, sweaty hands and a shaky voice are all reactions that a mic can provoke. Before cutting to the chase, we suggest some facilitation techniques to create a space in which participants feel comfortable and relaxed.

The first pages of this chapter offer recommendations for welcoming participants and setting the framework for your meeting. The following pages invite you to set up a series of activities for participants to introduce themselves and get to know each other. Enjoy our icebreakers, these small games designed to break the ice between people who don't know each other and are about to collaborate. Combine them with energisers to renew the energy and enthusiasm in the group. Last but not least, we invite you to collectively define the rules of your workshops by creating a safety charter.

We hope this chapter will help you to think about and define the framework of your workshops: select, pick out, modify our activities and use what you learn to make your own recipes!

# GETTING TO KNOW EACH OTHER

To build a trusting relationship, it is necessary that all participants feel recognised, listened to and heard. Allow time for each person to introduce themselves and value the way you get to know each other. The participants will feel more comfortable sharing their experiences and feelings if they have introduced themselves and know who they are talking to.

Beware of traditional introductions that often focus on educational and professional backgrounds. They can be intimidating, particularly for those with less recognised social status, especially if these introductions are given in plenary. This type of introduction can reinforce implicit hierarchies in the groups. Due to stereotypes and prejudices, people tend to give more importance to the words and opinions of people with a higher social status (e.g. men, white people, people from a high class background, people with higher education, etc.). For example, it can be presumed that participants pay more attention to the words of a postgraduate student than to someone who left school earlier and comes from a rural area. We therefore advise you to propose activities that invite people to introduce themselves and meet each other in a different way.

In this sheet, discover a series of participatory games, giving equal time to all participants. We invite people to discover themselves through play and laughter, involving the body and the voice. Feel free to ask people to introduce themselves through a memory, a hobby, an anecdote related to the theme of your workshop, etc.

# LEARNING THE NAMES

The following activities all have the same starting shape: that of a circle.

**TO BEGIN WITH:** *Do a quick first name round, in turn: the first person looks the person on their right in the eye. They say their first name (their own) and the pronoun by which they wish to be called: he, she or they. Then, the second person does the same, looking at the other person on the right, etc. Do two or three rounds. Invite the participants to speak loudly and clearly. Then complete with one of the following suggestions:*

**DO A NAME ROUND**

## ① Names with style

Ask the first person to yell their name as if they are very angry. The second person does the same, etc. In each round, give a new order in which the voice and body can be mobilised:

- sing your name like an opera singer
- articulate your name in slow-motion
- whisper your name as if flirting
- say your name while laughing
- say your name with great sadness or joy, etc.

## ② Name + ball

Everyone put a hand on your name. Say the name of person in the group and throw them a small ball\* which they have to catch. They take their hand off their head and have to say the name of a new person to whom they throw the ball. Repeat until everyone has participated. Ask participants to remember who they threw the ball to the first time. You will repeat their activity a few times, faster and faster and always in the same order.

## ③ One name, one gesture

Ask the first person to say their name together with a gesture. The group then has to imitate them: the participants repeat the name and reproduce the same gesture. Then, move on to the person on the right, etc. Once every name has been remembered with the associated gesture, try to redo all together (at the same time and in the same order) a name round with the gestures.





## OTHER ICEBREAKERS TO MEET

### ① Age line

The participants have to stand side by side, sorted by month and day of birth, from January to December. All without speaking! The use of signs is highly recommended. Once everyone is placed, ask them to say their birth date in turn. Ask people to put themselves in the right place if there are any mistakes.



### ② Planisphere

Imagine the room is a map of the world. Determine the cardinal points and show with gestures the different continents to the participants. Then, invite them to position themselves according to:

- a country in which one of their grandparents was born
- a country in which one of their parents was born
- the country in which they were born. You can then ask them to tell a memory or a happy childhood story about that place.

Between each instruction, let the participants express themselves.

### ③ True/false

Each participant writes on a paper three pieces of information about themselves that are not known by the group yet. Two statements are true, one is false. The participants read out their list to the group in turn, and the group has to guess what the lie is.

### ④ The speaking circle

This activity aims to get to know each other and to create a climate that encourages listening. Make a circle. One in two people takes a step forward. In this way, two circles are formed: one outer and one inner. The inner circle is facing outwards and the outer circle inwards, so that there are always two people facing each other. This will create pairs. Ask each pair to choose a “A” person and a “B” person. Ask a first question, like: “how do you feel right now?”. “A” has now two minutes to answer “B” (set a timer). “B” has to just listen and not talk. Then the roles are reversed. When the time’s up, ask the inner circle to take a step to the left. In this way, new pairs are formed. Ask them another question: “Why did you come to the workshop today?”. Again, after each person has spoken, the inner circle takes a step to the left. Ask a third question: “What links you to the topic of today’s workshop?”.



# ENERGISERS

# & ICEBREAKERS

Here is a list of our favourite energisers and icebreakers. These are games, quite short, that allow initiating and facilitating discussions between participants and strengthening team cohesion. They can be used at the beginning and end of workshops, or between two topics to give rhythm and markers to your sessions.

## RENEWING ENERGY

These activities are best done at the beginning of the workshop or after the lunch break to renew the energy of the group

### ① **Awakening of the body**

Stand in a circle. A first person points to a part of the body they want to wake up and suggests a simple, repetitive movement. For example, they say “wrists” and move their wrists. The other people imitate this movement. Then, when they have finished, they look at the person on their right, or say the name of a participant, who in turn suggests waking another part of the body up. Repeat the experience till everyone has participated. This activity is ideal for starting a training course. Accompany it with soft music. We recommend you:

- Tzen Tze Re Rei - Loli Cosmica
- Rezo - Giselle World
- OCNO - Didgerihang

### ② **Stop and go**

Tell the participant you will give them a series of instructions to follow: “When I say GO, start walking, when I say STOP, you stop”. Try this a few times, and add new instructions: “When I say NAME, shout your name, when I say CLAP, clap your hands”. Try this too, and add the previous words: “Go! ... Name! ... Stop!



... Go! ... Clap!". Once the group has mastered these instructions, keep going: "When I say SKY, raise your hand to the sky. When I say EARTH, squat down and touch the ground with your hand". Try this, and then integrate the previous words: "Go! ... Name! ... Sky! ... Stop! ... Go! ... Earth! ... Clap!"

Then, reverse everything: "When I say GO, you stop, when I say STOP, walk again". Try this several times. Then: "When I say NAME, you clap your hands, when I say CLAP, you shout your name". And of course, "When I say SKY, touch the ground, and when I say EARTH, raise your hand to the sky". Say these instructions with a rapid pace. You can also do this game with elimination to increase the level of difficulty.

### ③ The mosquito

Stand in a circle. Explain that there is a (imaginary) "mosquito" in the room. This mosquito will always make three people move at the same time. The "mosquito" moves over the head of one person, called "B" for example. To avoid the mosquito, "B" squats down. "B" is between "A" and "C". These two try to kill the mosquito, by clapping their hands at the same time above "B"'s head who is squatting down. Then, the mosquito moves above "C"'s head. "C" then has to squat down as well. "B" and "D" clap their hands on the mosquito, which then moves to "D"'s head, and so on. At first, the pace will be slow. Feel free to make the activity more dynamic by asking people to go faster! You can also play this activity with elimination. Those who make mistakes go to the middle and disturb the other players so that they in turn make mistakes and join them.



# AWAKENING OF THE VOICE

These activities aim to prepare for speaking and make the shyest people at ease. They can be done one after the other or independently.

## ① Apple picking

Stand in a circle with enough space between the participants. They do not have anything to do in particular. They just stand with their feet apart. They breathe in through their nose and out through their mouth. Repeat this breathing for several minutes. Then, invite people to warm up all parts of the body: the upper head, the neck, the shoulders, the arms, the stomach, the thighs, the legs, the calves and the feet. Each person at their own pace. Suggest the participants to make noise. What's important is that they make sounds freely, without having to worry about others, feeling free to let their bodies, their pains, the pleasure of relaxed muscles be heard. After a few minutes, encourage the participants to make more and more noise. At the end of the exercise, everyone has to stretch as if they wanted to pick large red apples hanging from the ceiling. Then, shake the upper part of your body rapidly and freely from the waist up with your arms and hands relaxed and hanging in the air. Stay in this position for 1 to 2 minutes.

## ① Stimulating the diaphragm

Stand in a circle. Suggest that they all make these different sounds together, to stimulate the diaphragm:

- Imitating a locomotive: *choo choo choo*
- Blowing out a candle with a short breath
- Chasing a cat: *pschitt !*
- Saying shush several times in a row: *shush shush shush shush*
- Laughing: *Ah ah ah ah ah*
- Panting of the puppy

### ③ Guided by sound

Pair up. A person “A” will be “guided” and “B” will be the “guide”. “B” chooses a sound to guide “A” through the space. “B” moves around while repeating the same sound. “A” tries to follow the sound with their eyes closed. “B” tries some variations in their voice: they make the sound by whispering, shouting, standing close to “A”, then further away to “A”. But “B” has to take care of “A” above all, and to make sure that the journey is safe. Let the pairs experiment for three minutes. Then, switch roles. Do a quick review: How did you feel? Was the exercise difficult? Were you more at ease as a “guide” or as a “guided” person? What kind of noise was safer for you to move with your eyes closed?

### ④ Rhythm box

Pair up. Teach everyone how to say “1, 2, 3” in the host country’s language or in any other language that may not be common. Then, ask them to count on a loop in this language, but alternating: the A person says “1”, B says “2”, then A says “3”, B says “1” and so on.

In a second phase, “1” can be replaced by a gesture and a sound, while 2 and 3 remain unchanged. The pair thus counts on a loop and alternately, replacing the number 1. In the second and third steps, the numbers 2 and 3 are changed too. When the different choreographies are mastered, share them with the group.

### ⑤ Theatrical walk

Tell the participants to walk around the room. Ask them to think of a simple gesture they did that very morning. While still walking, they now have to mime this gesture, without stopping. Invite them to play with this gesture: they can exaggerate the movement, make it as small as possible, etc. The participants can then add a sound. Then, they can imitate the gestures of other people. To conclude, try all together to do the same gesture.

### ⑥ Animal cries

Each participant receives a card with the name of an animal. This must be kept secret. In the group, the same animal is represented by three participants. They have to find each other by their cry at the trainer’s signal.

## ⑦ Orchestra

Each participant is an instrument and will create a sound with their body. Each person will be part of an orchestra, suggesting a sound and a rhythm that they will keep during the whole exercise. The participants are placed in several arcs, one behind the other. They stand in between so that everyone is visible to the conductor (this will be the trainer for the moment). The first person makes a sound, then another and so on. The trainer acts as a conductor:

- when they raise their hands, sounds intensify.
- when they lower their hands, sounds become less and less loud.
- when they make a sign to a person as if they were throwing something at them, the person plays their sound in a loop.
- when they make a sign to a person as if they were taking something back, the person stops playing.

At the end, ask people to take the facilitator's place as a conductor.

Variation: the facilitator sets a scene (e.g. the forest) in which each participant will have to reproduce a sound from nature (animal, wind, water...).



# RELAXING GAME

These activities aim to lower participants' stress and can be particularly efficient before public speaking.

## ① Listening to the world

Ask the participants to sit or lie down in a place where they feel comfortable. They close their eyes. Give them the following instructions in a soft and calm voice:

### **\*\*1st step**

Listen to the sounds of your body, beginning with your head. Then your eyes. Your cheeks. Your neck. Your chest. Your stomach. Your arms. Each of your fingers. Your legs and your toes.

### **\*\*2nd step**

Listen to the sounds in the room. Try to hear the person next to you, their breathing, their breath. Then try to hear the sounds the other participants make. Try to listen outside the door, towards the corridor, the stairs leading to the ground floor, the garden, the street. Every 5 seconds, try to hear further and further.

Then, invite the participants to listen again to the sounds of their bodies. Then ask them to open their eyes slowly.

## ② The red ball

Invite the participants to sit comfortably on a chair. Ask them to let their arms hang at their sides and to close their eyes. Then, ask them to take a deep breath, focusing on the movements of their diaphragm, at each inhalation and exhalation. When they breathe in, the participants have to focus on the air passing from their mouths to their lungs. They breathe out this air slowly and gently. Then, they imagine that there is a red ball of energy following this air. This red ball is then moving in their bodies. They have to feel free to move their body so that this red ball can move continuously. From the feet to the stomach. From the stomach to the hand, from the hand to the head, etc. Suggest them to finish with large movements as if to send the ball forward.

### ③ The shower

For a peaceful awakening: let's take a shower! Ask the participants to get into groups of three: one person "gets" a shower for 3 to 4 minutes. One partner stands on the right and the other one on the left. On each side, they pat their shoulders, then massage their arms, hands and so on. Repeat the experience twice by switching the roles. Accompany the activity with relaxing music. We recommend you:

- Sueno en paraguay chancha via circuito
- Havana Affair - Onda Vaga
- Aziza Brahim - Julud
- Francis Bebey - Forest Nativity
- Laughter of the Sea - Mola Mola
- Vision - Intiche

# CLOSING A WORKSHOP

Suggest these activities to get feedback and feelings from participants to improve your workshops. They will also allow you to mark the end of your workshop and say goodbye.

## ① Opinion temperature

Make a line on the floor (with chalk or repositionable tape). Put a “+” to one end and a “-” to the other end. Ask the participants to place themselves on this line according to the questions you are going to ask. Ask questions such as: “How was the buffet?”, “How did you find the organisation?”, etc.

## ② Circle of opinions

Make a circle. Invite one person to go to the centre of the circle and to tell something they liked - or not - about the workshop. Everyone who agrees is invited to join them inside the circle. Then everyone goes back to their initial place, and so on.

## ③ Open discussion

Ask questions:

- How did you feel today?
- What resources did you mobilise during the session?
- What did you learn? How can you reuse this learning outside the radio workshops?
- What would you like to learn more about in upcoming workshops?



# HOW TO CREATE A SAFE SPACE

The introductory radio workshops offer each participant the opportunity to speak and share a feeling, an experience, personal history - something related to their intimacy. It is therefore important to create a safe place, and this is what we are proposing through the creation of a safety charter. This charter ensures that everyone's voice is respected during debates/discussions. It also has the advantage to foster a flat working place structure, by enabling rules to be created commonly. These rules also allow for a better circulation of power: everyone (both the participants and the facilitators) is free to remind the rules established together and to moderate the debates.

## THE SAFETY CHARTER

**Duration** 45 minutes

**Participants** Unlimited

- Goals**
- To create a space where people can speak out and sensitive issues can be explored.
  - To create a space in which goodwill, tolerance and active listening are encouraged.
  - To get participants to think about what they need to feel safe and their limits.
  - To initiate a horizontal working process by allowing everyone to express themselves and adopt the safety instructions.
  - To raise awareness on the notion of consent in social relationships, without necessarily involving sexuality.

## Materials

- Markers
- Pens for each participant
- Flipchart
- Thick coloured papers
- Scissors
- Scotch tape or Blu-tack

## Instructions

- ① Invite participants to answer alone and in writing: “What do I need to feel safe in a group?”. Ask them to imagine any situation in which they feel particularly safe. Advise them to mention all kinds of needs, even the most “insignificant” ones.

For example: “to feel safe, I always need my phone near me / I need to know I can stand back when sharing / I need to know the rules, etc.”.

- ② After 5 to 10 minutes, come back to the group and invite participants to share in turns what they need to feel safe. After each sharing, try to determine one or several safety instructions that will ensure that the participant’s needs are met during the workshop.

For example:

- To respect confidentiality: what is said during the workshop stays in the workshop
- To not cut each other off
- To not question personal history
- To give everyone time to speak at the mic
- To not force people to speak if they do not feel comfortable
- To listen to each other

Write each instruction on a flipchart on the wall.

- ③ Ask participants to add more instructions to the wall if they think something is missing. Tell them that the charter is upgradeable and that they can add rules throughout the workshop.
- ④ Post this charter during the whole duration of the workshop. Explain that this charter belongs to everyone and that each participant can come back to it, if they feel that the agreement made at the beginning of the workshop is not respected.

## Variants

- ① A more dynamic version is to ask participants to express in turns what's important for them, so that they can feel safe during the workshop. Each person should share a sentence and should not repeat something that has already been said. Write down each sentence on the flipchart.
- ② Hand out post-it to the participants. Ask them to write what they need to feel safe on it. Each post-it note can only have one idea. Then, ask them to stick the post-it on the wall, gathering those with similar ideas. Read these post-it to the group and write down the main ideas on a flipchart.

To make the activity more fun, you can cut out different shapes from coloured paper: mic, headsets, recorders, windscreens, etc. Ask participants to write their safety instructions on these coloured shapes and stick them on the walls.

## Tips for facilitators

- ① For introspective moments, we advise you to play relaxing music. We recommend the following songs in particular:
  - Planet Caravan - Black Sabbath
  - Alfa - Mop Mop
  - August 10 - Khruangbin
  - Escape - Sudan Archives
- ② If you are several facilitators, ask one of them to be the charter "keeper". Their role will be to ensure that the rules agreed upon will be respected throughout the workshop.

## Assessment

At the end of the workshop or after a sharing, a debate, ask the participants if they felt safe during the discussions.

### EXAMPLE OF A SAFETY CHARTER

- Allow yourself to ask questions.
- Respect confidentiality: what is said during the workshop stays in the workshop.
- When speaking, give priority to your own experience, to experiences that concern you.
- When others talk about their experiences, be an active listener, ask questions, offer support and contribution without questioning or judging the other person's feelings.
- Try as much as possible to not be judgemental, not just towards others, but also towards yourself.
- Respect arrival, break and departure times.
- Collectively participate in the installation and tidying of the room.
- Try to understand and how to apologise if someone is hurt by what we say.
- Tell other participants when we want to share difficult experiences and make sure that others are ready for them. Trigger warning.
- Remain kind before awkward comments.

### EXAMPLE OF A SAFETY CHARTER RELATED TO SPEAKING ON THE RADIO

- Do not cut each other off
- Be aware of the speech movement - do not monopolise it so that everyone has time to speak
- Use nicknames during radio recordings (keep anonymity)
- Remove unwanted parts from the recordings
- Listen to the podcast/radio show before it is broadcast
- Allow yourself not to answer questions you find intrusive
- Have the right to be silent if you do not wish to express yourself



# OCCUPY MOVEMENT

## HAND SIGNALS<sup>1</sup>

**Duration** 5 to 10 minutes

**Participants** As much as possible

**Goals**

- The creation of common signs to regulate the debates
- Provide an equitable flow of speech
- Give tools to express feelings without having to verbalise them

**Materials**

- The body, especially the hands and arms

**Instructions** Define with the participants the elements that seem essential in the discussions. For example:

- Be silent when several people are speaking at the same time.
- Ask one person to speak louder if they cannot be heard.

Then, define together the signs that each participant will reproduce to ensure that their requests are respected. For example, to have silence, suggest that participants raise their arms above them in a triangle. To speak louder, invite them to wave their hands upwards, etc.

You can also define signs in relation to feelings. For example :

- I agree
- I no longer feel safe in the group.

If you have a Polaroid, take pictures of these signs and put them on a flip chart with their meaning.

<sup>1</sup> “The Occupy movement hand signals are a group of hand signals which are used instead of conventional audible signals, like applause, shouts or booing because they do not interrupt the speaker.” <<https://bit.ly/3lv4aB0>>.

## Tips for facilitators

Be aware that some signs meant to be friendly and regulate discussions can become excessive if they are misused. For example, if a participant makes a criticism of another participant and the others nod in agreement, this can be seen as aggressive or unpleasant for the person concerned. If a person speaks shyly in front of the group and all hands ask him/her to speak louder, this can cause anxiety. Whatever the circumstances, take care of everyone's sensitivities.

## Annexes

### SPEAKING



**WANT  
TO TALK**



**DIRECT  
RESPONSE**



**CLARIFY**



**POINT OF  
ORDER**

### FEELING



**AGREE**



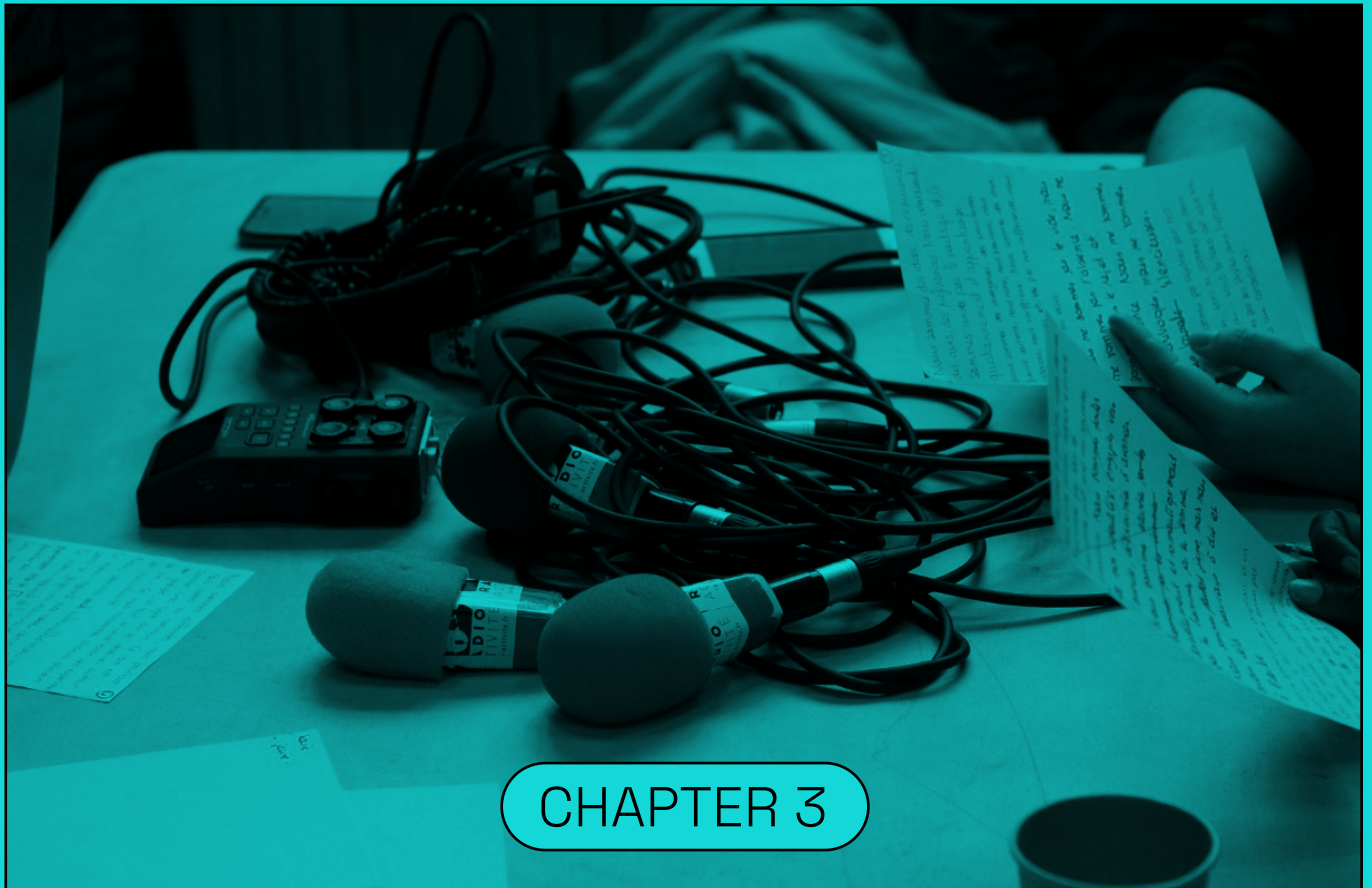
**DON'T  
AGREE**



**OPPOSE**



**BLOCK**



## CHAPTER 3

### → First steps on the microphone

*What is your budget and what recording equipment will you use?*

*What activities will you propose to the participant to introduce the equipment?*

*How can you introduce them to sound recording?*

*How can you facilitate speaking into the microphone so that exchanges are spontaneous and fluid?*

Here we invite you to choose your radio equipment: discover our different options so that you can create your own portable studio. Then we will present some activities to help you introduce it in a fun and participative way.

For an introductory radio workshop, it is not enough to gather people around a radio studio and ask them to talk. Taking the microphone is an unusual experience that can be intimidating. Sometimes participants think that radio is reserved for experts and that they don't have the resources to speak into a microphone. Heart pounding, sweaty hands, shaky voice are all reactions that a microphone can provoke. So, before creating a radio program, we suggest a few activities to create a climate that encourages the sharing of experiences and facilitates the use of microphones.

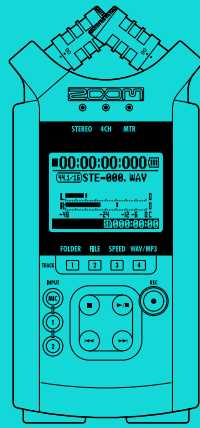


# THE RADIO EQUIPMENT

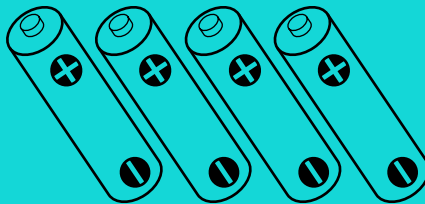
Here is the basic equipment we recommend to create your own portable radio studio. The advantage of this type of studio is that it is light and easily transportable if you plan to travel to different places.

## THE BASIC RADIO EQUIPMENT

**Audio recorder**  
*[Zoom]*



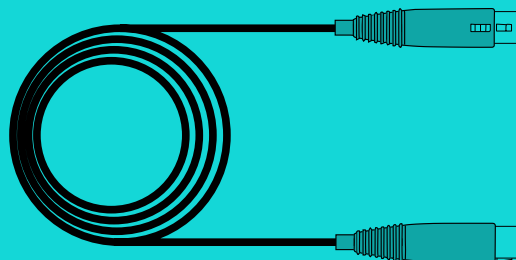
**4 AA batteries**  
for the Zoom



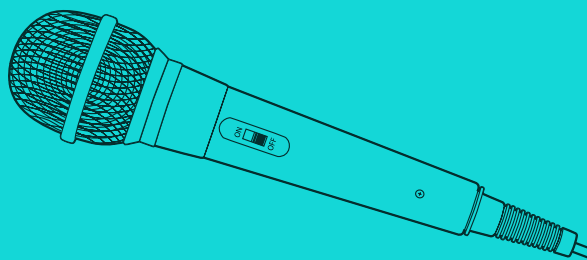
**Two SD cards**  
*(in case one doesn't  
work or runs out of space)*



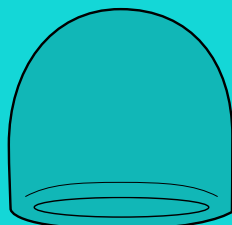
**XLR cables**



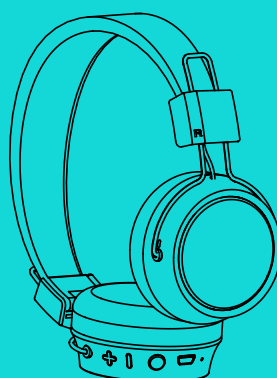
Microphones



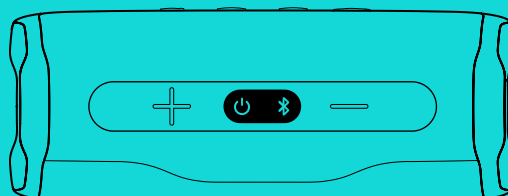
Windscreens  
to protect  
microphones



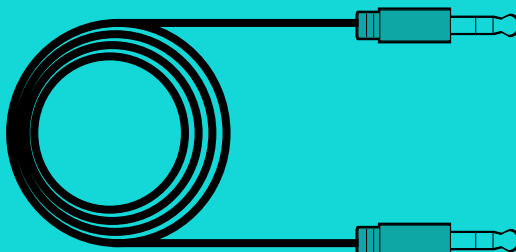
Headphones



Mini speaker  
*(for collective listening time)*



Aux cables



A tripod  
*(to be more comfortable  
during long interviews)*





You can adapt the number of microphones and recorders according to the number of participants and the activities you offer. We recommend two main options:

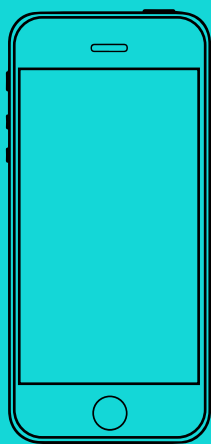
- OPTION A: a portable recorder with 2 XLR inputs (e.g. a Zoom H4N) and two microphones
- OPTION B: a portable recorder with 4 XLR inputs (e.g. a Zoom H6) with four microphone inputs)

You can complement this equipment with other portable recorders (such as Zoom H1n) if you plan to do vox pop (street interviews) or cross interviews.

# VARIOUS OPTIONS TO RECORD

It is still possible to find other options. We will offer you several alternatives here, depending on your budget. From the most basic, if the budget is low, to the ideal set-up, if the budget is high - a studio.

## Low budget: Recording with a phone



You can start with recordings on a phone, which do not require the purchase of specialised equipment. The audio files can be recovered in MP3 format and then be edited on an editing software (Reaper or Audacity) installed on your computer. (iPhones)

The advantage of this type of recording is that all the participants can use this tool without any prior introduction. and this type of device does not typically require a budget as most participants will own one.

However, the participants are not recording in a radio studio, meaning the experience will therefore be partial and the sound quality of the recordings will be of lesser quality during editing.

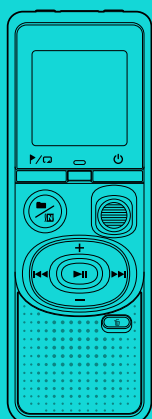
## Average budget: Recording with a recorder without a microphone (dictaphone)

*Between €50 and €200 (number of recorders to be determined according to the number of participants)*

You can start with a simple dictaphone-type recording, with a recorder without microphones. The audio files will then be on an SD card or can be recovered from a USB cable for editing.

The pros of this equipment is its cheapness and the fact it does not require a large budget. The sound quality is better than on a phone.

It is less intimidating than a studio atmosphere. is less confronting for the participants to the atmosphere of a radio studio.



## Average budget (2): Recording with an integrated microphone recorder like a Zoom H1, Zoom H2, a headset and an SD card

*Between €100 and €200 (number  
of recorders to be determined  
according to the number of  
participants)*

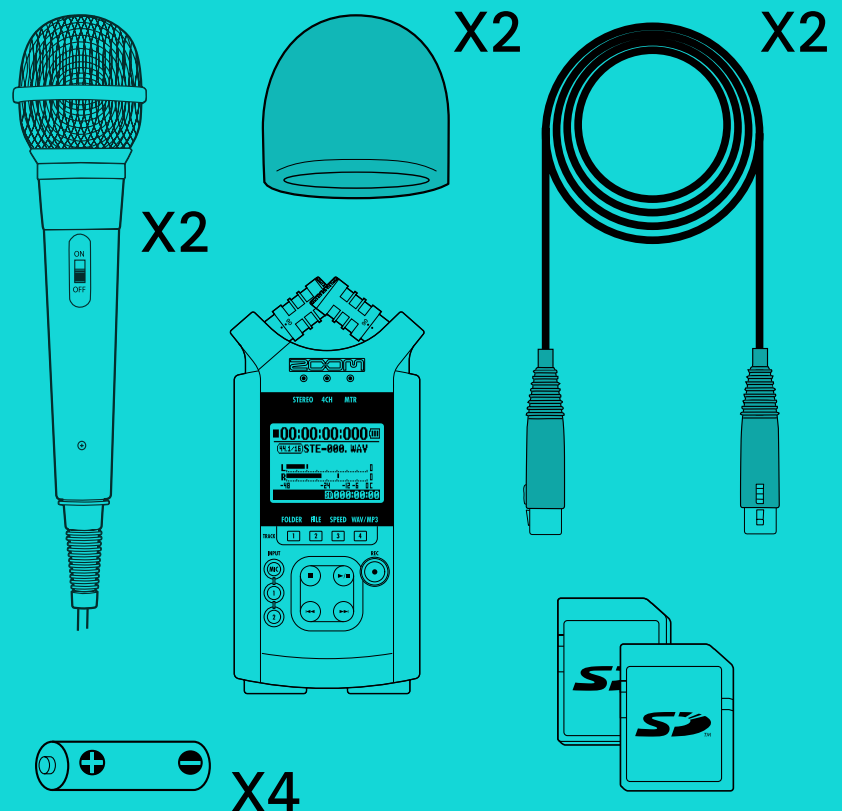
This equipment allows good sound recording and is easy to use. As with a phone or a dictaphone, it allows great mobility, which can be useful for vox pops or group exercises.



## High budget: Recording with microphones (Behringer XM8500), windscreens to protect the mics, XLR cables connected to the H4 or F4 Zoom, an external sound card (UGREEN), a headset, a computer with REAPER OR AUDACITY software, an SD card

*Between €200 and €600*

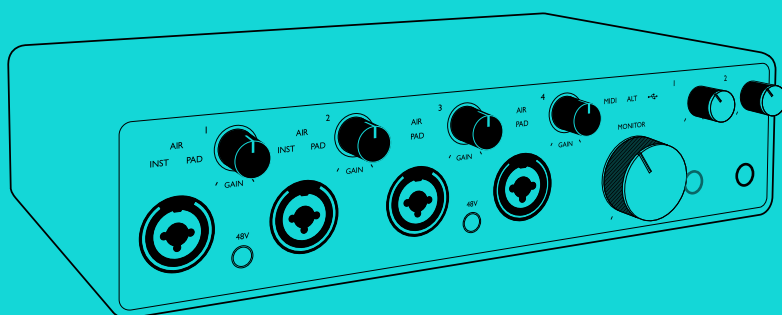
With this set-up, we are closer to a traditional radio studio. The sound recording is optimal and the participants take possession of professional radio equipment. This is a good way to immerse participants in a studio atmosphere



## High budget (2): Recording with Shure sm58 microphones, a H6 or F4 Zoom with XLR cables, a Focusrite Scarlett 1818 USB interface, a computer with Reaper or Audacity

*Between €400 and €800*

This is the ideal set-up. The participants will be in real studio conditions. The advantage is that the sound recording is of excellent quality but this equipment requires a significant budget.



# INTRODUCING THE RADIO AND ITS EQUIPMENT

Here, we offer you a sequence of activities to present the radio and the material dedicated to it in a fun and participatory way.



## WHAT IS RADIO

**Duration** 5 to 10 minutes

**Participants** 5 to 15

**Goals**

- Create a common understanding of what radio is
- Start to facilitate exchanges between people





## Materials

- A paperboard
- A pen

## Instructions

- Stand in a circle. Ask people to take turns saying the first word that comes to their mind when they think of the word "radio". Write these words down on a flipchart. You can do several rounds to encourage people to be more creative and think outside the box.
- Then ask the participants to pair up, without changing places. One in two people stand with the person on their right in the circle. The first person says the word "radio", the pair responds with the first word that comes to their mind. Then the first person says a new one based on the last word just said, etc. After a few turns, ask each group for the last word just said and write it down on a flipchart.
- Repeat the previous instructions but changing the pairs.
- Then say a few words about the radio and how it is broadcast:

*"The radio can be broadcast live or it can be recorded. Audio content - such as broadcasts - is traditionally broadcast via electromagnetic waves on a given frequency (as is the case on radios, in the car, etc.). However, the sounds can also be broadcast via the internet - on social networks for example. It was this accessible streaming that gave birth to the word "podcast": access to free audio content that you can listen to anywhere, anytime.*

*There are several ways to record sound before it is played. For example, you can record a show when you meet different people in a radio studio. But you can also go alone with your microphone and your recorder to carry out interviews and micro-sidewalks.*

*The sound recordings are usually then edited (that is, different elements are put together) on dedicated software. It can be a simple edit (like removing extraneous noise or moments of length) or a more complex edit. At the journalist's request, the person in charge of the editing (in general, a sound director) can add a voice-over which will be the common thread between the different sound clips as well as music or soundscapes. "*

## Variant (1)

- ① Stand in a circle. Ask people to take turns saying the first word that comes to their mind when they think of the word radio. Write these words down on a flipchart.
- ② Then ask the participants to pair up, without changing places. One in two people stand with the person on their right in the circle. A first person answers the question "do you like radio?" while their buddy listens to the person for two minutes. Then the roles are reversed.
- ③ Repeat the operation but replace the question with "what is your last memory in connection with the radio".
- ④ Repeat the process but change the question to "If you could get something on the radio, what would it be?"
- ⑤ Make the same conclusion as in the activity above.

## Variant (2)

Ask participants to say a line about what they like about the radio. Each sentence should lead to a new idea. Write the key words on a flipchart and read them together.

# SINGLE-MICROPHONE SOUND RECORDING

**Duration** 5 to 20 minutes

**Participants** 5 to 15

- Goals**
- Arouse the curiosity of participants
  - Introduce participants to radio equipment
  - Teach participants to record a sound

- Materials**
- The ideal here is to have different portable recorders (at least one per pair or trinomial depending on your budget). For example, you can offer:
    - Several Zoom type H1n, H2n
    - Several Zoom type H4n or H5
    - One or two Zoom type H6

Place as many headphones and windshields as there are recorders on the table.



Also plan for return times:

- A speaker
- A double jack cable to connect the Zoom to the speaker

If you don't have a budget offer to use cell phones!

## Preparation

Place the various devices on a table so that they are visible to all.

## Instructions

- ① Ask participants to form pairs or trinomials depending on the number of recorders you have.
- ② Explain to the group that you are going to introduce them to the materials needed to perform a single microphone recording. For example, to record a person during an interview, during a micro-sidewalk or to capture ambient sounds. Tell participants that for this type of recording, they need a audio recorder, headphones and microphone. They can use simple equipment (like their cell phone), as well as more complex and expensive equipment (like the one on the table). The ideal is to use Zoom brand portable recorders that have built in microphones - they are simple to use, easily transportable and record great sound.
- ③ Then ask people to take a recorder, headphones, and windshield from the table.
- ④ In pairs or three people, they must figure out how to turn on the device and set it up in order to make recordings. Go through each group to check that everything is going well. You can then show them how the recorder they are using works.



- ⑤ Have them take turns recording around a simple question such as :
  - “if you could pick a superhero power, what would it be?”, “What is your best vacation? ”
  - “ What do you like to do to relax? ”Each person must at some point have the recorder in their hands and take care of the technical part.
- ⑥ Give them time to listen to the recording again on their headphones.



- ⑦ Come back as a large group. You can then show how a Zoom H4n type recorder works and how to take a sound recording during an interview (see appendix).

## Variant

- ① Instead of inviting participants to register, offer them to record different sounds (noise of doors slamming, finger snapping, etc.). They will then have to make the participants guess which noises they are talking about during a collective listening session.
- ② This activity can also be associated with the activities presented on the following pages.

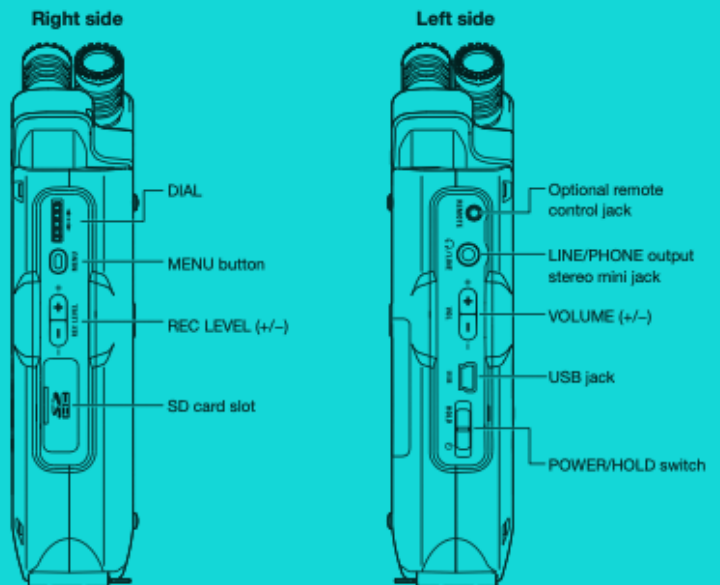
## Tips for facilitators

This activity allows participants to quickly get hold of the radio equipment and facilitates their empowerment for the rest of the workshop.

### Appendix ① *How the H4n zoom works*

- ① Explain that the microphone is placed on the front of the zoom. This is a directional mic. It records in priority the sound of the voice of the recorded person. With headphones, participants will therefore hear the surrounding sounds more faintly. But that doesn't mean they just disappear.<sup>①</sup>
- ② You can then show the basic operation of the device. Mimic these different actions:
  - Turn on the device (on the left side)
  - Place the SD card and check that there is room
  - Check the battery level of your device
  - Plug in your headphones<sup>②</sup>
  - Press the red "REC" button for the first time, which lights up and turns red.
  - Adjust your sound using the recording level buttons ("REC level" on the right side of the Zoom)
  - Adjust the sound you hear through headphones ("VOL" on the left side)<sup>③</sup>
  - Press the "REC" button a second time to record<sup>④</sup>
  - Press stop button to stop your recording





*Diagram taken from the Zoom H4n user manual*

Indicate how to adjust the registration level to participants. Specify that the sound level is displayed as a spectrum on the backlit Zoom display. Good sound quality is around the number -12.

Be careful, if it happens in the -6 to 0, the sound is saturated. It will then be difficult to use later!





**Appendix ②**  
**Record a person with a Zoom H4n**

- ① Invite a participant to join in and act out a recording situation.
- ② Explain that they must complete these different steps before registering someone :
- ③ Place the Zoom in line with the recorded person's mouth.
- ④ Ask your interviewer a question (eg: what did you eat this morning?) To adjust the recording level.
- ⑤ Then listen to this recording again to make sure everything is working correctly.
- ⑥ If the interview is long, put your arm in a comfortable position.
- ⑦ Registration starts!



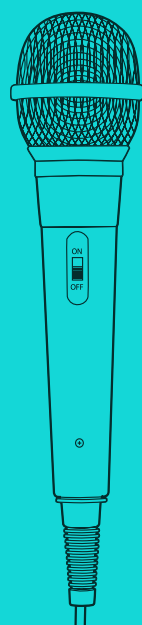
# RADIO STUDIO

**Duration** 10 to 15 minutes

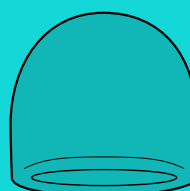
**Participants** 5 to 15

- Goals**
- Introduce participants to radio equipment
  - Teach participants to record a sound
  - Make them comfortable with radio practice by making it fun and accessible

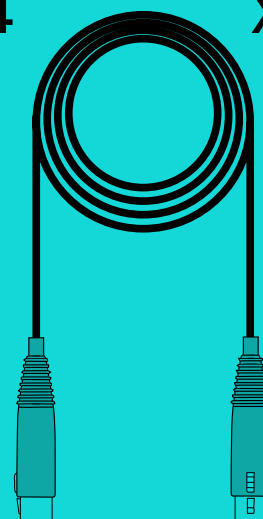
- Materials**
- A portable audio recorder including XLR sockets
  - The microphones
  - The windshields
  - Cables
  - SD card
  - Headphones
  - Tables and chairs



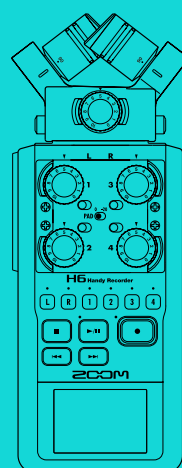
X4



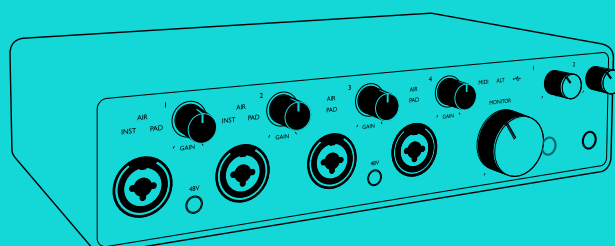
X4



X4



X4



**Preparation** Prepare the radio equipment in a bag.

**Instructions** Explain to the people that now you are going to show the materials needed to make a radio studio in order to record group discussions.

Around a table, ask participants what materials they think are needed to make a radio studio. You must arrive at this list as a minimum:

- A portable audio recorder including XLR sockets
- A headphone
- Microphones
- As many windshields as there are microphones
- Cables
- Two SD card
- batteries

- ① Take out the items listed one by one. Ask each time what the object in question is for.
- ② Ask if there is a volunteer or volunteers who would like to try to connect the different elements of the radio studio together
- ③ Show participants how to use the audio recorder.
- ④ Suggest that one of them speak on the microphone and the others to come and listen to the headphones (see appendix)





## Evaluation

- ① To be sure that the participants have grasped the demonstration and understood how the tools presented work, you can suggest that they evaluate this step with a few questions. For example, you can ask them a few questions and have them answer on a scale of 1 to 5
- ② (at least at most) to determine the degree of understanding. This can be done orally or in writing using sheets on which participants can record their answers.

For example :

- Did you like this step?
- Did you understand how the tools presented work?
- Do you feel ready to use them?
- Do you need us to come back to some points?
- Does the practice of radio seem more accessible to you?

## Tips for facilitators

The most important thing is to be as clear as possible. You can illustrate all your explanations by doing demonstrations for example. You can leave a time between each step so that the participants can ask questions if they have any. Also be careful not to go too fast.

### **Appendix** *Record a group discussion using a Zoom H6 and 4 microphones.*

To show how the radio studio works, act out the following scenes:

- ① Explain that this time you are not using the Zoom H6's built-in microphone but four microphones connected to it via XLR cables.

***[connect the XLR cables to the corresponding sockets on the Zoom and to the microphones]***



- ④ To protect the microphones and to avoid parasitic noise, add windscreens.  
***[Put the windshields on the microphones]***



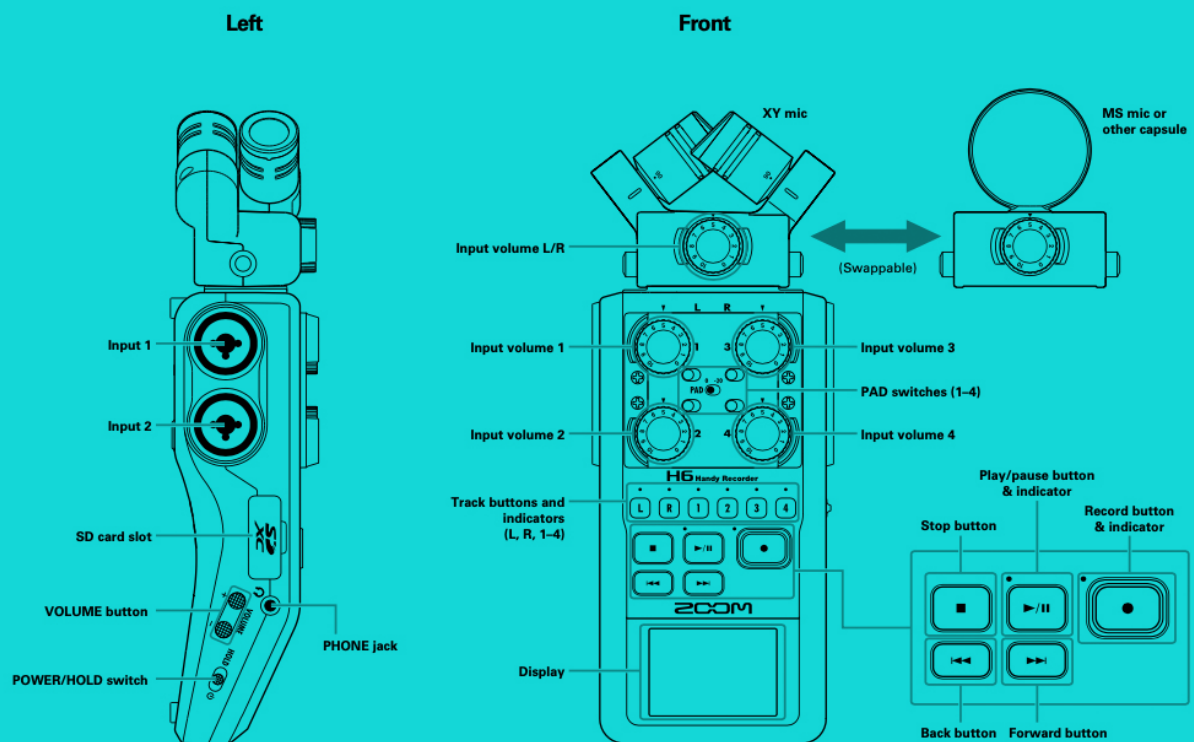
- ⑤ You can then turn on your recorder using the POWER button  
***[Show the POWER button and turn on the Zoom]***
- ⑥ Before starting a recording, make sure there is an SD card. Also check that the batteries are sufficiently charged so that the sound recording is not cut off during transmission.  
***[Show on the backlit display where to find this information]***
- ⑦ Plug in your headphones  
***[Do it]***
- ⑧ The H6 zoom can capture several audio tracks at the same time. Select your tracks according to the “1,2,3,4” LEDs. When a light is red, the track is selected and therefore the sound of the corresponding microphone is ready to be recorded  
***[Turn on the tracks and invite participants to speak on the microphone to move the audio]***





### ***spectra on the backlit Zoom screen]***

- ① The input volumes are adjusted on the 4 dials which are numbered.
- [Move the knobs]



*Diagram taken from the Zoom H6 user manual*

- ① The recorded sound level should always be around -12 on your zoom screen.
- ② Before you start recording, do some tests. Record a sound and listen to it. So you can be sure that everything is working!
- ③ Let's go ! You can start recording by pressing REC  
[Press REC]

# HOLD A MICROPHONE

Grabbing a mic can be one thing when we're not used to it. In this activity, you will find some practical tips to share with participants to make it easier to take possession of the microphone.

**Duration** 5 to 10 minutes

**Participants** Unlimited

**Goals** • Learn to hold a microphone

**Materials** • A radio studio

- Instructions**
- ① Stand in a circle.
  - ② Ask participants if they have already spoken on the microphone.
  - ③ If so, ask those involved if they remember how to hold it.
  - ④ Then, give the advice in the appendix by mimicking the actions.
  - ⑤ You can play out a few “mistake” scenes in the way you speak on the microphone. Participants have to guess what is wrong and correct it.

## Tip number 1

Speak into the microphone when you are sitting in a chair or standing. You should be stable, your back straight, your shoulders clear. Avoid lying down or leaning your back on your chair.

## Tip number 2

When you move your head or body, the microphone should move with you. To help you, keep your elbow close to your body. Keeping it close to your body will give you more control over your mic, feel more comfortable, and have better overall balance. Do not squeeze your elbow against your body, as the position will be uncomfortable and you will have less breathing.



**Tip number 3**

The way you hold your microphone depends on the model. In general, in radio, the microphone should be held at a 45 degree angle to your mouth. You can also hold it close to your mouth, but never touch it.

**Tip number 4**

Take the microphone with your hand and hold it firmly with all of your fingers.

**Tip number 5**

Your hand should be placed towards the center or a little higher, but never take it by the ball (the place where the capsule is located which picks up the vibrations produced by your voice), because you are muffling the sound.

**Tip number 6**

Move the cables as little as possible, as this produces sound that will be present in the recordings! Put your microphone on the table as soon as you are finished speaking.

**Tip number 7**

You don't have to speak loudly on the microphone. Everyone can express themselves with their own natural tone and tone of voice. A "radio" voice is on the contrary a relaxed and paused voice.



# GETTING TO KNOW THE MICROPHONE AND YOUR VOICES

Once you have introduced participants to the materials and how to hold a microphone, you can suggest one of the following exercises. In particular, they will allow you to facilitate the first discussions at the microphone. It is a fun time to offer at the start of the workshop or training: participants get to know each other, become acquainted with their voices and the microphone. It is also an ideal time to initiate full listening among participants and to give each other advice.

## RADIO MEMORY

**Duration** 30 minutes

**Participants** 5 to 10

**Goals**

- Share personal experiences related to radio
- Learn to hold a microphone
- Facilitate speaking
- Think about how we ask questions
- Encourage active listening

**Materials**

- A radio studio

## Instructions

Stand in a circle and explain that you are going to make your first recordings to practice speaking on the microphone. You're going to ask someone a question who will need to answer it on the microphone. When they are done, they'll have to ask someone else exactly the same question.



- ② Indicate that you are going to start the first recordings. A facilitator may be seated at the table where the recording material is present. Invite a participant to come and sit at the table. This role can turn over the shares.



- ③ Ask the question "What is your earliest and most accurate memory from radio?" To one of the participants and hand them a microphone.
- ④ The participant answers. Then they ask this question to a new person.



- ⑤ After a few exchanges, add an instruction: the person who asked the question "What is your oldest and most precise memory linked to the radio?" "Must ask a new question to his / her interlocutor to reflect on the answer that has just been given.
- ⑥ As you go, give feedback and give advice on how to hold the microphone. If you say something for improvement, associate it with positive feedback.

## Variant

You can also offer this activity in the form of cross-interviews:

- ① In pairs, a person is a journalist and interviews his / her partner for two minutes (with a cell phone or a recorder).
- ② Reverse the roles.
- ③ Come back as a large group and do some listening

## Advices for youth workers

- ① Some people think they have no connection to radio, but after thinking a bit, they find a memory. It is extremely rare that a person has no connection to the radio. It can be a radio broadcast heard in a car, in a store, listened to with his family or, an old transistor seen in a store etc ...
- ② This activity is also an opportunity to initiate a reflection on "What is a good question?"  
For example, you can ask participants:
  - Were you comfortable asking questions?
  - Was it easy to find questions to reflect on what had just been said?
  - Have you spotted any questions that are particularly effective?
  - Did you prefer to ask or answer questions?

## Evaluation

- Ask a few questions:
- How did you feel with the microphones in your hands?
  - Was there something you particularly liked about the activity?

# FIRST NAME STORY

**Duration** 30 minutes

**Participants** 5 to 10

- Goals**
- Share a personal story
  - Facilitate speaking at the microphone
  - Strengthen the bond of trust by allowing participants to introduce themselves and take an interest in others

**Materials**

- A radio studio

## Instructions

### STEP 1

- ① Create pairs (ask people to go to the person they know the least or with whom they have spoken the least).
- ② Invite participants to present the story of their first name to their partner: where they come from, what are their origins, their meaning, etc. Then, each person will have to present the story of the first name of their partner, to the whole group, in turn at the microphone.
- ③ Leave them 5 to 10 minutes to exchange in pairs.





2<sup>ND</sup> STEP

- ① Come back as a large group, sit in a circle. Indicate that you are going to start the first recordings. A facilitator may be seated at the table where the recording material is present. Invite a participant to join her. This role can turn over the shares.
- ② Ask a first pair to take the microphones and tell the story of their partner's first name.



- ③ After each pair, do a debrief: ask the participants how they felt, what were the sensations they felt, etc. Give positive feedback and give some advice.
- Then, little by little, over the course of the shares, give additional instructions:
  - After the presenter has shared their partner's name, they then ask their partner a question. Invite other participants to step in and bounce back.
  - Ask one of the pairs to start their sharing, with a short introduction, like a radio journalist "Hello and welcome to our program" the history of first names ", where we will present the history of the first name of" ... ". and to conclude their speeches: "Thank you for listening to us, and see you very soon on Radio Firstname! "



## Variant

You can directly suggest that people think of their presentations as a 5-minute radio broadcast from step 1 of the activity.

## Evaluation

You can ask the same questions as the previous activity.

## Tips for facilitators

- ① First name history is an interesting activity if you are working with mixed groups. Talking about the origin of your first name is an opportunity to talk about your culture while sharing your intimacy.
- ② For these same reasons, the first name can refer to a delicate story. Tell people that they can also choose a nickname or a first name other than their first name. They can then tell an anecdote about this first name / nickname.



# EMOTIONAL WEATHER & PHOTOLANGAGE

**Duration** 5 to 10 minutes

**Participants** 5 to 10

- Goals**
- Learn to talk about yourself on the microphone
  - Create a climate of trust between the participants

- Materials**
- a radio studio
  - pictures (this can be cards from a DIXIT like artist photographs, paintings, etc.)

**Preparation** Select about twenty images that have different registers, both visually and in what they represent. Print out these pictures and arrange them on a table or on a wall.

- Instructions**
- ① Ask people to look at the pictures and select one that represents how they are feeling and what state of mind they are. It may be in relation to the meeting, as it is at this moment in their life.
  - ② Come back as a large group, sit in a circle. Indicate that you are going to start the first recordings. A facilitator may be seated at the table where the recording material is present. Invite a participant to come and sit at the table. This role can turn over the shares.
  - ③ At the microphone, ask the person to your right why they chose this image. After they answer you, ask her a new question related to what they just said.
  - ④ The person who has finished answering does the same with their neighbor on the right: they ask her why they chose this image and asks a question.
  - ⑤ Repeat the operation until everyone has passed.

**Evaluation** At the end, remind participants how to hold the mikes and ask the same questions as in the previous activity.

# IMAGINARY HISTORY

**Duration** 5 to 10 minutes

**Participants** 5 to 10

**Goals**

- Learn to hold a microphone
- Create a playful climate conducive to creativity

**Materials**

- laminated cards with different images

**Preparation** Select around twenty figurative images (a person, an object, a place) that have different registers, both visually and in what they represent. Print these images in small formats.

**Instructions**

- ① Place the back images on a table so that participants cannot see what they represent.
- ② Sit in a circle around a table. Indicate that you are going to start recording. A facilitator may be seated at the table where the recording material is present.
- ③ Say that you are going to make up a story collectively. You will say a sentence on the microphone, then pass it to the person on your right. They must flip an image on the table and complete the story from what they see.
- ④ Repeat until everyone has passed.
- ⑤ You can then listen to the story again to hear your voices .

**Tips for facilitators** This activity is ideal for getting started with microphones or before writing workshops (for example, if you are doing radio fiction).

# ASKING AND ANSWERING QUESTIONS

After learning to hold the microphone and speaking in front of everyone, we offer an activity to explore with participants good practices in the art of asking and answering questions.



**Duration** 5 to 10 minutes

**Participants** 5 to 10

- Goals**
- Ask about the role and posture of the journalist during an interview
  - Think about how to ask questions that enrich the discussion and spark debate
  - Explore what makes an answer interesting or not



## Materials

- Flipchart sheet
- Markers

## Instructions

- 1 Explain to participants that you are going to ask yourself “How do you ask ‘good’ questions as a journalist?”. People can start from the experience they just had on the microphone, but they can also reflect on shows they enjoy.
- 2 Record the answers on a flipchart. Complete their answers with our list of tips in the appendix.
- 3 Then, collectively ask yourself, “What makes an answer rich and interesting?”
- 4 Record the answers on a flipchart. Complete their answers with our list of tips in the appendix.

## Tips for facilitators

- 1 How attendees will ask and answer questions is key to the quality of your show, so allow time for this step.
- 2 You can also show participants the videos produced as part of the SNAP project on this issue.
- 3 You can come back to this list after moments of conversation at the microphone. Ask participants if they would like to complete it, if anything was missing, if these tips helped them, etc.

## Evaluation

How attendees will ask and answer questions is key to the quality of your show, so allow time for this step. You can also show participants the videos produced as part of the SNAP project on this issue.

You can come back to this list after moments of conversation at the microphone. Ask participants if they would like to complete it, if anything was missing, if these tips helped them, etc.



# Appendix

## # 01 The role of the journalist

### TIP N ° 1

Ask open-ended questions (that is, the answer to which is neither “yes” or “no”). For example, don’t ask “Do you like movies?” but rather “What is the last film that particularly touched you?”

### TIP N ° 2

To help you, get inspiration from 5W in English: what, where, when, who, why (What? Where? When? Who? Why?).

### TIP N ° 3

Don’t ask overly complex questions. The question should be simple and easily understandable. Try to make each question only one idea at a time.

### TIP N ° 4

Encourage the person in front of you to give specific anecdotes. Encourage the person to share his or her personal experiences. For example, rather than asking stay-at-home moms “How do you feel about parenthood?” Ask them “What moment in time was mom the hardest, and what moment was the most rewarding?”

### TIP N ° 5

Journalists need to know how to make the person they interview comfortable.

Listen actively to the answers of your interlocutor. Nod from time to time. Bounce back on what just said. Have open non-verbal communication to put the person you are interviewing at ease: don’t cross your arms and legs, turn to face him / her, smile, Breathe.

### TIP N ° 6

Know how to cut off and politely interrupt the person when they digress too much or get lost in long speeches. Bring the person back to the subject of your original question or topic.

### TIP N ° 7

Do not forget to have fun with your interlocutor! It’s nice to feel the bond between the different members of a radio set.

## # 02 The role of the interviewee

### TIP N ° 1

Do not hesitate to give personal examples, to tell memories, to share your intimacy, to show yourself vulnerable. Highlight our personal experience.

### TIP N ° 2

It is important to know that when you are being interviewed you can take the time you need. You also don't have to answer all the questions the journalist asks you. If you feel uncomfortable, or the question seems intrusive, feel free to refuse to answer it.

### TIP N ° 3

If you don't have expertise in a particular area, avoid going into a theoretical explanation. Speak first in terms of "I" and your experiences as an individual. On the other hand, if you have this expertise, do not hesitate to share it with the audience!

### TIP N ° 4

The ideal is to synthesize your point and not get too lost in the details. Try to get straight to the point with nuances.

This activity can be followed by this one:

## CROSSED INTERVIEWS

**Duration** 30 minutes

**Participants** 5 to 15

- Goals**
- Share personal experiences through the microphone
  - Create links between participants
  - Introduce yourself to the interview method
  - Introduce participants to sound recording with a single microphone





## Materials

- At least one portable recorder per pair or trinomial (or cell phones). As many headphones and windshields as there are recorders on the table.
- A speaker and a double jack cable
- A chair



## Instructions

- 1 Create pairs.
- 2 Invite each group to take possession of the material for recording (at least one recorder per group).
- 3 Invite participants to question their pairs about a challenge they've taken on and that they want to share. The interview should be less than 5 minutes per person. They can ask questions like:
  - a) Under what circumstance did this happen?
  - b) How did the person feel at the time?
  - c) How did they feel afterwards?
  - d) What did that bring them later in life in terms of confidence etc ...?
- 4 One person picks up the microphone and puts themselves in the journalist's posture, making sure to turn the microphone in their direction when speaking and the other person's direction when it comes to their partner.



- ⑤ Then reverse the roles. The interviewee becomes an interviewer and vice versa.
- ⑥ When each group is finished, invite them to come together in a circle for listening time. Suggest that a pair play their crossover interview with the whole group. And so on until all the groups have passed.



**Variant** This variant offers participants the opportunity to test themselves in different roles: that of journalist, guest and technician. By taking the form of a trinomial, it allows each participant to take possession of the recorder and better understand the technical part.



- ① Explain that there are going to be three roles: one person is going to be the reporter and asks questions, one person is the guest and answers questions, and one person is the technician and records the sound. The total interview should not last more than 5 minutes. Once the interview is over, the roles change: the journalist becomes a technician, the guest becomes a journalist and the technician becomes the guest.
- ② The invited person will have to choose a question from this list (you can also choose a common one for the whole group and / or modify these questions according to your topic):
  - a) Tell me about an obstacle you overcame in group living.
  - b) Share your last happiest memory as a group.
  - c) If you had to form a community around a center of interest what would it be?
  - d) What is the most important thing for you in group life?
  - e) Which group / community do you think you belong to?
  - f) What would be your ideal / dream community?



- ③ Then, the reporter interviews the person on the chosen question. And the technician records.
- ④ Switch roles until everyone has tried all three roles.
- ⑤ At the end, ask each trinomial to join another trinomial to create groups of 6. Listen to the recordings.

## Evaluation

For the evaluation, you can ask the participants:

- Did you feel comfortable during the activity?
- Did you enjoy chatting with your partner?
- Did you understand the concept of a cross interview?
- Which role was easiest for you to ask or answer?
- How do you feel when listening to your voice?

## Tips for facilitators

- ① During pair recording, you can switch between groups to see if the recorder is engaged, if the participants understand how it works.
- ② Obviously, each group is free to let others listen to what they have recorded or not. Sometimes some people feel shy. In this type of case, you should not force your hand. Sometimes the group in question changes their mind at the end of the activity.
- ③ Remember that everyone is free to tell what they want. For example, regarding challenges, this is not about recounting a moment in one's life that makes us too vulnerable. It can be something light and funny! Everyone must know how to set their limits and learn what they want to say and what not.



## CHAPTER 4

### → Creating your own radio programme

When creating any radio programme or sound recording, following a specific framework is primordial to achieve optimal results. Respecting all these steps will facilitate a more fluid listening process for the listeners. To begin with, various elements are of great importance: an easily-identifiable title and theme of the show, the interviewees, as well as the time and place of interview.

The method proposed is also applicable for all the radio workshops you will eventually run. The idea is to lead participants towards this methodology while still keeping the workshops fun and user-friendly. In this guide, you will find guidelines that balance the formalities of this exercise and the maintenance of a light yet conducive environment.

# MAKE A RADIO BROADCAST

Here you will find a series of recommended activities aimed at guiding participants to record their own radio shows. This is a rather basic methodology for creating radio content in a short amount of time so feel free to add your own variations and build up on this proposal.

## THE COMPONENTS OF A PROGRAM

**Duration** 5 minutes

**Participants** 5 to 15

**Goals**

- To have a comprehensive understanding of what a radio programme is
- To elaborate on the next steps of the workshop to the participants

**Materials**

- Sheets of paper
- Pens
- Flipchart

**Instructions** Ask the participants what the essential elements are for creating a radio programme. Following their responses, write on the flipchart:

- Journalist(s) and guest(s)
- A program title and subtitle
- A jingle
- A grid with the different steps/guidelines of the show
- A recording technician



## Variant

You can have the participants listen to excerpts of radio shows prior to this brainstorming activity. Take this as an opportunity to discuss the elements that you liked or disliked in the different examples.

## Evaluation

Ascertain that all the key terms are well-defined and have been mastered by the participants. You could ask them if they feel ready to continue or if they need elaborations or supplementary activities to become more at ease and confident.

## Tips for facilitators

It is important to ensure that all participants are consenting and emotionally able to be recorded and broadcasted to a wider audience.





# RADIO CONTENT PREPARATION

**Duration** 10 to 25 minutes

**Participants** 5 to 15

- Goals**
- To organise and write a storyline for the programme
  - To elaborate the theme(s) of the programme

- Materials**
- Sheets of paper
  - Felt-tip pens
  - A flipchart

**Instructions** Now that the main elements of a radio programme have been established, invite the participants to choose one or more themes to explore during the airing of the show.

- ① Ask them to write on small sheets of paper one to three themes they would like to develop during the radio programme.
- ② Collect the papers and read their ideas out loud. Oftentimes, the terms proposed will be very general or abstract (eg. solidarity, love, gender, etc.). With these, ask them questions that would help delimit the theme(s). Write their responses on the flipchart and proceed to a show of hands to vote on one to three themes.
- ③ Based on their choice(s), invite the participants to reflect on different steps or headings to explore the theme(s). For example, these rubriques could be in the form of a debate or an extemporaneous conversation, a reading of a text, an interview, a quiz, a horoscope, a radio drama, etc. You also have the option to provide them with more specific instructions (ie. prepare a story, a debate, and a quiz relating to the main theme of the radio programme).

- ④ Next, think about the narrative of the radio show which is also called the storyline. Take note of the conducteur on the flipboard (or ask a participant to do it) in a way visible for everyone in the room. Brainstorm on the estimated time to be spent on each element of the storyline and log it down in writing.

The outcome would look something like this:

- Jingle [4 seconds]
- About the programme [2 minutes]
- Introduction of the theme [2 minutes]
- Rubrique 1 (ex. a story or testimony) [5 minutes]
- Rubrique 2 (ex. a quiz) [5 à 10 minutes]
- Musical interlude [2 minutes]
- Rubrique 3 (ex. a debate) [15 à 20 minutes]
- Programme conclusion [2 minutes]

- ⑤ Then, to divide the tasks, ask the participants to establish working groups among themselves.

In the end, you should have:

- Two to three journalists who will prepare the introductory spiel, the presentation of the main theme to be discussed, the transitions between the different parts of the show, and the conclusion
  - As many groups as the number of show segments. For example, a group dedicated to preparing the quiz, another for the interview, a third to create questions for the debate, etc.
  - A group tasked for musical interludes
  - A person in charge of the technical parts (this could also be the facilitator)
- ⑥ Set a sufficient amount of time for each group to prepare their parts. Go around the room and check on each group in case they need advice.

## Variants

- ① If you are short of time, you can devote the entire programme to a debate. After choosing the theme, collect questions you want to explore which can be used to moderate the debate..
- ② If you propose a section for storytelling or testimonies, we suggest the following activity:

Ask the participants in charge to individually reflect on a personal memory they have related to the theme.

## Tips for facilitators

- ① It is important that everyone has a say in the choice of topics and questions to be discussed and answered to avoid any discomfort.
- ② Try to be as specific as possible when choosing topics and formulating questions. Moreover, communicate that nothing is set on stone and other issues could naturally emerge in the course of the discussions.
- ③ Take time to train the journalist(s) tasked to open and close the programme. You can rehearse their parts with them several times. The goal is to guide them without actually writing the script for them. Encourage them to adapt the 5W's of journalism (who, what, when, where, why) as a viable basis for writing.



# CHOOSING THE TITLE OF THE PROGRAM AND CREATING THE JINGLE

**Duration** 5 to 10 minutes

**Participants** 5 to 15

**Goals** • To define the programme's identity

**Materials** • Pens  
• Sheets of papers

**Instructions**

- ① Invite each participant to write on a piece of paper the first word which comes to mind when they think of the programme's theme.
- ② After, ask them to discuss with the person on their right to integrate what they have both written. From these two words, each pair should come up with a title. Then, coming back to the big group, read the different titles created and work on them collectively if needed. Make the title more explicit by adding a subtitle.
- ③ Ask participants to create a jingle using the resulting title of the radio show. To kickstart the creation process, you could suggest these two short activities:
- ④ Form a circle. The first person would suggest a simple rhythm that the other members of the group could repeat continuously. Play this rhythm at the same time. Then the person to their right would propose another rhythm that the group would then start to play collectively. Continue until everyone has finished the activity. After, choose the rhythm that the group liked best. Make changes if necessary.

Variation: Participants would propose a movement and a rhythm that they would repeat several times. The person on their right repeats the same movement, and so on. Once the rhythmic movement has gone through the whole group, another participant would propose a new movement, and the whole cycle continues.

- ⑤ Afterwards, integrate the title (and subtitle, if you wish) into the rhythm. Play with different intonations and sounds. For example, each person could take turns saying a word from the title. Explore the different ranges of voices available: speaking from the loudest to the softest voice, from the highest to the lowest pitch. Experiment with different emotions: say the title with joy, enthusiasm, sadness, disgust, etc.

If you wish, you can also imagine the sound effects evoked by the title and integrate them into the rhythm!

## Tips for facilitators

- ① If choosing a title turns complicated, do not hesitate to present examples of existing shows for a dose of inspiration.
- ② The creation of a jingle is the perfect occasion to let loose participants' creativity. Feel free to solicit the help of musicians or singers in the group, if any. They could even build up on the jingle to create more interesting audio contents.



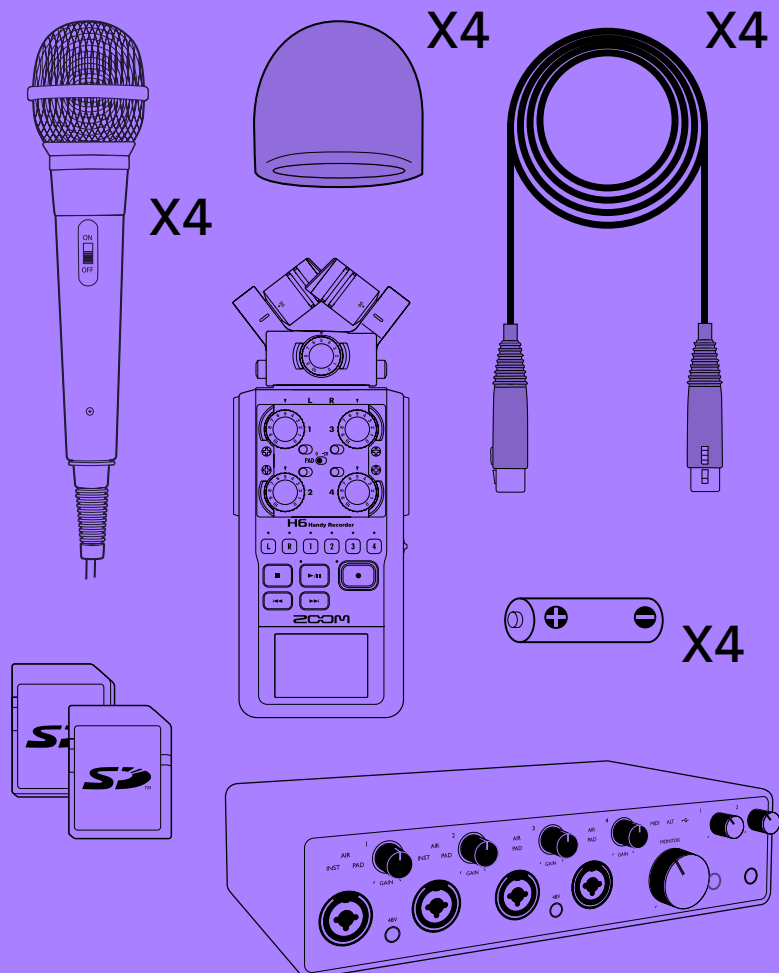
# RECORDING THE PROGRAMME

**Duration** 30 to 40 minutes

**Participants** 5 to 15

- Goals**
- To delve into the atmosphere of a radio studio
  - To create a dynamic exchange among participants
  - To encourage the freedom of speech
  - To work on active listening skills
  - To finalise the radio workshop

- Materials**
- A portable audio recorder with XLR sockets
  - Microphones
  - Windscreens
  - Cables
  - SD card(s)
  - Headphones
  - Tables and chairs



## Preparation

Prepare all radio equipment on one table. Do a sound and recording test before the workshop to verify that all materials are functional.

## Instructions

- ① Before starting the programme, an icebreaker could be helpful in reducing participants' stress.
- ② Ask the technician(s) to give you a signal when the recording is about to start/has started.



- ③ Play the jingle then cue the journalists to start the programme and to moderate it until the end of the discussion.
- ④ Make sure that the programme has been well-recorded.

## Evaluation

Ask the participants various questions such as how they felt when they were doing the radio programme, if they have any pertinent questions, whether they found the workshop useful, and if they would like to go through the experience again.

## Instructions

- ① You could congratulate the participants for their work and eventually have them listen to a short extract of the recording through a speaker at the end of the session
- ② Give participants a heads up that only one recording/take would be done so as to avoid having to redo it a couple of times.





## CHAPTER 5

### → Editing

Editing and broadcasting are crucial parts of radio practice. They allow one to edit the radio content by selecting key elements and broadcast for the other the content produced. If you are on a cycle of radio workshops with the same group of participants, it might be relevant to introduce them to editing or at least to integrate them into the editing process. If you are in a single workshop session, this work should be done exclusively by the facilitators. However, it is imperative that you request permission from participants before broadcasting content produced in a group. In this part, you will therefore find an alternative for collective editing before the final editing of the project by the facilitators, or a guide for editing carried out exclusively by the facilitators.

Any radio broadcast or sound recording follows a very specific frame that it is important to follow for an optimal finalization of the program. All steps should be taken to make listening smoother for listeners. Different points are important: very quickly locate the title and theme of the program, the people interviewed, the interview space and its temporality (5W method in journalism who, when, where, what, why). This method will be the same during the radio workshops that you will have to lead.

# EDITING

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## WITH EXAMPLE OF AUDACITY

Using audacity to edit software

(This uses the example of Audacity. There are several other sound editing softwares that can be used and all the skills seen here are applicable to those also)

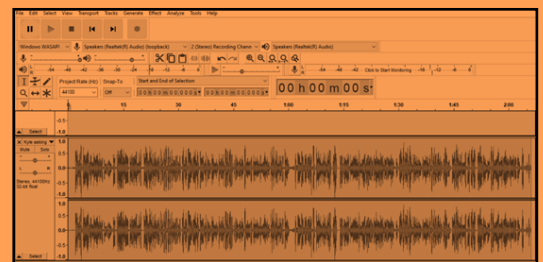


Visual from the Audacity website @audacity.fr

To import a track here, click on **file** in the top left corner, then click on **import** and **audio**. From here, select the audio file you wish to edit.



The blue lines seen here are the wavelengths – the sounds – of your audio.

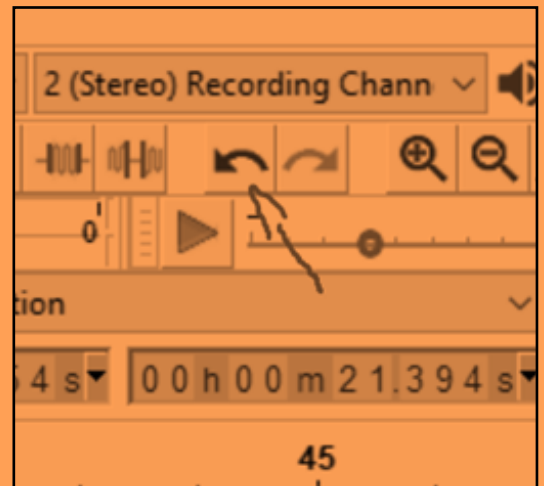


Now, say for example, there are 20 seconds of the audio you want to cut from the start or the end (perhaps it is a preamble before the interview between yourself and the guest that isn't appropriate for broadcast), the method for cutting it out and removing it is very simple. Firstly, to listen to your audio, simply press play on it. Pressing the space button on your keyboard also does this.

Next, if there are sections you want to remove, while holding the left clicker on your mouse, drag the mouse across the section you want to remove. The section will be highlighted and it will look like the screen below.

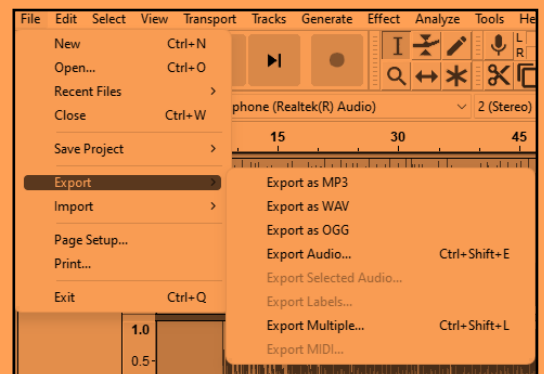
If you want to listen to the section highlighted, simply click your space button on your keyboard to hear it. If the section you have highlighted is too long or too short, you can simply highlight and do it again! If you are happy that this is the section you want removed from your audio file, with it highlighted, simply press the backspace button on your keyboard and it will delete it.

Note; if you have accidentally deleted a section you did not mean to delete, click the undo button found at the top of the page. This will undo the delete.



Now, if you are happy that the interview sounds good and you have removed everything you need to from it, once again click on file, but this time click on export and select MP3. This will export the sound file as an MP3 – the file type we use to listen and share most sound files. Similarly, if necessary, it can be exported as a Wav file. This is another file type that many radio stations use.

If you are not finished editing your sound file, but you want to save your progress, click 'save project'. Note, however, that saving a file in Audacity will only ever save it as an Audacity file.



**Some points mentioned previously about the equipment that become more important when using audio editing software...**

The optimum level to record speech at is between -18dB and -6dB When we broadcast in the studio, it's between -6db and -3db

The best approach is to set your recording level by placing your microphone approx 6 to 9 inches from your mouth Speak at a normal volume ...and adjust your input level to ensure your when you speak, the peak level on your recording device is showing a level between - 18dB and -6dB

Peaking/Clipping/Distortion – if the audio reaches peak level (-0db) and stays there for more than a passing moment, it will sound crunchy, blurry and distorted. This makes the material unusable, as the sound is so loud that the microphone cannot deal with it

Cable noise/rattle Think of your microphone as a camera. Your microphone should always have a pop-shield on it and check batteries.

You ALWAYS wear headphones when recording. The best headphones to use are closed cup headphones.

# CONCLUSION

The initiation manual for radio practice produced as part of the SNAP project, will allow you to carry out your workshops, from their preparation to the editing of the final program.

Providing a lot of advice, both on the posture to have in the workshop as a facilitator and on its educational dimension, you, as a professional, can refer to them in different settings and apply the techniques proposed with a young audience.

# ANNEXE

IDENTITY ASPECT	ANSWER	PRIVILEGES CONNECTED TO IDENTITY IN SOCIETAL VIEWS	PRIVILEGES CONNECTED TO IDENTITY IN THIS WORKSHOP
Age			
Gender			
My gender corresponds to the one assigned at birth ?			
Sexual orientation			
Race			
Social class			
Studies level			
Religion			
Nationality			
Mother tongue			
Legal status			
Family status and marital status			
Handicap			
Health			
Economical status			
Role during the workshop (facilitator)			



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## **SNAP**

### **"Sexuality Intimacy Art Podcast"**

This guide is a result of a partnership in the framework of the European youth project SNAP. The project explores and develops educational tools related to radio, in particular to explore questions of sexuality and intimacy with young adults. The project team travels among Paris and Marseille in France, Limerick in Ireland and Zrenjanin in Serbia. The five associations partnered to share their expertise and experience to develop methodologies and activities that are available for free, online on the project platform.

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Élan Interculturel  
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