

SNAP
"Sexuality Intimacy Art Podcast"

RUNNING WORKSHOPS ON EMOTIONAL AND SEXUAL LIFE

--

Élan Interculturel
Wired FM
Jouïr
Hear Say Festival
Ska Ska



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PREFACE

The Handbook

Do you work with young adults? Do you want to run workshops that explore sex and emotional life? Do you like radio? Do you listen to podcasts? We invite you to have a look at this handbook to discover pedagogical activities which explore intimacy, love and sexuality through radio practice. Our methodology is inspired by non-formal education, popular education and sexuality education.

Why did we choose radio? Because taking the microphone, expressing oneself in front of an audience, being listened to and heard, contributes to the empowerment of all. We also believe that unanswered questions in the field of emotional and sexual life are an obstacle to happiness and self-fulfilment, and are even sources of violence. It is therefore important to break taboos, to free speech and to make the private political.

By recording the words of the participants, we also wish to create media content that offers multiple and complex representations of youth and its' issues. The format of radio thus makes it possible to disseminate the words and knowledge of each individual, while maintaining anonymity.

Our workshops encourage participants to learn more about themselves, their desires and their limits by speaking out. Our aim is to promote positive sexuality and healthy relationships. The workshops also take into account the risks and concerns that sexuality can raise. However, they are not intended to be therapeutic: they simply provide a framework for reflection and exchange on these issues.

Some of the activities have been designed by us. We are professionals from different fields: journalists, feminist activists, association project managers or members of radio associations. Others are the result of a collection of already existing resources. We then presented these activities to young adults in order to gather their opinions and adjust our methodologies.

This manual is intended for professionals and volunteers involved with young adults. You don't need to have extensive knowledge of radio or be an expert on sexuality and intimacy issues to replicate our methodology. Indeed, it is less a question of giving knowledge than of offering a space in which everyone feels confident and free to use the microphone.



To acquire the basic knowledge to run radio workshops, you can have a look at our manual "Running radio workshops". It will provide you with additional information on how to run such workshops.

We hope you enjoy reading it!
The SNAP project team





The SNAP Project

This handbook was created in the context of the European youth project SNAP. The project offers educational tools related to radio in order to explore issues of sexuality and intimacy. The project travels among Limerick in Ireland, Zrenjanin in Serbia and Paris and Marseille, France. Our five organisations are sharing their expertise and experience to develop methodologies and materials. You can find them free of charge and online on the project platform: www.snap-podcast.eu

The project involves five organisations:

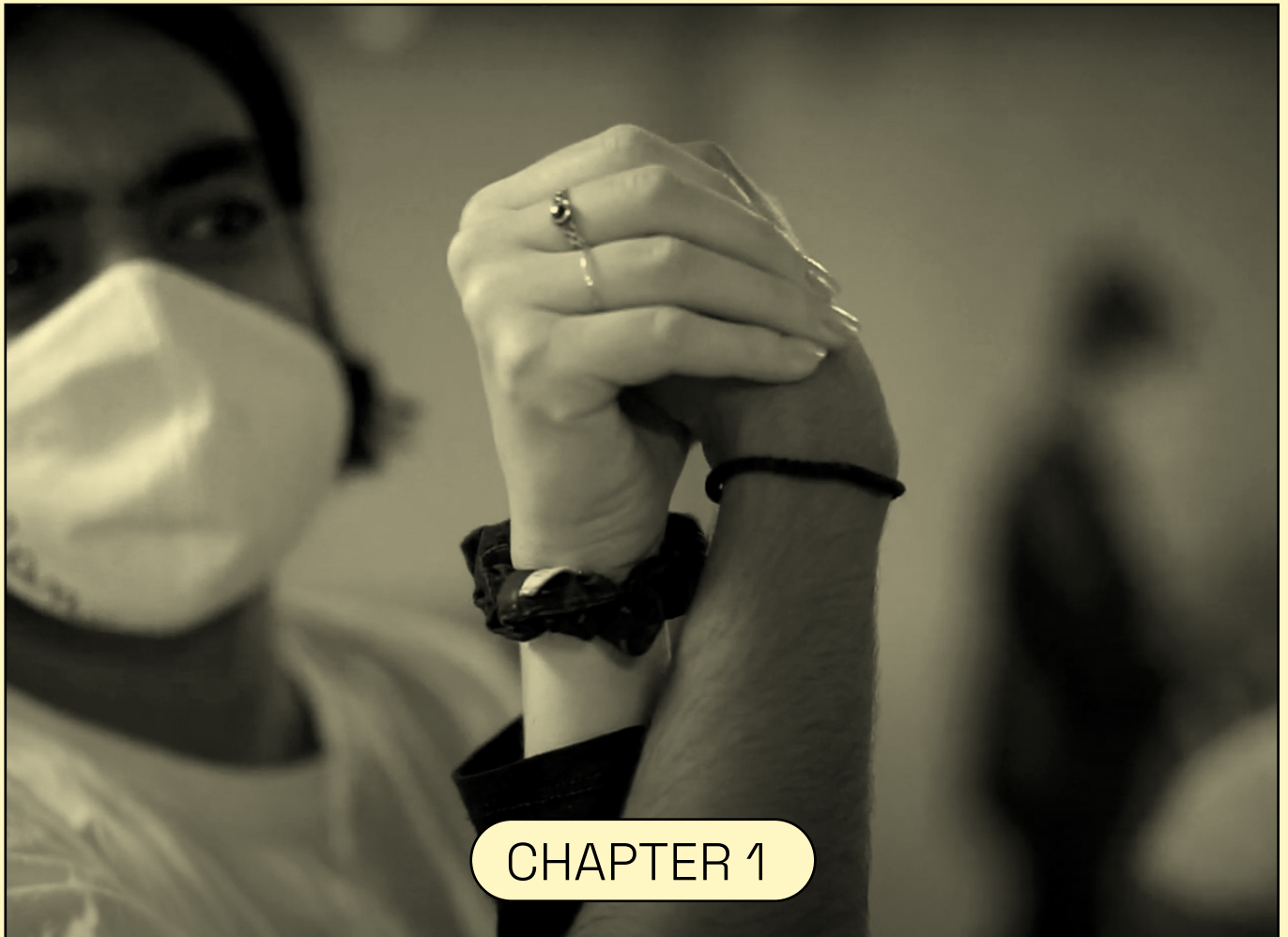
Élan Interculturel is an association based in Paris dedicated to the creation of educational tools in the field of interculturality. It encourages the development of intercultural skills in order to promote dialogue and a better understanding of everyone.

Jouïr is an association based in Marseille that offers radio workshops on gender equality to women and other oppressed genders. In these workshops, participants decide on the themes and issues they wish to address in order to create their own radio content. Which is then broadcast and archived by the association.

Skaska is an association based in Serbia, in Zrenjanin, which focuses on youth education projects. The association conducts workshops to raise awareness about gender stereotypes and promote equality. Skaska is the initiator of the "Golden Bridge" project, which offers workshops on relationship, emotional and sexual life education in several schools in the country.

Wired FM is a student-run radio station based in Limerick, Ireland. The station was born in 1995 as a partnership between Limerick Institute of Technology, Limerick College of Art and Design and Mary Immaculate College. For 25 years, the station has been committed to equality policies and to providing spaces for expression. With a campus that includes racialised, white and migrant students of different cultural backgrounds, social classes, ages and religions, Wired FM seeks to offer plural representations in its programming.

HearSay is a festival in Limerick, Ireland, that celebrates the creation of sound. With a unique programme, the festival attracts artists, journalists and audiences from all around the world.



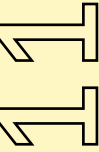
CHAPTER 1

→ Taking care of the participants

In this section, we offer some recommendations for making your workshops a space in which participants feel comfortable and safe. Activities that explore topics such as intimacy, love and sexuality can awaken sensitive areas and painful memories. It is therefore important to provide participants with a safe environment that is adapted to the topic and to adopt a good professional posture.

In order to offer the best possible conditions to participants, we invite you to read our recommendations for accepting stories of painful or traumatic events that may appear in the workshop. Then, think about the best composition for your group by consulting our observations on gender mix, single gender and chosen gender mix. Then, set up two activities - the "Safety Charter" and the "Protection Symbol" - to collectively define the rules of your workshops and ensure everyone's sense of safety. Finally, we have prepared a list of resource associations that you can print and leave at the disposal of the participants.

Have a good read!



WELCOMING TRAUMATIC NARRATIVES

○ *By Élan Interculturel (Sergina, Lune, Louise and Éloïse)*

Through our workshops, we hope that participants will have a good time, gain self-confidence and learn about emotional and sexual life. It is not a question of putting them in a state of great vulnerability because the facilitator is not a health professional and it is not in his or her mission to ensure a therapeutic role. Sometimes participants find adequate support during the workshop, however, some events require long-term support. In order to prevent people from feeling alone or helpless after the workshop, here are some recommendations:

- At the beginning of the workshop, introduce yourself and make it clear that you are not a therapist or sex therapist. Encourage people to take care of themselves and to be careful about what they share. Explain that the group and the facilitator will not be able to provide support after the workshop.
- Prepare a list of important numbers (shrink, therapist, etc.) and make it available to the group.
- Make a safety charter in which you define common rules to keep the exchanges friendly. Complete it by creating protection symbols.
- In the activities you offer, do not encourage people to relive traumatic memories. Focus your activities on the positive aspects of sexuality, intimacy, and gender. For example, if an activity is about consent, do not push people to share moments of aggression, but rather encourage them to talk about times when they felt

2 _ You will find a list in the following pages.

3 _ You will find out how to perform these two activities in the following pages.

respected.

- Offer activities that encourage people to identify their internal resources (such as their own qualities in these intimate contexts) and external resources (friends, structures that can help them). For example, you can suggest that they talk about people who inspire them, who support them, etc.

Despite all these precautions, it may happen that a person confides in us about a painful or even traumatic event related to gender-based violence or sexual orientation. Here are some tips on how to best receive these stories:

- Do not avoid what has just been said, for example by leaving a silence or changing the subject.
- Sometimes it is best to see the person in a safe environment, perhaps away from the group, where you can have a more intimate conversation. This protects the person as well as the other participants, as hearing a traumatic story may bring back memories that they may not want to relive. If you feel that the person needs the group dynamic to confide in you, invite those who wish to do so to leave the room.
- Be an active listener and do not interrupt the person. They may be afraid or ashamed, and if you interrupt, they may not be able to resume their story. On the other hand, they may have difficulty expressing themselves and may seem "stuck" in their stories. You can reassure her that you are there to listen and that she can take her time. Ultimately, the best thing is to let her do it at her own pace and in her own words.
- It is possible that some points may seem inconsistent and raise questions. This is normal, especially since memories of trauma can be hazy and difficult to gather. It is important not to give the impression that you are questioning the sincerity of the person confiding in you. Rephrase by asking if you have understood correctly and ask a few questions without being intrusive.
- This sharing may bring out very strong emotions in you. But this is not "your time". This is not the time to cry, to get angry, etc. Because if you do, it is suddenly the other person's turn to "take care of you", to manage your emotions, to help you calm down,

to reassure you, etc. When it should be the other way around! Obviously, it is not a question of acting like a robot and denying what you feel. You can, for example, ask for a short break to digest all this, go outside for some fresh air, clear your head and integrate what you have just heard. The person probably needs more support than you do right now.

- Acknowledge the pain of the person in front of you without dramatising the situation. For example, you can say "What happened to you is serious", "It's normal to be in pain" or "You have the right to be angry".
- Do not give your analysis of the situation or your opinion of the other people involved. Avoid being binary and moralising the story in terms of "good" and "bad".
- Similarly, you may feel powerless and try to help the victim afterwards. For example, by advising them what to do if it happens again... But even if your intentions are good, for example with : "Let's learn krav-maga together, next time you can beat them up!", it may sound like "Oh, if you had done krav-maga, this wouldn't have happened to you". Accept the fact that you are not there to go back in time and undo this event.
- Let the victim experience it in their own way. Each person experiences trauma differently, some may feel destroyed and others may not. There is no "right way" to live one's life after having suffered violence, because humans are multiple and complex beings. It is important not to judge, not to "wait" for this or that way to react.
- It would be inappropriate to ask the person about their family history or their relationship with their parents, or to implicitly or explicitly suggest that what has happened is related to an unresolved past. These questions are guilt-inducing and do not fall within the role of the counsellor.
- In the case where the victim expresses symptoms related to the trauma he/she has experienced, it is inappropriate to give him/her advice such as: mediation, homoeopathy, seeing a magnetizer, eating healthy, etc. Each person is free to choose his or her own beliefs, but only a health professional recognized by the state is able to diagnose a person and to advise him or her on a course of treatment adapted to his or her situation.
- In the case of sexual assault, if the person expresses doubts, seems afraid of not being believed and/or reassured, or lets you

know that his or her word has already been questioned: tell the person that you believe him or her.

- You can remind the person that there is no shame in having been a victim, that they were a victim of abuse at one point in time, but that this victim status does not define their identity. The victim is never responsible for the abuse. The aggressor is the only one responsible. The most important thing is to listen, to respect the person who is confiding in you and not to hesitate to ask them what they think they need. She may not know why she opened up to you, but that doesn't matter: she will know that you listened, that you didn't judge and that you welcomed her word.
- Thank the person for sharing. They have shown vulnerability by sharing their story with the group or with you, which is a sign of trust and courage.
- At the end, remind the group that everything that is shared is confidential. This is especially important in groups where participants already know each other.

WOMEN-ONLY WORKSHOPS, WORKSHOPS WITHOUT PROFILE SELECTION

○ *By Élan Interculturel*

The challenge of the workshops proposed in this manual is to quickly create a feeling of safety so that participants feel comfortable, confide in each other and ask questions at the microphone without fear or shame. However, the composition of the group itself can have an influence on the exchanges and the feeling of safety. For example, the words spoken into the microphone will not be the same in a women-only workshop as in a workshop where all genders are present.

So, we invite you to think about the composition that best suits the needs of your group and your pedagogical objectives, through our observations on mixed, single and mixed groups.

WORKSHOPS WITHOUT PROFILE SELECTION

Workshops without profile selection refers to a multiplicity of social backgrounds in a group of people. In workshops on sexuality, it often refers to a group composed of men, women and gender minorities. Mixed-gender groups can have real benefits for participants, including enhancing intercultural skills (communicating with people from different backgrounds), improving coping skills, and developing tolerance.

A positive experience in a mixed group also allows one to experience different social issues in a safe environment. It builds self-esteem and confidence that obstacles can be overcome. Co-education can allow us to think together about discrimination, to deconstruct the stereotypes we have about each other, and to give voice to systemic oppressions for people from dominant groups.

However, the mix also has its limits. In a workshop about sexuality and intimacy, it can inhibit people's ability to speak, and can even be experienced as violence. For example, talking about these topics as a man in front of other women can be interpreted as a form of disrespect (or vice versa). The person will therefore refrain from sharing and may hear stories that she does not want to hear.

Mixed gender, if imposed, can thus violate participants' personal boundaries and not respect their privacy/privacy.

Thus, if you are working with groups whose culture and gender codes you are unfamiliar with, imposing mixed-gender discussions on them, even if you think you are acting for their good, may be a position of superiority that should be challenged. We recommend that you first ask your audience what their real needs are and what their limitations are. This will help you determine the best strategy to meet their needs.

Also be careful, as co-education is often a place where social inequalities are reproduced, which can be a hindrance to the empowerment of people from minorities (e.g., if women are constantly being cut off or their speech is questioned when they address gender-based violence, etc.). It may be a good idea to think about how to respond as a group if systemic oppressions occur in the workshop.

WOMEN-ONLY AND GENDERS MINORITIES WORKSHOPS

If you want to provide a safe environment for people affected by systemic oppressions to explore their specific issues, we recommend that you set up a selective single-sex workshop:

Chosen gender neutrality brings together people who experience systemic oppressions in common (sexism, ableism, racism, classism, etc.) to share the specific issues they face. The non-mixed format allows participants to feel safe and to be surrounded by people who have similar experiences. Together, people share individual experiences that they link to social and political issues: they feel less alone, stronger and can determine areas for collective action. Non-mixed groups are a valuable tool for addressing issues of sexuality and intimacy, especially when dealing with sexual violence.

Non-mixed gender also has its limitations. Staying in highly protected environments with like-minded people can limit one's ability to adapt and grow over time. Moreover, some single-sex environments provide only one angle of analysis of events related to emotional and sexual life, which can be confining in the long term. Coeducation (in all its forms) offers the possibility of analysing the world with several reading filters, which allows one to better apprehend the complexity of reality and to have more adapted answers to the different situations.



→ Further Info

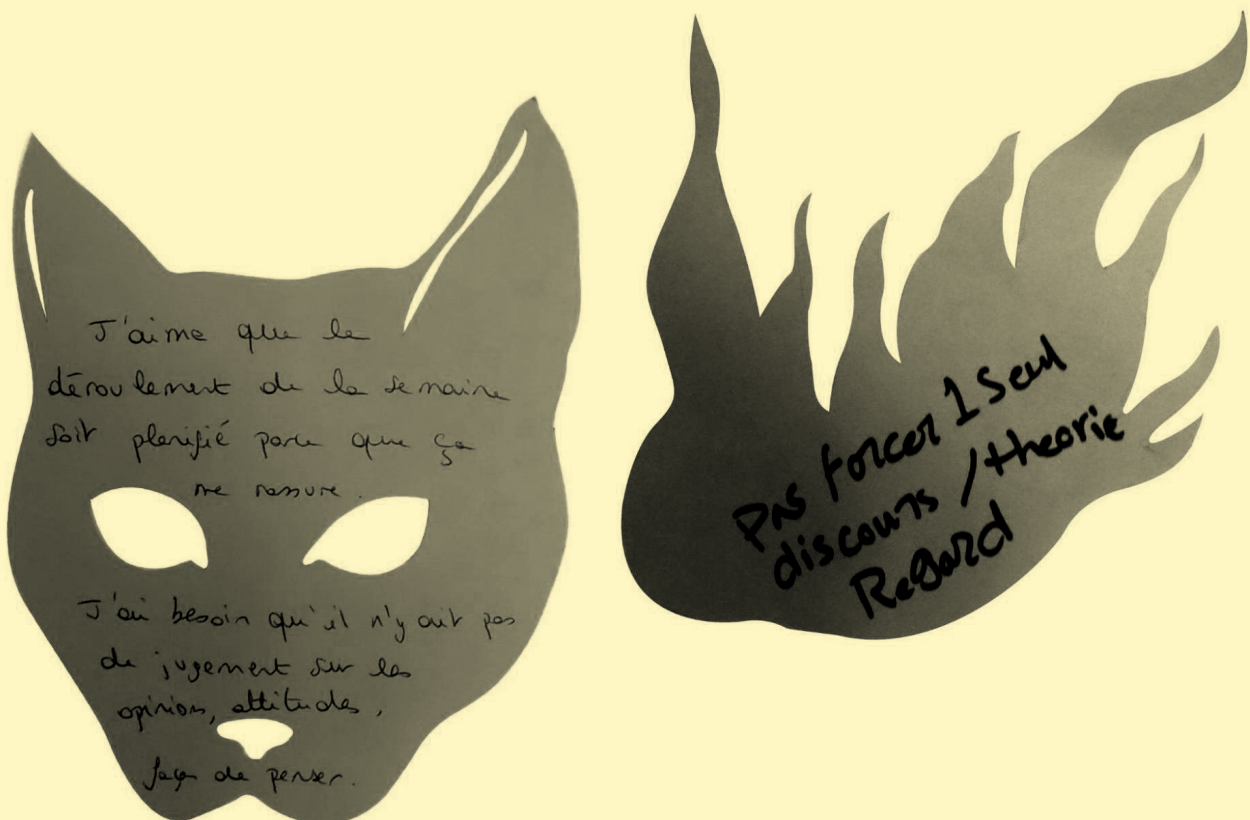
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- DELPHY, Christine. Non-mixing: a political necessity. available at <http://lmsi.net/La-non-mixite-une-necessite> (accessed September 10, 2014), 2008.
- Joao Gabriell, "Comparisons between "women's single gender" and "racialized non-mixing" are irrelevant", Le blog de Joao (2016)

THE SAFETY CHARTER AND THE PROTECTION SYMBOL

○ By Élan Interculturel (Éloïse)⁴

We propose to create a space in which participants feel confident through two activities: the creation of a safety charter and a protection symbol. They can be done separately, but they are even more relevant if they are done one after the other.



⁴ _ Consider the cross-cultural dimension when creating your forms and adapt them accordingly. Not everyone will have the same understanding of sexuality, the same modesty or comfort with sexuality.

TEH SAFETY CHARTER

Duration 45 minutes

Participants 8 to 15

- Objectives**
- Create a trusting space in which sensitive topics can be explored;
 - Encourage participants to identify their limits and needs to feel safe during the workshop;
 - To prevent discriminatory actions in the group;
 - To initiate a horizontal work process by allowing everyone to express themselves and take ownership of the safety guidelines.

- Materials**
- Pre-cut colored paper and pens
 - Scotch tape or masking tape
 - Flip chart paper and markers
 -

Preparation Beforehand, cut out colored paper in the shape you want. This can be underwear (panties, thongs, boxers, bras) or other symbols evoking sexuality or not. This cutting can also be done collectively with the group. Each shape should be visible from a distance (choose shapes the size of an A4 sheet).

- Instruction**
- ① Lay out the paper cutouts on the floor. Ask each person to choose a shape and keep it with them as a writing aid.
 - ② Invite people to answer the question, "What do I need to feel safe during the workshop? Advise them to mention all kinds of needs, even the most "trivial" ones. This collection of needs will help determine collective safety guidelines, but it is also an opportunity to point out individual needs. For example: "I always need my phone close by to be in contact with my family / I need people not to look at
-

me when I eat / I need time alone without having to justify myself”.

③ After 5-10 minutes, gather together and invite participants to take turns sharing what they need to feel safe. After each sharing, try to determine one or more safety guidelines that ensure needs are met.

④ For example:

⑤ Respect confidentiality: what is said in the workshop stays in the workshop

⑥ Do not cut each other off

⑦ Do not question personal experiences

⑧ Write each instruction on a sheet of flip chart paper posted on the wall.

⑨ Suggest that participants add more instructions if they think something is missing. Tell them that the charter is open-ended and that they can add rules throughout the workshop.

⑩ Post this charter for the duration of the workshop. Explain that it belongs to everyone, and that anyone can return to it if they feel that the agreement made at the beginning of the workshop is not being followed.

Variants

① Have participants write safety instructions directly on the paper cut-outs (without going through the requirements).

② Add cut-out shapes that resemble microphones or other radio-related items. Participants are asked to think of specific instructions to ensure their sense of safety related to radio creation. For example:

③ Turn off telephones (waves can disrupt the recording).

④ Use nicknames on radio recordings (to remain anonymous).

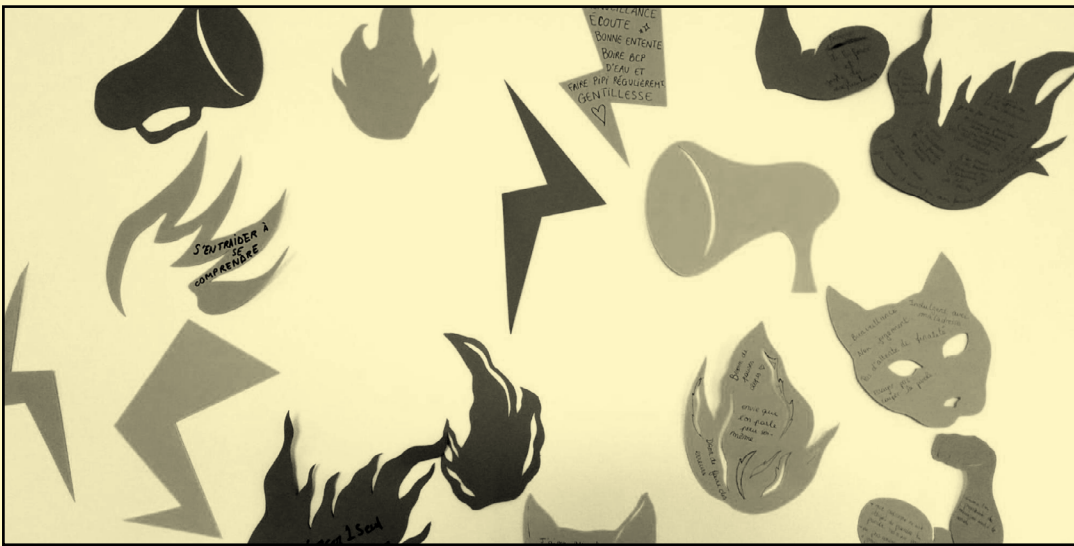
⑤ Remove unwanted parts of recordings.

- ⑥ Listen to the podcast/show before it is broadcast.
- ⑦ Do not judge the radio creations of others, either negatively or positively.

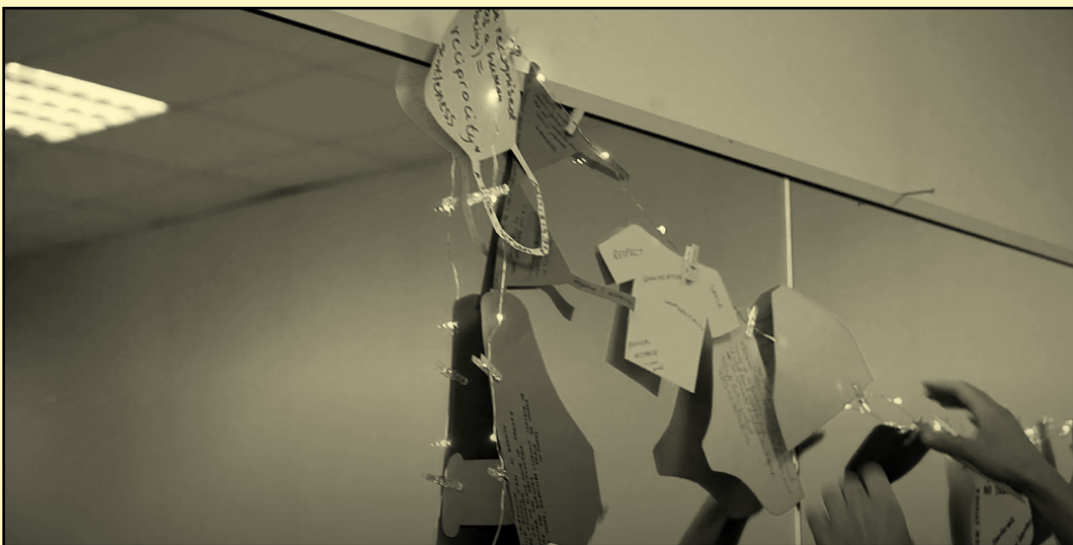
TIPS FOR FACILITATORS

- ① If there are several facilitators, ask one of them to be the "keeper" of the charter. His/her role is to ensure that the rules defined together are respected throughout the workshop.
- ② Before creating the charter, you can discuss the meaning of the word "safety" so that you all have the same understanding of the term. People often mistakenly think that the "safety charter" means that they will feel "comfortable" throughout the workshop. However, the activities in this manual invite people to step out of their comfort zone and consider new ones. We believe that stepping out of one's comfort zone and challenging oneself are positive actions that are essential for personal and relational well-being. However, this requires courage, risk-taking and can arouse negative emotions. It is important that participants understand the difference, sometimes subtle, between being afraid of change and respecting a boundary that should not be crossed.
- ③ The safety briefing can also be an opportunity to name the social identities in the room and the power differences that are associated with them (men, women, LGBTQ+ people, heterosexuals, migrants, French, etc.). Ask participants what guidelines they have to follow to prevent discriminatory comments or actions and what

reactions they should consider if they do occur. Point out that here again, the notion of safety is to be questioned. A person may be confronted with his or her own stereotypes (e.g., if someone points out that a remark is problematic). This may upset the person's view of themselves, which may be uncomfortable. However, this challenge is beneficial if it allows her to deconstruct stereotypes and stop committing micro-violence.



Example of a safety charter with symbols related to power.



Example of a safety charter with symbols related to sexuality.

THE PROTECTION SYMBOL

Duration 45 minutes

Participants Unlimited

- Objectives**
- Identify personal needs when a negative emotion arises;
 - To become aware that these needs are different from one person to another.

- Materials**
- Coloured paper and pens.
 - Scissors.

- Instructions**
- ① Ask participants to cut out a shape (heart, animal, circle, etc.) from paper. This shape should symbolise protection for them.
 - ② Invite people to write on both sides of this shape what they need when they feel bad. For example, on one side they write "I need a hug" and on the other side they write "I need to go out for five minutes alone" or "I need to stop the activity and sit down", etc.
 - ③ Each person keeps their symbol with them during the workshop. They can show it at any time, whenever they feel it is necessary. The directions allow people to know how to respond.

USEFUL NUMBERS

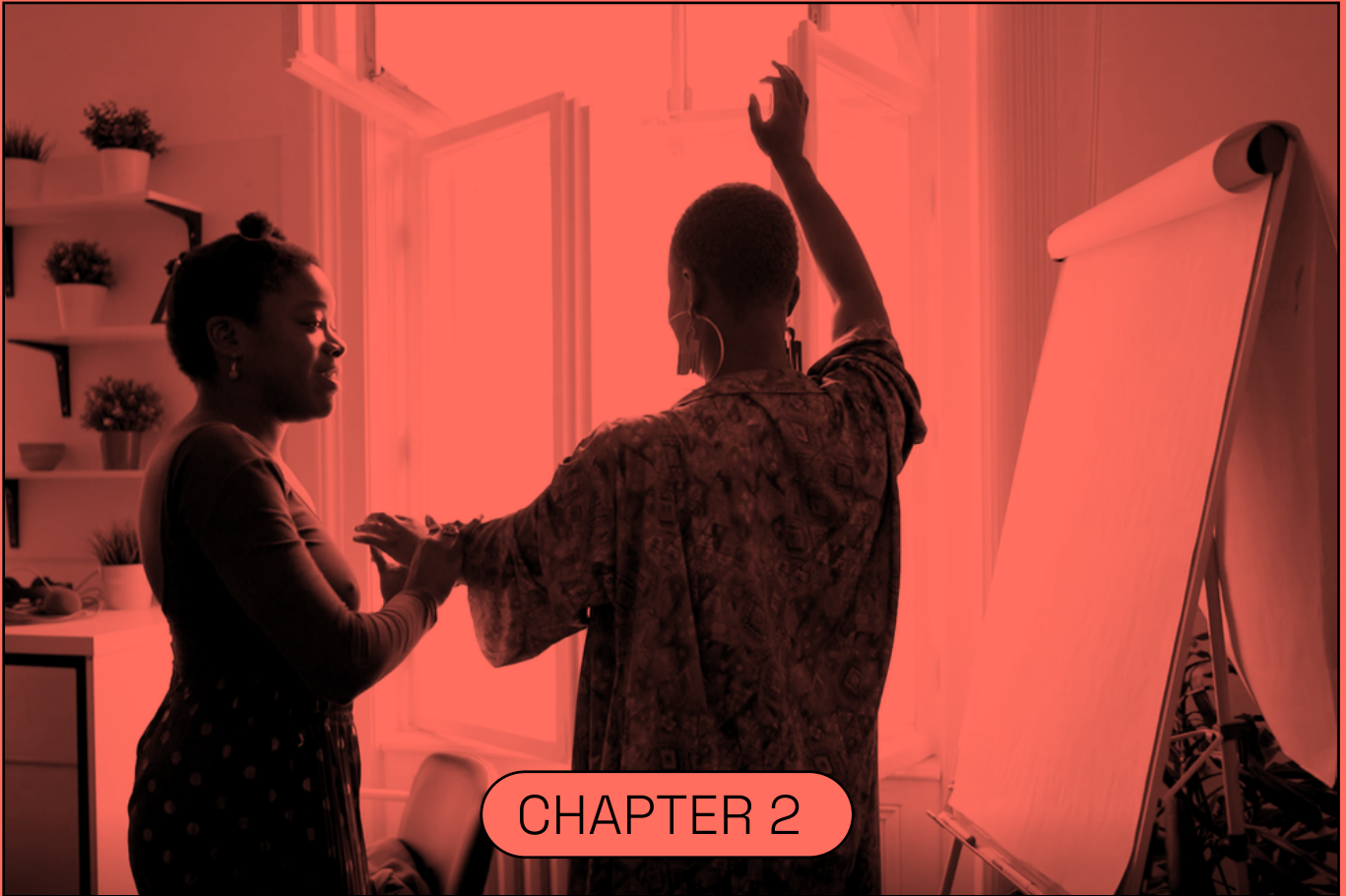
It is important for a facilitator to be clear about the limits of his or her tasks. A participant is experiencing difficulties in his or her sexual and emotional life that he or she cannot resolve. There are many associations or qualified professionals who can help the person in question. The facilitator can create a list of resources, associations and practitioners who specialise in these topics in order to orient participants. They can make this list available and refer to it verbally. Feel free to add any this list any numbers or organisations that you find appropriate.

GOSHH	- info@goshh.ie	061314354
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Limerick Youth Service	- lys@limerickyouthservice.org	061 412 444
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Jigsaw	- limerick@jigsaw.ie	061 974 510
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Limerick Mental Health Association	- info@limerickmentalhealth.ie	061 446786
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→ GAMES TO FACILITAT INTIMATE DISCUSSIONS

① Before getting into the heart of the matter, we present you with some games to create a space in which participants feel comfortable and relaxed, conducive to the release of speech. These activities, called "icebreakers", allow to reinforce the trust between the different members of the group and facilitate the sharing of emotions, vulnerability and intimacy. We invite you to propose icebreakers at the beginning and end of workshops, or between two themes in order to give rhythm to your sessions.

EXPRESSING YOUR EMOTIONS

TO DISCOVER EMOTIONS

On strips of paper, write down emotions and feelings (one word per paper). The words should be legible on the floor when you are standing: feel free to write them large enough and with a thick felt-tip pen. Be thorough: "angry, jealous, disgusted, sad, surprised, happy, full of love, cheerful, serene, playful, relaxed, confident, content, in a good mood, satisfied, calm, soothed, peaceful, optimistic, moved, in love, reassured, safe, delighted, fulfilled, amused, amazed, interested, inspired, curious, astonished, weary, hurt, upset, sad, disappointed, sorry, helpless, grieved, dissatisfied, tense, fragile, distrustful, confused, worried, anxious, tired, detached, embarrassed, ashamed, bored, embarrassed, guilty, insecure, vulnerable, greedy, demanding, resentful, angry, agitated, irritated."

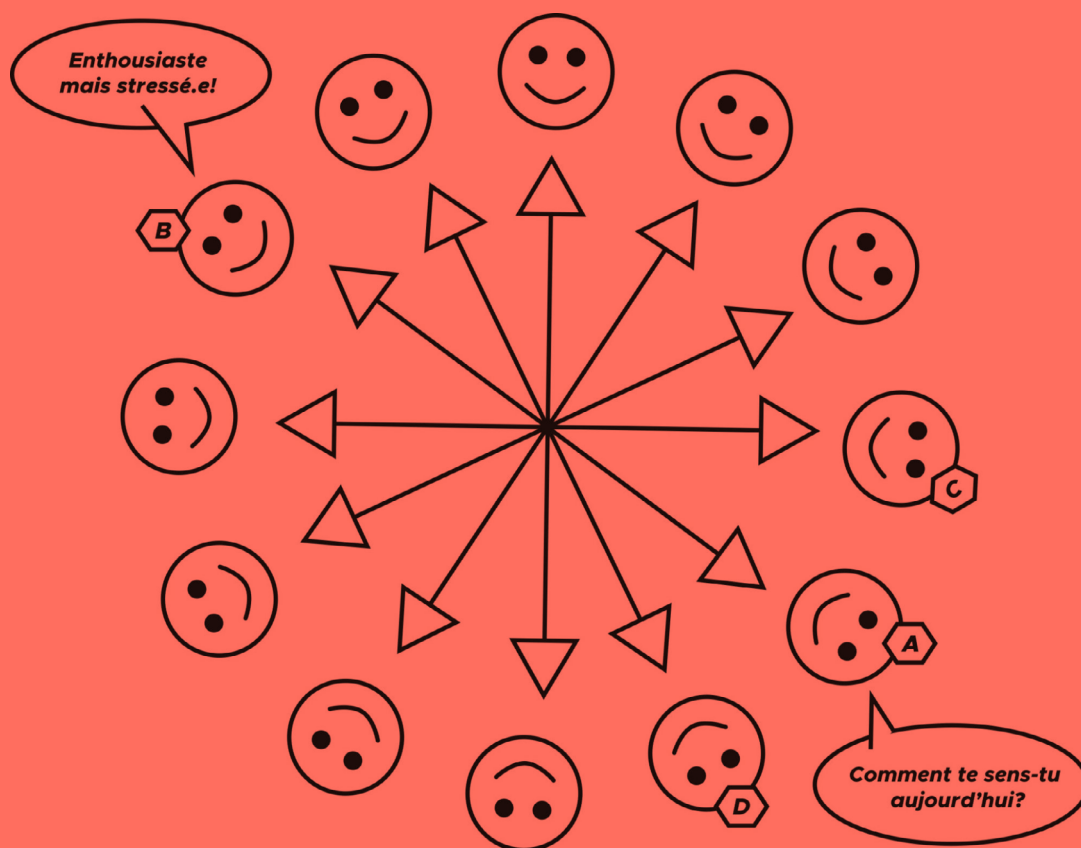
Arrange all of these emotions on the floor to create a walk through the space. Suggest that people walk alone and in silence. They read the papers one by one and stop in front of the ones that echo what they are feeling. When they stop, they can close their eyes and focus on the physical sensations that the emotion is causing them to feel. To conclude, ask people to choose one or more emotions they feel in the workshop or in their lives in general. They take their words and explain their choices in subgroups of 3 to 5 people.

MAP OF EMOTIONS

Choose a series of images that represent an emotion or state of mind. For example, choose works by artists, landscape photographs, etc. Choose high-resolution images. Print them on A4 and display them in the room. Suggest that people choose one that represents the state of mind they are in for the meeting, take it down from the wall and take it with them. Stand in a circle. In turn, each person explains their choice by pointing to their image. This exchange can also be done in subgroups to create a sense of intimacy. To close the workshop, you can repeat this activity and see if the answers have changed.

SCULPTURES OF EMOTIONS

Make a circle. One person "A" addresses the person in front of them in the circle, let's call them "B". Person "A" asks, "How are you feeling today? Person "B" answers. For example: "I was excited to come to the workshop, but also a little anxious."



Person "A" (the person who asked the question) must then create a frozen posture, a "sculpture" of the emotion of person "B". The two people to the right and left of person "A", "D" and "C" must complete this statue with other postures. Person "B" can come and model the statues. When "B" finds that the sculpture is representative of her emotions, she claps her hands and the statues can return to their place. It is then the turn of the person to the left of "A" to ask the question to the person in front of them. And so on, until all the members of the group have passed.



DEVELOP SELF-CONF- DENCE ...

MY SAFE SPACE

Ask people to take 5 minutes to think of a place where they feel particularly safe and relaxed. This can be a real place they have been to or an imaginary place. When they are ready, invite them to get into a comfortable position. Then begin to read the following instructions in a very quiet voice. Leave about a 10-second pause between each sentence.

"Now close your eyes and let my voice guide you.
Begin to take a deep breath. Breathe in ... relax your
feet and legs, and exhale."

[Pause]

"Breathe in... relax all the muscles in your back and
abdomen ... and exhale."

[Pause]

"Breathe in... Relax your arms, shoulders and neck ...
and exhale."

[Pause]

"Breathe in... Listen to your body, feel the fresh air
coming in, relax all muscles... Breathe out, emptying
your lungs completely."

[Pause]

"You are in a place in which you feel especially safe.
Use your 5 senses: see what is around you, try to
focus and see every detail."

[Pause]

"Pay attention to your hands, your legs, your skin.
Focus on your sensations."

[Pause]

"Smell the smells that surround you in this place and
breathe deeply."

[Pause]

"Listen to the sounds around you."

[Pause]

"Now take a few minutes and enjoy this moment of relaxation and safety."

[Pause for 1 minute]

"Now begin to wake up the body; gently wake up your feet. Make gentle movements, feel what your body needs."

[Pause]

"your legs."

[Pause]

"Your arms"

[Pause] "Your neck

" your neck "

[Pause]

"Now open your eyes".

... AND TO THE OTHERS TO GUIDE, TO BE GUIDED/ 01

Divide the group in half. People in the first half are designated as "guides" and stand on one side of the room. The other half of the group spreads out in the space, closes their eyes, and is called the "mentee". Each guide makes physical contact with a mentee (e.g., by holding the mentee's shoulders) and accompanies the mentee as he or she walks three to ten metres. Repeat several times, asking the guides to choose a new mentee each time. After 5 to 10 minutes, the mentees become the guides and vice versa. Be careful, the mentees only open their eyes when the roles change!





TO GUIDE, TO BE GUIDED / 02

Invite people to work in pairs. If they agree, ask them to stand side by side and press their forearms against each other. The contact should be comfortable, but fairly stable. One person guides the other who has their eyes closed. The guides direct their partner in space. Then the roles are reversed.



CIRCLE OF MESSAGES

Make sure everyone agrees to be touched on the neck, shoulders and back. Invite participants to massage in a caring and gentle way. Make a circle. Every other person steps forward into the circle. In this way, two circles are formed: an outer circle (the masseurs) and an inner circle (the people being massaged). The people being massaged face the centre of the circle and close their eyes. From this point on, everyone is silent and the masseurs communicate through signs. Each masseur stands behind the back of a person being massaged, so that pairs are created. The masseurs begin the massages. Two to three minutes later, at the same time, the masseurs move one person to the right, so that they are massaging someone new. Make as many changes as you like. The goal is to keep the people being massaged from guessing the identity of the masseurs. When the massages are over, change the roles: the masseurs become the people being massaged and vice versa. Accompany the activity with relaxing music.



SHOWER IN TRIOS

Form trios. People explain to their partners which parts of the body they are willing to be touched in a massage. Then, the first person stands in the middle with his or her eyes closed and receives a 3-4 minute "shower". On each side, partners pat their shoulders, massage their arms, etc. Repeat until everyone has received a massage. Accompany the activity with relaxing music.



INTIMATE SHA- RING

TRIANGLE

Divide into groups of three. Give each group a sheet of paper and a marker. Ask them to draw a triangle. Instruct them: "At the tip of each vertex, write the first name of one of the group members. Above the first name, write something that is true only for that person. On the sides, write something that is common to both the two people connected by the side, but not shared by the third person. In the middle, write something that is common to all three people." Once the activity is complete, participants can either present the entire triangle or one or two things that surprised them. Suggest a focus on intimacy, relationships or sexuality.

SIMILARITIES AND DIFFERENCES IN THE INTIMATE

Place yourself in a circle, and invite one of the participants to come to the middle and say something they like about sexuality, intimacy or relationships. For example, "I don't like to be touched when someone doesn't know me" or "I like seduction games in intimate relationships. All those for whom this information is true, join this person in the centre. Then, the people return to their place and it is up to a new person to go to the centre.



WAKING UP

SENSUAL DRUM MACHINE

Work in pairs. Say that you are going to count to three, alternating in a loop: person "A" says "1", "B" says "2", then "A" says "3", "B" says "1", etc. In a second step, "1" can be replaced by a gesture and a sound, while "2" and "3" remain unchanged. Suggest making a sound on the theme of sexuality or relationships. The pair then counts in a loop and alternates, while replacing the number "1". In the 2nd and 3rd steps, the numbers "2" and "3" are also changed. When the different choreographies are mastered, each group presents its creation to the others.

ORCHESTRA OF THE LOVE ENCOUNTER

The people are placed in different arcs of a circle, one behind the other, like musicians in an orchestra. Everyone must be visible to the conductor, who is placed in front of the group, embodied by the trainer.

The first person is invited to create a sound and a rhythm with his/her body continuously. Then, a second person shares another sound with a rhythm that matches that of his or her colleague. And so on until everyone has passed. At the end, everyone "plays" at the same time. People must keep the same sound and rhythm throughout the activity.

When each person has defined his or her rhythm, the facilitator plays the conductor :

When he or she raises his hands, the sounds become louder.

When he or she lowers his hands, the sounds become less and less loud.

When he or she waves to a person as if he was throwing something, the person "plays" his rhythm.

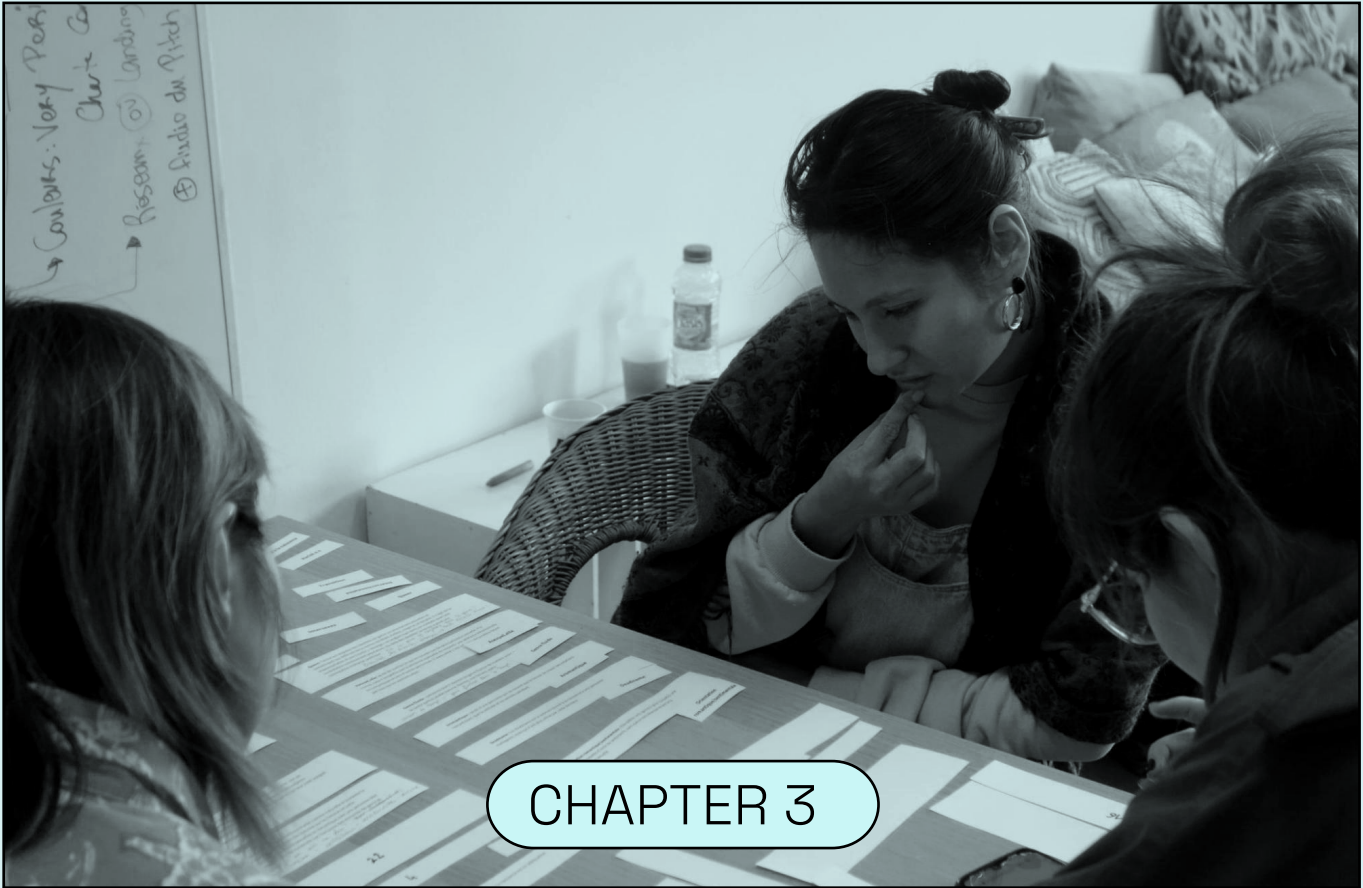
When he or she gives a sign to a person as if he was taking something back, the person stops his rhythm

At the end, ask people to take the speaker's place and become the conductor.

Variation: the facilitator proposes the framework of the love/sexual encounter.

Each participant must then create a sound and a rhythm inspired by this theme.

Be careful, however, that these sounds may be stereotypical. It may be interesting to discuss them afterwards to imagine less conventional sounds or simply to laugh about them and take a step back.



CHAPTER 3

→ Gender identity and sexual orientation

In this chapter, we present activities to help you better understand gender identity and sexual orientation and the issues related to them. To begin, discover a fun activity to learn the vocabulary words related to it: cis, non-binary, transition, asexual, etc. All these words will no longer be unknown to you or to the participants. We then propose to people to better understand these concepts by listening to testimonies and by sharing their own. Finally, we suggest that you invite a specialist so that people can ask any unanswered questions.

Before implementing the activities presented in this chapter, we recommend that you do some exercises to get acquainted with the radio material. For this, we invite you to consult the exercises proposed in our manual "Facilitating introductory radio workshops".



DISCOVER THE VOCABULARY

By *Wired FM (Jude, Cillian, Ray)*

Ici, nous vous proposons une activité à réaliser avant les exercices radiophoniques. Elle propose aux participant·e·s de découvrir le vocabulaire lié aux identités de genre et d'orientations sexuelles afin de se l'approprier.

Duration 30 minutes

Participants Up to 20 participants. A facilitator can be present in each group.

Objectives

- Understand the difference between gender identity and sexual orientation;
- Know the specific vocabulary related to gender identity and sexual orientation;
- Explore the idea that sexuality and gender are not fixed concepts;
- Understand that gender identity and expression, biological sex, and sexual orientation exist on a spectrum as nuanced and diverse as the human beings within it.

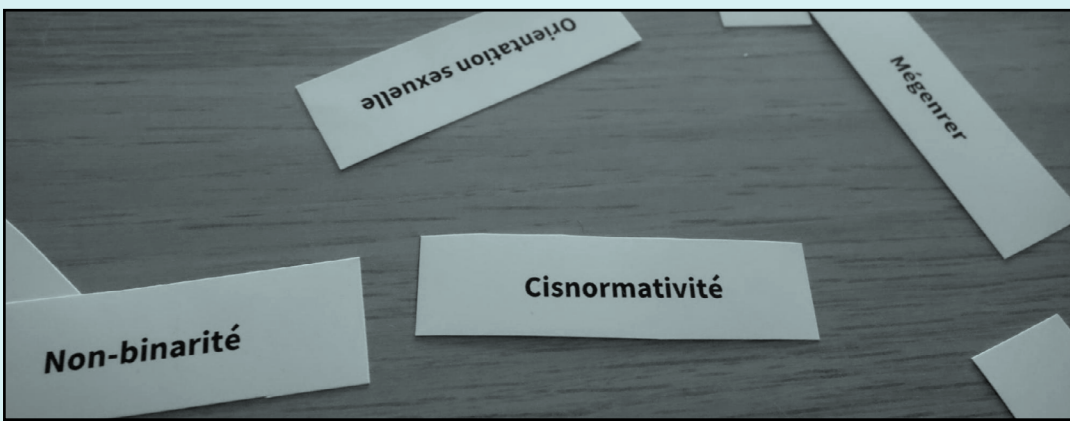
Materials

- Tables (one per subgroup)
- Concept cards and definition cards
- Pens (at least one per subgroup)

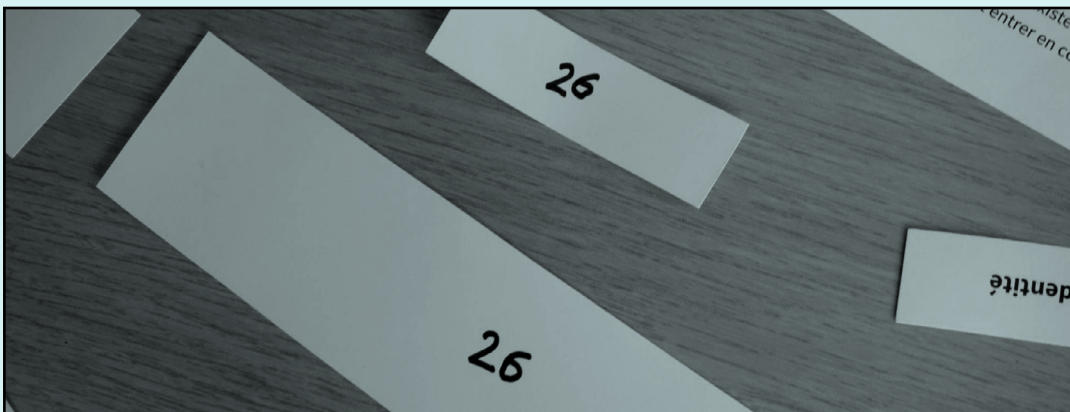
Preparation

- Read the glossary in the appendix to this chapter and make sure you understand all the terms. Do further research if there is any doubt.

-
- Create several copies of the following deck of cards:
- “Concept” cards: Cut out strips of paper to create about 20 cards. On the front, number them from 1 to 20. On the back, write concepts related to sexual orientation and gender identity. For example: “Non-binarity”, “Transidentity”, “Asexual”, “Queer”, etc. At the end, you have about 20 cards, each with a number (front) associated with a concept (back).



- “Definition” cards: Again, cut strips of paper to create 20 cards (which should differ from the previous ones in size or color) and number them equally from 1 to 20. On the back of each card, write down the definition that corresponds to the term on the “concept” card of the same number. For example, if on the concept card #1 is “Queer”, on the definition card #1, write the corresponding definition. Be careful not to mention the term.



Exemple of “concept” cards :



Exemple de cartes “définitions” :

Définition
Identités de genre
et orientations sexuelles

1

Recto

Terme qui englobe des identités de genre ou orientations sexuelles et romantiques qui diffèrent de la norme sociétale, hétéro, cisgenre, et binaire. Il s'agit de la réappropriation d'une insulte (« étrange » en anglais mais dans ce contexte avait une connotation extrêmement péjorative). Au-delà des identités, le terme a aussi une connotation militante, politique.

Identités de genre et orientations sexuelles

Verso

Définition
Identités de genre
et orientations sexuelles

2

Recto

Se dit d'une identité de genre ne correspondant ni au genre féminin, ni masculin, ou qui navigue sur le spectre du genre, en dehors du binarisme. Une personne non-binaire peut se sentir ni homme, ni femme, ou encore se sentir homme et femme, ou se reconnaître dans toutes autres combinaisons des deux genres.

Identités de genre et orientations sexuelles

Verso

- ① Divide participants into subgroups of 3 to 5 people. Invite them to sit at the tables with the decks of cards.
- ② The first person turns over a card with a concept written on it and reads it aloud. The group tries to create a common definition of the word. For example, someone reads "Pansexual-she" and the rest of the group tries to agree on the meaning of the term.
- ③ When the group has finished discussing, they turn over the card with the same number, indicating the definition. For example, for "concept" card #1 "Queer," turn over "definition" card #1: "A term that encompasses gender identities or sexual and romantic orientations that differ from the societal norm, straight, cisgender, and binary."
- ④ If everyone agrees with the definition, they

put the card aside and pick a new one. If they disagree or want to add to it, they can write their additions or changes directly on the card. They can also do research on their cell phones if something is unclear.

⑤ Give people about 30-45 minutes to share. Go through the subgroups to see if there are any questions.

⑥ At the end of the exercise, sit in a circle. Invite people to share what they found interesting, what they wondered about or what they discovered. They can discuss their various interpretations of the terms, as well as disagreements that have arisen with certain definitions.





Variant

People turn over a card with a definition and try to find the corresponding concept. For example, if they pick "term that refers to a person who does not identify with a single, fixed gender," the group must guess the term "gender fluid."

Tips for facilitators

The facilitator can provide a box to collect anonymous questions. These questions can be asked later, for example during a meeting with a specialist, or can be used to prepare other activities.

Debriefing

Recall the difference between sexual orientation and gender identity. Sexual orientation refers to sexual preferences, the attraction experienced by certain people. Gender identity refers to the intimate and personal experience of identifying as male, female, both genders at the same time, no gender or another gender, regardless of one's biological sex. To help you, you can present "The Gender Unicorn" in the appendix.

You can also explain why it is important to name these different categories. This is not about labeling people or putting them in rigid boxes. These are words that were thought up by the people involved themselves because they did not feel represented and could experience violence related to their differences. These terms allow people to search on the internet and quickly find questions to answer, testimonies and perhaps support from people who are experiencing similar issues to them. When we are looking for ourselves, when we are learning to build

our identity, it can be reassuring and do us a lot of good.

In conclusion, tell participants that it is perfectly normal to have questions about your gender identity or sexual orientation. These areas are changing, fluid and evolve throughout life. If questions lead to discomfort, people should not hesitate to contact specialised associations. You can remind people that there is a list of useful numbers available in the room.

APPENDIX 01

GLOSSARY OF GENDER IDENTITIES AND SEXUAL ORIENTATIONS

○ *Élan Interculturel (Sergina, Éloïse and Louise)*

Sexual orientation Sexual Orientation: Sexual and romantic attraction

Gender Identity Our deeply felt internal experience of our own gender.

Homosexual The clinical term, coined in the field of psychology, for people with a same-sex sexual attraction. The word is often associated with the idea that same-sex attractions are a mental disorder, and is therefore offensive to some people.

Pansexual Someone who could be attracted to any person, regardless of their gender.

Non-binary People whose gender identity is neither exclusively woman or man or is in between or beyond the gender binary.



Aromantic

Someone who does not experience romantic attraction to others.

Hormone Replacement Therapy (HRT)

The process by which trans individuals choose to take a prescription of artificial hormones. For trans women, that may include estrogen as well as testosterone-blockers. For trans men, testosterone, or T.

Intersex

Term used for a variety of medical conditions in which a person is born with chromosomes, genitalia, and/or secondary sexual characteristics that are inconsistent with the typical definition of a male or female body. The term differences of sex development (DSD) also describes these conditions. Replaces the inaccurate term “hermaphrodite.”

Homophobia

Fear of, hatred of, or discomfort with people who love and sexually desire members of the same sex. Homophobic reactions often lead to intolerance, bigotry, and violence against anyone not acting within socio-cultural norms of heterosexuality. Because most LGBTQ people are raised in the same society as heterosexuals, they learn the same beliefs and stereotypes prevalent in the dominant society, leading to a phenomenon known as internalized homophobia.

Genderfluid

A person who shifts in gender identity and/or gender expression. May be a gender identity itself. Refers to the fluidity of identity.

Coming Out

To disclose one sexual identity or gender identity. It can mean telling others or it can refer an internal process of coming to terms with one's identity. In some situations, a heterosexual ally may feel the need to come out about her or his identity.



Androgynous Gender expression that falls somewhere in between masculinity and femininity, or perhaps on some other dimension all together.

Bisexual A person who is emotionally, romantically, sexually, affectionately, or relationally attracted to both men and women, or who identifies as a member of the bisexual community. Also referred to as “bi-affectionate” or “bi.”

Crossdresser Individual who dresses in clothing usually associated with a sex that differs from the one assigned at birth. This is done for a variety of personal reasons. Crossdressing is not indicative of sexual orientation. This term replaces the sometimes-pejorative term transvestite.
Elle définit le(s) genre(s) pour le(s)quel(s) une personne est capable d’avoir des sentiments, sans que ce soit nécessairement lié à l’orientation sexuelle.

Demisexual A person who may experience sexual attraction after a strong emotional attachment is formed. May be seen as falling on the asexual spectrum.

Heteronormativity Processes through which social institutions and policies reinforce the notion that there are only two possibilities for sex, gender, and sexual attraction: male/masculine/attracted to women and female/feminine/attracted to men.

Heteronormativity Norms and behaviors that result from the assumption that all people are or should be heterosexual. This system of oppression assumes that heterosexuality is inherently normal and superior and negates LGBTQ peoples’ lives and relationships.

Lesbian

A woman who is emotionally, romantically, sexually, affectionately, or relationally attracted to other women, or someone who identifies as part of the lesbian community. Bisexual women may or may not feel included by this term.

LGBTQIAA

Abbreviation for Lesbian, Gay, Bisexual, Transgender, Questioning, Intersex, Asexual and Ally. An umbrella term that is used to refer to the community as a whole. Often shortened to LGBT or LGBTQ, but not as a means to exclude other identities.

Omnigender

Possessing all genders. The term is specifically used to refute the concept of only two genders.

Pangender

A person who is emotionally, romantically, sexually, affectionately, or relationally attracted to people regardless of their gender identity or biological sex. Use of the term often signals a repudiation of the concept of binary sexes (a concept implied by “bisexual”).

Queer

Term describing people who have a non-normative gender identity, sexual orientation, or sexual anatomy — can include lesbians, gay men, bisexual people, transgender people, and a host of other identities. Since the term is sometimes used as a slur, it has a negative connotation for some LGBT people; nevertheless, others have reclaimed it and feel comfortable using it to describe themselves.

Romantic Orientation

A way of characterizing one’s attraction to other people characterized by the expression or non-expression of love/romance/non-sexual interaction. People use a variety of labels to describe their romantic orientation, including aromantic, homoromantic, and heteroromantic.



Same-Gender Loving (SGL)

How some African Americans prefer to describe their sexual orientation, seeing “gay” and “lesbian” as primarily white terms. “Same-sex loving” is also in use.

Sex

A biological term dividing a species into male or female, usually on the basis of sex chromosomes (XX = female, XY = male); hormone levels, secondary sex characteristics, and internal and external genitalia may also be considered criteria. Terms to describe sex include female, male, and intersex.

Sexual Fluidity

The concept that sexual orientation can vary across the lifespan and in different contexts. This does not mean that it can be changed through volition or therapy.

Transgender

An umbrella term for those individuals whose gender identity does not match with that assigned for their physical sex. Includes, among others, transsexuals, genderqueer people, and crossdressers. In its general sense, it refers to anyone whose behavior or identity falls outside of stereotypical expectations for their gender. Transgender people may identify as straight, gay, bisexual, or some other sexual orientation. Sometimes shortened as trans or trans*.

Transsexual

Term referring to a person whose gender identity consistently differs from what is culturally associated with his/her biological sex at birth. Some choose to physically change their body so it matches their gender identity. Use caution with this term as many trans people do not identify with it.



Transphobia

Fear of, hatred of, or discomfort with people who are transgender or otherwise gender non-normative.

Two-Spirit

Contemporary term chosen to describe certain Native American and Canadian First Nation people who identify with a third gender, implying a masculine and a feminine spirit in one body. Replaces the problematic term berdache.

WSW

An abbreviation for women who have sex with women. This term emphasizes the behavior, rather than the identities of the individuals involved.

Allosexual

This is an umbrella term.

A person who identifies as allosexual typically feels sexual attraction toward other people. They may also want to have sex with a partner.

People who identify with this orientation may also identify with another sexuality, such as being gay, lesbian, or bisexual.

Cupiosexual

If someone identifies as cupiosexual, they do not experience sexual attraction but still desire to engage in sexual behavior or have a sexual relationship.

LISTENING SESSION

TESTIMONIALS

○ By *Élan Interculturel (Éloïse)*



To better understand the concepts presented in the previous activity, we suggest that you organize a listening session around testimonials related to sexual orientation and gender identity. This allows for the mixing of cold (theoretical) and hot (experiential) knowledge to better understand how these concepts are present in everyday life. Listening to testimonies also helps develop empathy and tolerance for people from gender minorities and sexual orientations.



Duration 1h30

Participants 8 to 15

Objectives

- Deconstruct stereotypes about discriminated groups;
- Promote tolerance and open-mindedness;

Material

- One to several speakers;
- Cushions, comfortable sofas, etc.

Preparation

- Select several podcasts (approximately 2-5 minutes each extract) of testimonies of LGBTQIA+ people;
- Prepare a series of questions related to each podcast to facilitate the discussion;
- Place the chairs in a circle with a speaker in the middle on which the sound clips are played.

Instructions

- ① Ask people to sit comfortably in a circle.
- ② Play an initial radio clip and then ask some questions:
- ③ What did you hear?
- ④ Who is speaking?
- ⑤ What is the format (report, documentary, news, etc.)?
- ⑥ Were there any things that touched or moved you?
- ⑦ Was there anything you didn't understand?
- ⑧ Did you like the format?
- ⑨ Then play a new clip and ask these questions again.

Variants

- ① After each podcast, ask people to write a question on a piece of paper anonymously. Collect the questions. One person picks a question and answers it and the others can bounce around. Then a new person picks a new paper to answer it, and so on.
- ② You can also suggest that the listening session be organised as a radio show. This can last between 30 and 45 minutes.
- ③ Beforehand, select your extract and prepare several questions to accompany them.
- ④ Prepare a short lecture together. For example:
- ⑤ → Jingle of the program [4 seconds]
- ⑥ → Welcome words and introduction to the program (say where we are, what day it is, who the people around the table are, why we are gathered today) [1 minute]
- ⑦ → Comma [2 seconds]
- ⑧ → Introduction of the theme [30 seconds]
- ⑨ → Presentation of the extract n°1 [30 seconds]
- ⑩ → Broadcast of excerpt #1 [2 to 5 minutes]
- ⑪ → Questions about the excerpt [5 to 10 minutes]
- ⑫ → Closing sentences [20 seconds]
- ⑬ → Comma [2 seconds]
- ⑭ → Presentation of excerpt #2 [30 seconds]
- ⑮ → Broadcast of the excerpt [2 to 5 minutes]
- ⑯ → Questions about the excerpt [5 to 10 minutes]
- ⑰ → Closing sentences [20 seconds]
- ⑱ → Musical break [2 minutes]
- ⑲ → Presentation of excerpt #3 [30 seconds]
- ⑳ → Playing the excerpt [2 to 5 minutes]
- ㉑ → Questions about the excerpt [5 to 10 minutes]
- ㉒ → Closing sentences [20 seconds]



23 Sit in a circle, microphones in hand. One person will take care of the technical part, record the program and broadcast the excerpts, the other person will animate by asking questions.

24 Follow the lead. After each extract, ask people to take the microphones and ask a few questions, breaking away from the one you prepared if the conversation goes in another direction. Conclude and stop the recording.

25 If you choose to use a broadcast format, you can also divide the participants into sub-groups. Each subgroup listens to an excerpt and prepares a short presentation and a series of questions to facilitate the discussion.

Tips for facilitators

Do not hesitate to propose extracts that take into account several discriminations.

You can also think of sound bites that propose different radio forms (radio fiction, documentaries, sound creations, etc.) if you want to orient the workshop towards media education.

If you choose the form of a radio program, the exchanges may not take place easily after the excerpts are broadcast. It is important to prepare questions and to dare to lead the debate if the participants are shy, even if you want to give them as much space as possible to speak.

Debriefing

- At the end of the activity, you can ask participants several questions:
- Did you learn anything from listening to the excerpts?
- Do you have a better understanding of the concepts seen in the previous activity?
- Were there any questions left unanswered? Were there things that raised questions for you?
- Were there things that upset you, made you angry?
- What do you think of the radio format for listening to testimonials?



APPENDIX: PODCAST TIPS FOR A LISTENING SESSION

Attached is a list of podcasts suitable for listening sessions. These resources will allow you to have a group listen to testimonies that are not always accessible to everyone on a daily basis. However, they are of paramount importance when looking at issues related to VAS. Indeed, it is always relevant, see much more speaking, to hear directly, the opinion, the experience and the reality of the people concerned. Feel free to add your own to this section, or single out excerpts that were relevant to you.

Enjoy!

PODCAST NAME, PODCASTER, YOUTUBE CHANNEL	DESCRIPTION	RELEVANT EXCERPTS	THEMES
I'm Grand Mam	"Two lads, originally from Cork in Ireland and now living in London, have a cuppa and catch up each week while exploring the collective life landmarks that accompany growing up gay in the world today. Join Kevin and PJ as they navigate their way through gay London and immerse themselves in the virtues and vices of the city whilst battling with the internal shared struggle that every Irish gay man deals with when living away from home - 'what would mam think?' "		#gay #curious #coming out

PODCAST NAME, PODCASTER, YOUTUBE CHANNEL	DESCRIPTION	RELEVANT EXCERPTS	THEMES
Gender: A Wider Lens	<p>"Gender dysphoria has become a minefield for public discussion, with many afraid to express their views or question the narrative. Our mission is to examine this important and complex topic from a range of perspectives, but always through a psychological lens. By openly considering and examining gender identity, transition, and the transgender umbrella, we hope to give all interested parties permission to engage these fascinating topics with less fear and more honesty. Interviews and discussions will involve clinicians, medical professionals, academics, transgender people, parents, detransitioners and other interesting individuals whose lives have been touched by the concept of gender."</p>		<p>#gender #non-binary #transgender</p>
Trans Specific Partnership Podcast	<p>"The Trans Specific Partnership Podcast is the brain-child of Joanna Cifredo and Rebecca Kling. We unpack issues related to gender and sexuality, using a trans lens to discuss everything from identity to news to pop culture. Our culture is in transition, and only the Trans Specific Partnership can break it down for you."</p>		<p>#transgender #trans-identity</p>



PODCAST NAME, PODCASTER, YOUTUBE CHANNEL	DESCRIPTION	RELEVANT EXCERPTS	THEMES
Attitudes!	"A political comedy podcast hosted by Erin Gibson and Bryan Safi who cover LGBTQ+ and gender issues of the moment with hilarity and healthy doses of vulgarity and absurdity."		#humour #trans-identity #feminism #femininity #masculinity
The Bechdel Cast	"The Bechdel Cast is a podcast about the portrayal of women in movies hosted by Caitlin Durante and Jamie Loftus."		#femininism #femininity
Making Gay History	"Bringing the voices of LGBTQ history to life through intimate conversations with champions, heroes and witnesses to history		#gay #queer #history
Nancy	"Stories and conversations about the queer experience today. Prepare to laugh and cry and laugh again."		#queer #history #humour #transgender #non-binary

PODCAST NAME, PODCASTER, YOUTUBE CHANNEL	DESCRIPTION	RELEVANT EXCERPTS	THEMES
The Guilty Feminist	<p>I'm a feminist but... one time I went on a women's rights march, and I popped into a department store to use the loo, and I got distracted trying out face cream. And when I came out the march was gone.</p> <p>Welcome to The Guilty Feminist, an award-winning podcast and live show hosted by Deborah Frances-White. We're a supportive forum to discuss our noble goals as 21st century feminists and the hypocrisies and insecurities that undermine them.</p>		<p>#feminism #femininity #gender</p>
The Heart	<p>Natalie and Kaitlin went from being childhood rivals to being best friends. In the height of their golden age they decide to risk it all: they decide to work together. Sibling rivalry, mental health struggles and the daunting task of creating an audio series about it all: can these women overcome the patterns they learned in childhood and live in harmony as adults?</p>		<p>#feminism #femininity</p>

RADIO COLLECTION OF ANONYMOUS MEMORIES

○ *By Wired FM (Ray, Jude and Cillian)*



Duration

The duration varies according to the size of the group. Count between 45min to 1h30

Participants

10 to 15

Objectives

- To foster active listening and develop the ability to talk about oneself;
- Develop empathy and tolerance for gender and sexual orientation minorities;
- To open up the discussion of sexuality, gender identity and sexual orientation;
- Understanding that everyone has their own unique way of experiencing gender and sexual orientation;
- Understanding that each person's experience of gender and sexual orientation is unique and unique; and Considering gender and sexual orientation as a spectrum as nuanced and diverse as the human beings within it.

Material

- Radio studio
- Chairs
- Box or hat for anonymous papers
- Pens and paper (the same for all)
-

Preparation

- Set up the radio studio and test the recording equipment.
- Arrange the chairs in a circle and place the box in the middle.

Instructions

- ① Distribute two sheets of paper and a pen to each participant.
- ② Briefly explain the activity to people: they will write down memories that will be placed in the hat to be anonymous. Each person will then take turns picking out someone else's story and reading it into the microphone.
- ③ Then, ask participants to respond, alone and in writing, to the following two instructions (one per paper): Tell about a time when you questioned

your sexual orientation or gender identity;

Tell about a time when you felt confident about your sexual orientation or gender identity.

Give them some constraints:

The writing style should be simple, with no attempt at stylistic effect;

Each sentence should contain a single idea;

The text should not exceed half a page;

The writing should be legible so that it can be read easily by another person;

The gender of the protagonists should not be identifiable.

④ After 10-15 minutes, ask people to put their story in the hat.

⑤ Then each person picks a story. Even if someone comes across their own story, they don't say anything in order to remain anonymous.

⑥ Then invite people to practice by reading the story they are about to record several times on their own.

⑦ Sit in a circle. A facilitator is in charge of the technique and records. In turn, each person takes the microphone and says, "This is not my story, I respect it and I want to share it," and then reads the story they have chosen.



Variants

- ① You can suggest that people read their stories themselves. To make this decision, the facilitator can invite them to write "YES" or "NO" anonymously on small papers. Collect all the papers. If there is even one "NO," respect people's boundaries and continue anonymously.
- ② You can modify the activity by asking any other question related to the subject. For example, "Tell about a positive memory in intimacy or sexuality" or "Tell about a time when you became aware of your gender and/or sexual orientation."
- ③ At the microphone, small reading errors can occur, making the audio result less qualitative. It can be awkward to ask one person to read the same text several times in front of an entire group, especially if this request is not made to others. To avoid this, you can suggest that people get the radio equipment and record themselves alone or in pairs, making sure that the text is read correctly. Then put all the recordings together in an editing program and listen to them together.

Tips for facilitators

- Some people may lack inspiration or not understand what is expected. The facilitator can then begin the activity by giving a personal example. Participants will feel more comfortable sharing an intimate story later on. This also allows you to set the tone, for example by keeping it light, fun and positive. Tell a personal story that is embarrassing/honest/funny that you don't normally share.
- Feel free to write the phrase "This is not my story, I respect it and want to share it" on a piece of flip chart paper posted on the wall for all to see.

Debriefing

- At the end of the activity, you can ask participants several questions :
- How did it feel to listen to the stories?
- Was it easy (or not) to choose a story to tell?
- How did you feel after reading your own story?
- Do you think that by telling your story you were able to help someone? Did hearing other stories in these areas help you personally?
- Do you feel more comfortable sharing these topics in a group setting?

INTERVIEWING AN EXPERT

○ *By Wired FM (Ray, Jude and Cillian)*



This activity proposes to organise a meeting with a specialist in the form of a radio show. It is an opportunity for the participants to ask any outstanding questions while learning journalistic techniques.



Duration About 2 to 3 hours, including preparatory work.

Participants 5 to 10 participants. imagining sub-groups of 4 to 5 participants. As many specialists as there are sub-groups.

Objectives

- Discover journalistic methods for conducting an interview
- Learn about specific topics in the field of your topic from a specialist

Material

- Recording equipment (radio studio)
- Chairs
- Pens and paper (the same for all)

Preparation Invite experts in the field of gender identity and sexual orientation who can answer questions from participants. They can be, for example, associations specialised in trans-identity or in the promotion of LGBTQI+ rights, etc. These specialists can be chosen according to the specific needs of the group you are accompanying.

Instructions **PREPARATION FOR THE SHOW**
Together, prepare a thread to lead a discussion of about 30 minutes. For example;

- 5 min
1. → Jingle of the program [4 seconds]
 - Welcome words and introduction to the program (say where we are, what day it is, who the people around the table are, why we are gathered today) [1 minute]
 - Pause [2 seconds]
 - Introduction of the topic [1 minutes]
 - Introduction of the specialist [1 minute]
 - Questions about the specialist's background [5 minutes]
 - Questions about the topic [10 minutes]
 - Musical break [2 minutes]
 - Questions from the audience [5 minutes]
 - Pause [2 seconds]
 - Acknowledgements and conclusion of

the program [2 minutes]

2. Split your group into smaller groups. Ideally 5. Each group has a producer, a presenter, 2 researchers, and finally a technical person. If you have less, participants can double the job. For example, someone can be researcher and technical, or researcher and presenter. Everyone is equally involved in research and production. Each role is as important as the other and every member of the production is equal, but the producer must manage the team and ensure things run according to plan.

3. Decide on your guest. Make contact, and arrange a time for the interview. Then, structure your interview; what do you want to achieve? What is the outcome of the interview? To be more informed about a topic? To explore the interviewee's views or life experiences? How long do we want this interview to be? What do we want listeners to be educated on after listening to it? Do you think there will be enough to talk about with this person? Would a panel discussion with multiple people be better than a one on one interview?

4. Research and prep work. In preparation for the interview, there are different types of research to be carried out. Speaking with your expert beforehand is referred to as primary research. You can find out more about the interviewee prior to recording, by asking broad questions that will aid you in knowing more about the subject, and the expert. All other research is called secondary research. This is researching online, reading articles, looking at news clippings, and YouTube videos etc. Looking at their social media accounts can be highly beneficial here also. Now it's time to construct your questions. Always ask open-ended questions, this puts the onus on the interviewee. Try to avoid closed questions - these are questions that will prompt a one-word answer. You may have to use a room that's not ideal for

20-45 min

20 -25 min

recording. Be aware of every noise that can be picked by the audio recorder. Remember, it is a lot easier to record good audio than try to fix bad audio! There are variations of audio recorders you



can use, but as a rule of thumb, the better the set-up, the better the audio. Depending on the recorder you're using, it might offer you the option of modifying the sound, to enhance your audio recording.



5. Arrival of the expert, recording of the program:

Before beginning your interview, you can ask a generic ice breaker question. Consider this as a warm up for both you and your guest. This allows the technical person to check the mics, the recording levels, and puts both the interviewer and interviewee at ease. Prior to the interview or panel discussion, ensure you have the interviewees correct title, pronunciation and pronouns. Don't be afraid to ask them! Begin the interview. It is very important to actively listen during an interview. Use facial expressions or hand movements instead of your voice. For example, nod your head, instead of saying "Mmm, "yes" or "ok", etc. These reactions sound poor in the recording. Read the set number of questions that you have, but allow yourself room to ask questions you don't have written down. Has the interviewee mentioned something you didn't expect? Ask them about it! This sounds more conversational and natural. While this is happening, it is the producer's job to ensure the allocated time of interview is adhered to. Use visual cues to inform the presenter. (5 fingers for 5 minutes left, 3 for 3 minutes left, etc, rolling hands motion to signal to wrap the interview up, etc). They must keep an eye on sound levels throughout also.

6. Always make sure to thank your guest by name for taking part in the interview! When the interview is finished. Stop and save the recording. Now you



have all the tools to produce a panel discussion or conduct an interview with an expert. The most important thing is to have fun, and enjoy the process.



Variants

① To collect the questions that really interest people, collect them via an anonymous question box. This collection can be done in advance and communicated to the expert so that he/she has time to prepare.

② The role of the journalist can be assumed by several people and the questions determined together. This makes the exercise less stressful.



Variants To collect the questions that really interest people, collect them via an anonymous question box. This collection can be done upstream and communicated to the expert before the show so that they have time to prepare.

The role of the journalist can be performed by several people and the questions determined together. This makes exercise less stressful.

If the person is unable to travel, the expert can also be on the phone.

Tips for facilitators

- ① Distribute the attached handout with tips on how to prepare for an interview. You can also give them the sheet on the different roles in a radio show.
- ② Don't hesitate to propose single-sex groups so that participants feel comfortable asking all the questions they want.
- ③ If possible, choose a room with little noise and little echo, in order to make good sound recordings.

Debriefing

At the end of the activity, you can ask participants several questions:

Did you learn anything during the radio program?

Was there anything you didn't understand?

Were there any questions left unanswered?

How did the reporters feel?

Was it easy to ask questions and bounce back?

APPENDIX 03: TIPS FOR INTERVIEWING AN EXPERT



TIP N°1

The first step is to identify, contact and organise the meeting with the expert. To choose the expert, you can do some research on the topic you want to cover in your podcast/show. List the referenced experts and try to include people from all genders, races and backgrounds.

TIP N°2

Research the specialist's background and area of expertise. Before the interview you can organise a first meeting either in person or by telephone in order to ask them some questions. This will make the interview richer and more relevant. Do some research online (articles, YouTube videos, podcasts, etc.) and inform yourself via social networks. We advise you to listen to the interviews the person has participated in, read their articles and reviews.

TIP N°3

Before the interview or debate, make sure you know the guest's first and last name. Check that you pronounce it correctly. Also have a look at their job title. To help you, check Twitter beforehand to see how people define themselves in their bio. In any case, don't be afraid to ask the question! Also ask the interviewee if they prefer to be called by their first or last name. That can also depend on the tone you wish to use (for example, first names may be used in contexts that are more informal). Also, don't hesitate to ask your guest what their pronoun is. If the person is non-binary, ask if they prefer to be gendered as male or female, or both (sometimes female, sometimes male) when inclusive language is not possible or if you are afraid of getting it wrong.

If the person points out a mistake during the interview (for example, they correct their name), you may lose confidence. So value their information!

TIP N°4

Ask open-ended questions (i.e. questions that do not require a "yes" or "no" answer). For example, don't ask "Do you like feminist literature?" but rather "What is the last feminist book you read that particularly liked?"

TIP N°5

Practice asking your questions in front of a mirror or while walking down the street!

TIP N°6

Put the interviewee at ease. Explain the setting and the conditions of the recording. Invite them to sit comfortably in their chair. Offer them a glass of water. Pay attention to your body language, be welcoming: don't cross your arms and legs, face them, smile. And above all, don't forget to breathe!

TIP N°7

Listen actively to the other person. This seems obvious, but people can be so stressed or focused on their questions that they forget to listen to the interviewee.

TIP N°8

Use facial expressions and signs rather than your voice. For example, nod your head, rather than saying "hmm, yes", "ok". These noises are messing with the recording and are difficult to cut out in the editing process.

TIP N°9

Don't ask too complex questions or several questions in a row. Keep the question simple, clear and with only one idea.

TIP N°10

Your questions are a frame for the interview but do not have to be followed at all costs. Ask questions that are not prepared in advance. Has the interviewee said something that surprises or questions you? Bounce back with a new question. It feels more natural and spontaneous.

TIP N°11

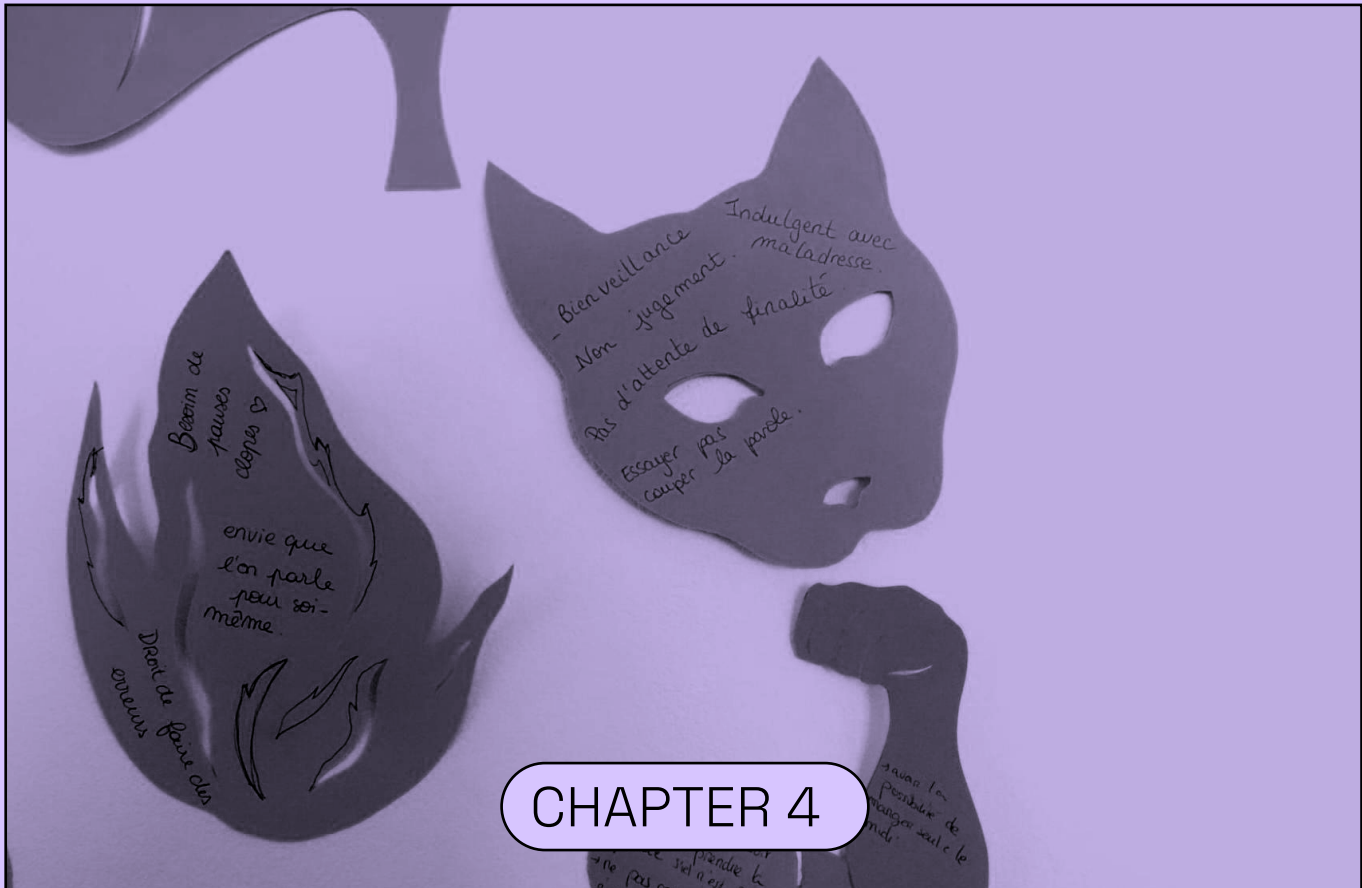
Encourage the expert to share specific anecdotes with you. For example, if they say that women face more difficulties in the workplace than cis men, ask them for a concrete example that illustrates their point. This will make the content more engaging for the listener.

TIP N°12

If you stall or become bored during the interview, the listener may also get bored. You can ask the question again and ask the person to rephrase or shorten their answer. If you are live, cut off and politely interrupt the person if they digress too much or get lost in long speeches. Bring the person back to the point of your original question or topic.

TIP N°13

Self-confidence is key for a successful interview. It usually comes with experience but there are some things you can do to build it up. One way to reduce your stress is to do some thorough research on the subject. Remember how much more confident you felt before an exam when you had studied!



→ Discrimination, intimacy and sexuality

In this chapter, we would like to present you with a series of activities to explore how stereotypes, prejudices and discriminations can affect the emotional and sexual lives of young adults.

Michel Bozon in *Sociologie de la sexualité* (2018) explains that 'people's sexual experiences are not independent of their social characteristics nor of social, political and cultural contexts'. In other words, how we engage in sexuality, how we perceive it and even how we do or do not do it, depends on a multitude of factors. It is therefore essential to understand that emotional and sexual life is at the intersection of many complex issues. Michel Bozon adds, "Moreover, sexuality is not only a matter between equals and counterparts. Economic inequalities, social hierarchies, cultural and ethnic differences, relations of domination and colonisation structure, feed and create sexual relations, desires and dreams, but also avoidance and distance; inequality is expressed in asymmetrical relations between bodies and in stereotyped sexual representations of the other, differences can become rigid, shift, be the source of new scenarios. There is a sexual translation of unequal relationships". Addressing discrimination, recognising and naming it, therefore seems fundamental to fully grasp



each person's experiences and to better understand the complex dynamics at play within sexual and intimacy education.

The first activity, called "Identity Wheel", highlights the influence of different social identities and related power relations on emotional and sexual life. The second activity invites you, in the form of cross interviews, to value the resources of the participants against patriarchy.

Before carrying out the activities presented in this chapter, we advise you to do some exercises to get acquainted with the radio material. For this, we invite you to consult the instructions in our manual "Running radio workshops".

Enjoy your reading!

THE IDENTITY WHEEL

○ *By Élan Interculturel (Éloïse et Lune)*¹⁷

The identity wheel is a pedagogical tool used to better understand how our social identities influence our daily lives and our relationships with others. The exercise itself is quite simple: a circle divided into social categories (gender identity, sexual orientation, race, social class, etc.) which participants complete with their personal information. They are then invited to explore how, depending on the context and situation, some identities become more important than others - for themselves or in the eyes of others. The identity wheel is also an effective tool to understand how social identities are linked to stereotypes, prejudices and discrimination and what their impacts are in the field of sexual and emotional education. Here we offer a radio adaptation to share personal stories on the microphone.

Duration 1h30

Participants 8 to 15

- Objectives**
- To realise how the different facets of our social identities influence the way we see/express/live sexuality;
 - To understand that identity is flexible, evolving and adapting to different social situations;
 - Introduce the concept of intersectionality, understanding how stereotypes, prejudices and discriminations impact on emotional life and sexuality;
 - To give up the illusion of neutrality: to become aware of one's blind spots and subjectivity.

¹⁷ _ Adaptation de la roue identitaire proposée dans "Voices of Discovery", Intergroup Relations Center, Arizona State University



Material

- Radio studio
- Identity wheels to be filled in individually in A4 or A5 format (1 per participant)
- Identity wheels for the discussions in A3 format or larger (1 per sub-group)
- Pens

Preparation

- Print several copies of the attached identity wheel.
- Write (and/or print) the questions determined by your educational objectives and intervention context. You can also use those in the appendix.

Instructions

Ask the participants what social identity is for them and whether they can define it. Then introduce the concept and explain why it is important to be aware of the role of social identities. For example, you could say:

”Each individual is characterised, in part, by social traits that indicate group or category belonging. These may include: gender, sex, social class, or racial categorisation. The same individual can have several social identities, for example being: ‘cis woman’, ‘French’, ‘black’. There are historically and culturally constructed hierarchies between these different social groups: men have long been considered superior to women/gender minorities, white people superior to non-white people, etc. Thus, social identity can be socially perceived as positive or negative. Your social identities therefore influence the way you behave with others and vice versa.”

① Give each participant a copy of the identity wheel.

Together, read the different social categories:

- Gender identity (men, women, non-binary, trans women, trans men, etc.)
- Racial category, cultural origins (white, Arab, black,

- Jewish, Asian, non-white, racialised, etc.)
- Sexual orientation (homosexual, lesbian, bisexual, pansexual, etc.)
- Social class (high, middle, low)
- Religion/spirituality
- Level of education
- Nationality
- Mother tongue
- Legal status
- Family and marital status (partner, married, cohabiting, single, with or without children)
- Health status
- Financial status
- Age

② Check that everyone understands the terms. Then invite participants to fill in the sheet individually. Reassure them that this is their own work and that the sheet will not be shared with others..

③ People mark a "V" next to their visible identities and an "I" next to their invisible identities. They then circle the three identities that are most important to them.

④ Then form groups of 4-6 people. Tell the groups to sit down in a place where they feel comfortable and where the sound is good (ideally you have access to several rooms).

⑤ Distribute a new identity wheel to each group (printed in a larger format and laminated if possible), together with the set of questions prepared beforehand.

⑥ Ask each person to write their first name on a piece of paper to make a small label.

⑦ Someone reads a question. For example: "Which facet of your identity do you think about the least when you are with a partner?"

⑧ All people reflect and place their labels on the corresponding social category on the identity wheel. For example, if the answer is "my skin colour", the person places their first name on "racial category". If the answer is "my social class", they place their first name on the corresponding box. They can also

stay in the middle if they do not want to answer the question. Tell the participants that there are no right or wrong answers to the questions. It is also possible that there are several answers for a specific question, so the first name can be placed at the intersection of several categories.

⑨ Then each person shares why they have chosen to position themselves in a particular category. However, participants are not obliged to express themselves; it is possible to remain silent. Important: remember that this is not about entering into a debate or questioning the feelings of others. Participants are advised not to react to what others are sharing and to listen actively. Reactions, interruptions or comments on identity positioning can create withdrawal, regret for having shared, a feeling of oppression, be a source of stress, etc. However, everyone is encouraged to develop their positions with anecdotes, stories, opinions, etc. if they feel like it.

⑩ Once people have understood the principle and feel more comfortable and have been able to answer a few questions, invite them to bring the radio material. They can then choose 3 to 5 questions that they find particularly interesting or write new ones. One person takes the role of a technician to make the recordings.

⑪ With the microphone in hand, people continue to exchange and explore their social identities. Be careful, however, to ask them to stop using the identity wheel and to stop quoting it on the microphone, as the listeners will no longer have this reference. For example, instead of saying, "I put my label on gender identity", they can instead say, "When I am with a partner, I cannot detach myself from my gender, as I am often reminded of situations of inequality, etc."



Variants

① From the identity wheel, you can propose a cross interview in pairs or triples on these two subjects:

- A specific moment when it was particularly difficult to be associated with one of these categories in their emotional and sexual life.
- A specific moment when they were particularly proud to belong to one of these social categories.
- You can give two personal anecdotes to illustrate your questions so that the participants understand them better.
- In pairs, people record the answers to their questions (3 to 5 minutes maximum). Remind them that the listeners are not familiar with the identity wheel exercise and that it is important that they understand what they are saying without this reference. They should avoid quoting it.
- Then listen as a group.
- The answers to the last two questions can also be written down and put in an anonymous box. Each participant then picks a story and reads it into the microphone.



Tips for facilitators

The activity, inviting the sharing of intimate stories and memories, can make participants feel vulnerable. We advise you to organise groups with common gender, nationality, sexual orientation or any other minority.

Individuals may need a significant degree of trust to disclose certain features of their identity, especially if they are being recorded. More than just 'personal sensitivities', these aspects may be linked to differences in status and power in society. Depending on the context, certain identities may be negatively represented or even stigmatised. It is very important to give sufficient importance to the recognition of these phenomena, by naming power relations, exclusions, and oppressions. Facilitators should also be careful not to victimise members of specific groups.

Debriefing

The identity wheel can be useful in a journalistic context because it highlights the subjectivity of each individual and the blind spots we may have. For example, if I grew up in a very wealthy environment where I never lacked anything, I may not realise how different life is for someone who did not grow up in my circumstances. I have never thought about how my social background has influenced my experience of the world and the way others perceive me. You can ask people if they think neutrality is possible in journalism and how social identities can bias information.

You can ask people if there are any identities they never mentioned during the activity, identities they never think about. Explain that the identity wheel helps to highlight the notion of privilege:

some people never think about certain aspects of their social identities, while others are referred to them daily. For example, a person whose mother tongue is French, in a French context, will never think of his or her language as an aspect of his or her identity or as an obstacle to success. Whereas a non-French speaking migrant may encounter real language issues and even after years in France will still be asked where their accent comes from. Certain facets of social identity therefore give more social status and power to one person than another and those with less power are more likely to realise it.

Explain that these are complex and intertwined issues, as the same person can be privileged in some aspects of their identity and discriminated against in others. For example, as a woman they may experience sexism but enjoy privileges as a white person.

You can ask people if their answers sometimes lie at the intersection of several social identities. This can be used to introduce the concept of intersectionality (see glossary)

It is important to name the inequalities and hierarchies between social groups. At the same time, you can recall that each person is composed of a mixture of a multiplicity of identities that are complex, multiple, evolving and adapting to different contexts. Each person has his or her own background, uniqueness and way of living his or her identity.

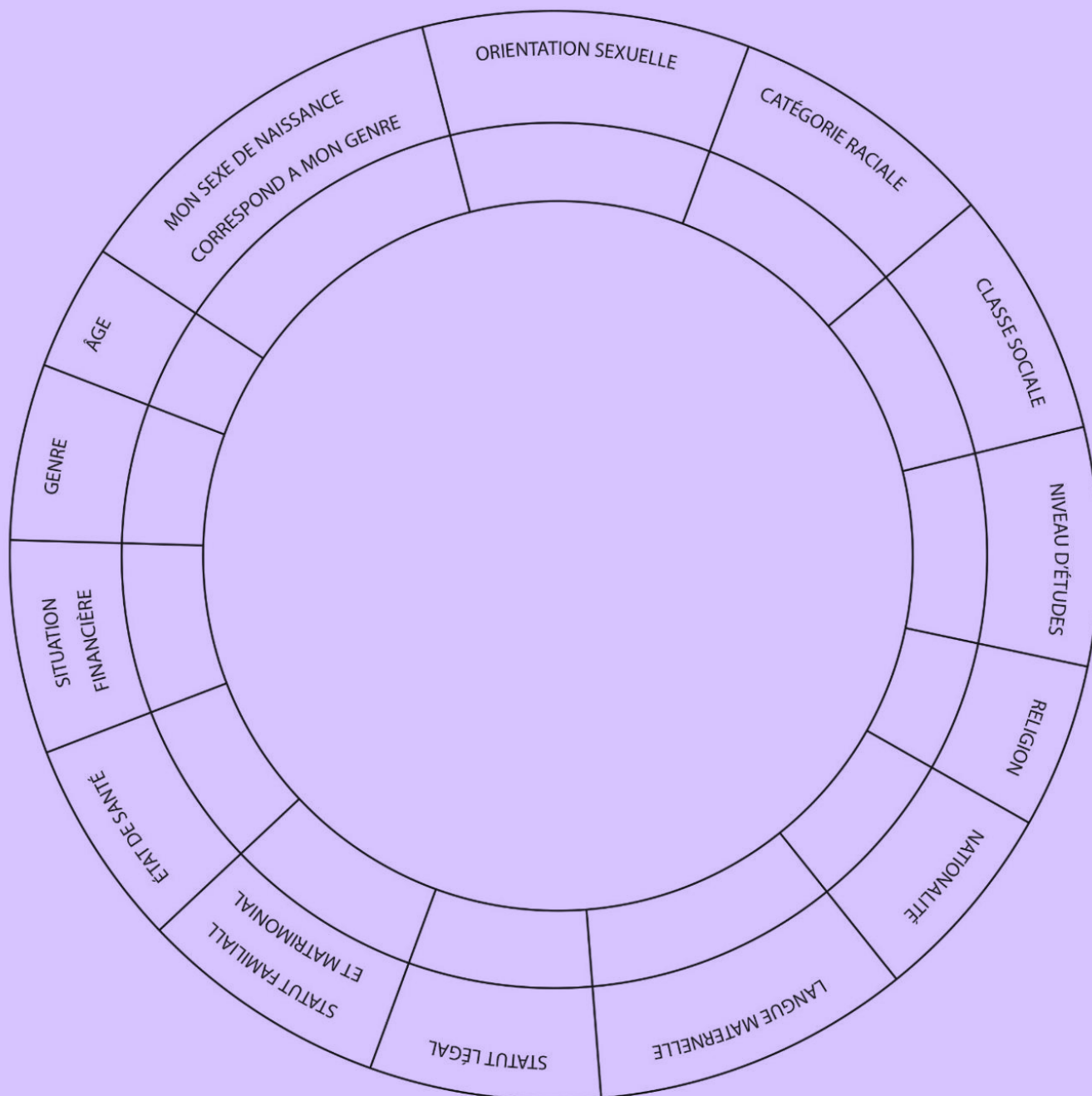
Finally, ask the following questions:

How did you feel during this activity?

- Which question was the easiest to answer, which experiences were difficult to share?
- Did the radio influence your answers?
- Were you comfortable talking about identity issues on the microphone?

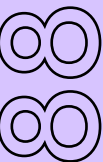
APPENDIX: THE IDENTITY WHEEL

Complete the different social identities on the wheel below. Place a "V" next to your visible identities and an "I" next to your invisible identities. Circle the identities that are most important to you.



APPENDIX: QUESTIONS ON EMOTIONAL AND SEXUAL LIFE

- What part of your identity is most important in your emotional and sexual life?
- What part of your identity do you share most with your best friends (the identities you share)?
- What part of your identity is most oppressive in your intimate relationships (emotional, sexual, family, friendships)?
- What part of your identity do you never think about when you are with a partner?
- What part of your identity gives you privilege in intimate relationships?
- Is there a part of your identity that makes you feel ashamed when it comes to seduction? What about with your partner(s)?
- What part of your identity do you like to put forward when it comes to seduction?
- What part of your identity makes you feel 'sexy'?
- Are there parts of your identity that, if you got rid of them, would make you feel "freer" to choose a partner?
- What part of your identity do you not hesitate to share when you first meet a partner?
- When you are in bed with a sexual partner, what part of your identity are you most aware of?
- What part of your identity makes it difficult to connect with your partner? Which part makes it easier?



SUCCESS STORIES AGAINST PATRIARCHY

○ *By Jouir (Constan, Aphelandra)*



This workshop offers participants the opportunity to share the obstacles they have overcome in dealing with patriarchy. In this way, people learn from each other's experiences and have more resources to respond to the challenges they face in their intimate lives. It is an opportunity for them to bring success stories to the microphone. Even if a story has not found a solution, telling it is already a victory.



Duration 1h to 1h30

Participants 6 to 15 participants. We recommend 2 to 3 facilitators for a group of 15.

Objectives

- Encourage discussions on patriarchy and its impact on daily life;
- Open up the discussion on sexuality and intimacy;
- Raising awareness of gender stereotypes;
- Raising awareness of gender stereotypes;
- To develop people's ability to act and their sense of empowerment in dealing with the obstacles they encounter in their daily lives

Materials

- Studio Radio²⁰.
- Feuilles et stylos.

Preparation Préparez le studio radio et faites un enregistrement test.

Instructions

- ① Ask people to reflect individually on an obstacle they have overcome against patriarchy. The story should be a success story. You can set the tone by telling a personal story. Invite participants to choose a story that is not too upsetting for them. The story can even be light and funny!
- ② Divide the group into pairs or triples. Invite participants to choose a person with whom they feel particularly at ease if they feel like it. Randomly put together those who have not chosen a partner.
- ③ Each person is invited to tell their story to their partner. The person hearing the story listens carefully and takes some notes. They may also note the inner resources (such as skills) and outer resources (family, friends, etc.) that the person has used to overcome their challenge. After sharing, they can have a discussion. The listener can name the resources they have identified and check with their partner if they agree with their observations. Allow 5 minutes for sharing the story and 5 minutes for discussion.
- ④ Once the discussions are over, explain to people that the stories will be told over the

20 _ Voir la vidéo de la boîte à outils "Animer des ateliers d'initiation à la radio" : <https://www.youtube.com/watch?v=IYHBsG5JBzg>

microphone and should last 2-3 minutes. They can choose to tell their own story or their partner's story.

⑤ Come back together and sit in a circle around the radio studio.

⑥ Prepare a short script by writing the names of the participants for each job.

⑦ → Welcome and introduction to the programme (say where we are, what day it is, who the people around the table are, why we are gathered today)

⑧ [2 to 3 minutes]

⑨ → Introduction to the programme [1 minute]

⑩ → Round of stories [20 to 30 minutes]

⑪ → Acknowledgements and conclusion of the programme [2 minutes]

⑫ The programme begins and the participants take turns telling their stories on the microphone.

⑬ During the session, one of the facilitators notes the key words on a flip chart. At the end of the sharing, read the words from this list. Ask if others come to mind and add them. This list can then be used if you have several sessions, to find a topic for further discussion.



Variants

- ① When sharing, invite people to decide whether they want to tell their own story or that of their partner. All stories should then be told in the first person and in the present tense, as if they had been told by the narrator him/herself. People do not share their choice with the rest of the group. This workshop can be adapted as a cross interview:
- ② Distribute recorders to participants (1 per pair/three). The activity can be done with a mobile phone if you do not have enough equipment.
- ③ Ask them to take turns interviewing their pair for 2-3 minutes about the obstacle they overcame.
- ④ Come back together in a circle and listen to the different obstacles. If the listening takes place after a break or the next day, you can collect all the sounds and arrange them in an editing program to make the listening more fluid.
- ⑤ This activity can also be done as a written exercise. Before sharing, the two pairs write the story. Suggest that they add fictional elements, change the story, exaggerate the success, to make it a Hollywood success story.
- ⑥ If you want to work on positive sexuality, you can change the instructions to "Tell a positive



memory of love/sexual/erotic intimacy”. Each person should think of a very specific memory, by recalling their feelings related to the 5 senses (smell, sight, hearing, touch, taste). Then, their partner, or themselves, must retell the story over the microphone. First person and present tense (as if he or she were living the story) should be used. Remember them to name their emotions and feelings.

Advice for facilitators

- Cis men sometimes find it hard to find a challenge concerning those topics. Encourage them to reflect on the injunction to masculinity or to share a story from someone else about toxic masculinity.
- As the pairs share, a facilitator can drop in on each group and advise them. If there are two of you, the other can participate in the activities to make the sharing space more horizontal.

Debriefing

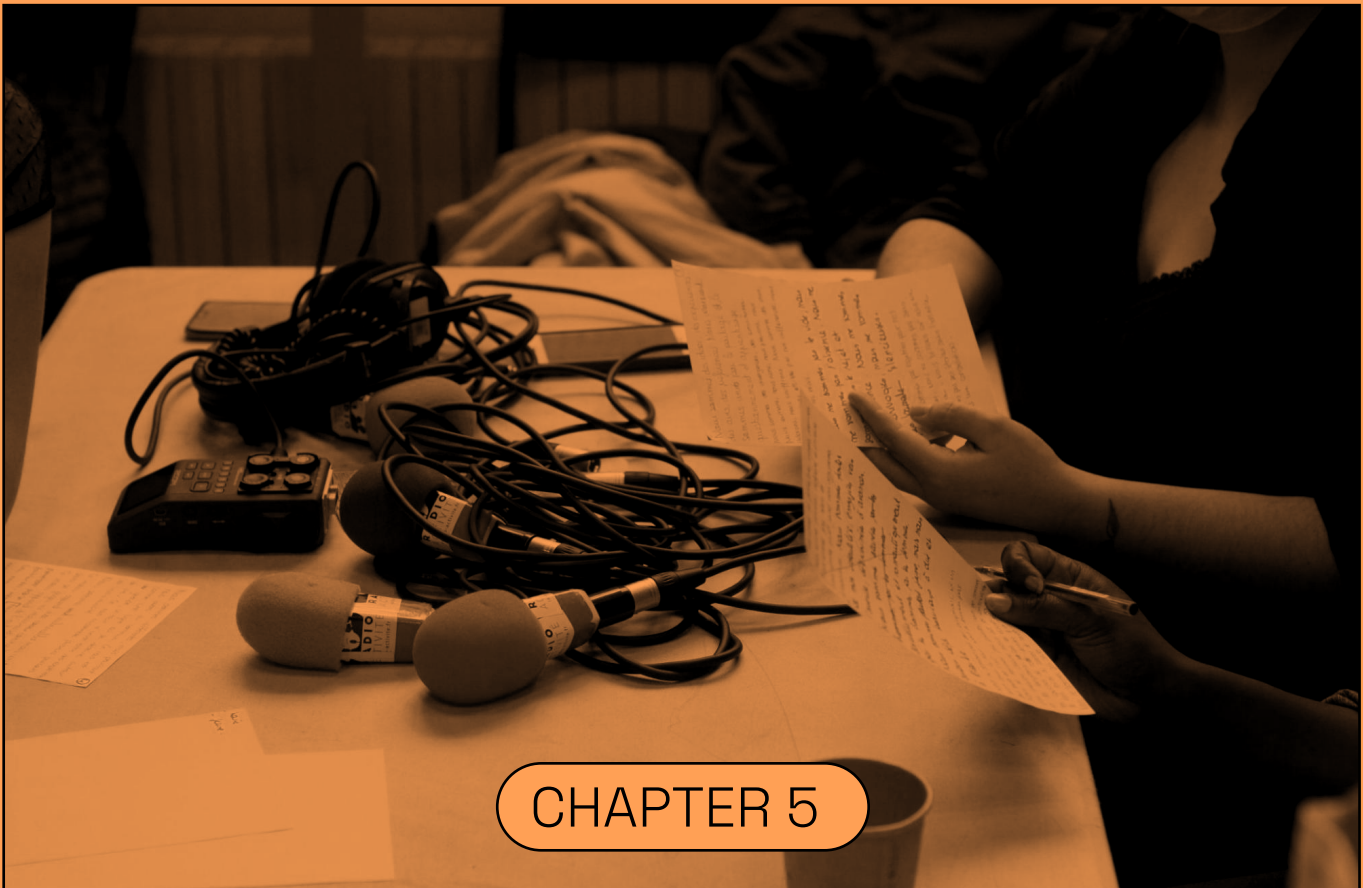
You can ask the following questions:

How did you feel during this activity?

How did it feel to tell the story to your partner? Then at the microphone in front of the group?

How did it feel to listen to the other stories?

How did your body feel?



→ Intimacy and Pleasure

*How can the topic of pleasure and sexuality be brought to the radio?
How can we create a climate of trust in which people feel comfortable
talking about intimate topics?*

In this chapter we propose a series of activities around positive sexuality. In order to promote the emotional and sexual well-being and fulfilment of everyone. Indeed, it is important to approach sexuality issues in a joyful, relaxed, funny and playful way, especially when we see groups in short time slots. This way, everyone leaves the workshop having learned things that are not limited to prevention or awareness-raising, which is often only focused on the negative aspects of sexuality. Talking about how to express pleasure, how to make consent an erotic component of relationships, or how to verbalise what you like, is also a significant part of sexuality and relationship education and should be valued.

The first workshop activity allows us to define intimacy together and to discuss preferences, limits and desires. In a second activity, we address

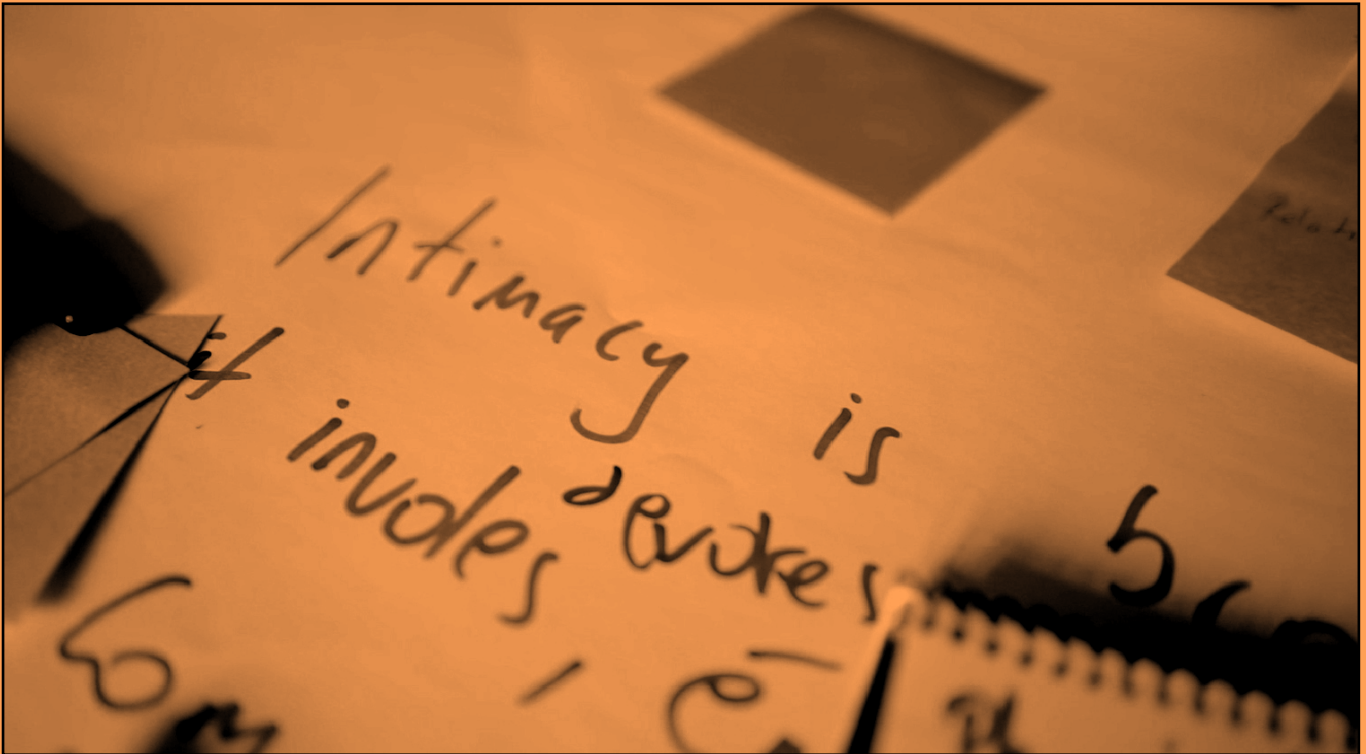
the essential question of enthusiastic consent so that everyone can ensure that they respect their own intimacy as well as that of the other person. Finally, we conclude with three activities to playfully name sexual practices and preferences as well as erogenous body parts and genitals.

In this chapter it is advisable to have already presented and handled the radio material to the participants in order to only remind them of the important elements.

We wish you a pleasant time!

DIAGNOSES OF INTIMACY

○ *By Élan Interculturel (Lune, Éloïse)²¹*



This activity invites participants to learn more about their own relationship to intimacy. What is intimacy for them? Is it the same for their partner? The activity underlines that the relationship to intimacy varies from person to person, depending on their background, education, culture and personality. Thus, a situation or behaviour interpreted as intimate by them may not be so for another person, which can be a source of misunderstanding in intimate and sexual life. The point here is to highlight the importance of questioning oneself in order to better understand one's relationship to intimacy. This is in order to be able to set up a sincere communication towards their partner(s) which allows them not to cross their limits or to project false intentions on them.

²¹ _ Cette activité est basée sur le document "Comprendre le consentement" des Alberta Health Services : <https://teachingsexualhealth.ca/app/uploads/sites/4/2017-CALM-Consent-1-French.pdf>

Duration 1h 30 to 2h

Participants 6 to 20

- Objectives**
- To define what loving/sexual/erotic intimacy is;
 - To deepen the knowledge of oneself and one's relationship to intimacy;
 - To become aware that everyone has their own interpretation of intimacy according to their personality, education and background;
 - To become more accepting of differences in the area of intimacy, to encourage dialogue and a better understanding of each other.

- Material**
- Coloured Post-it sheets
 - Sheet of paperboard
 - Pencils
 - Intimacy cards
 - Sheets of paper and pens
 - Radio equipment (at least one recorder and two microphones per group)

Preparation Prepare about 20 cards (or strips of paper) to be your "intimacy cards" (for durable cards, use laminated paper or laminate the cards). On each card, write an action related to intimacy. The suggestions can be adapted to the context of your intervention:

- Holding hands in a public place
- Introduce partner(s) to parents
- Introduce partner(s) to friends
- Hugging partner(s)
- Kissing partner(s)
- Talking about painful life events to their partner(s)
- Being seen in your underwear by your partner(s)
- Being vulnerable in front of partner(s)
- Arguing with partner(s)
- Talking during sex (saying what you like, what you don't like, what you would like)
- Talking "roughly" during sex

- Having sex
- Sending erotic messages
- Writing to partner(s) every day
- Talking about sexually transmitted diseases (STDs) with partner(s)
- Talking about contraception with their partner(s)
- Talking about discrimination with your partner(s)
- Talking about parents and family with their partner(s)
- Sharing your feelings with your partner(s)
- Sharing your dreams with your partner(s)
- Sharing needs with partner(s)
- Talking politics with your partner(s)
- Talking about your sexual fantasies with your partner(s)



Prepare as many tables as there are sub-groups. Put a sheet of flipchart paper on each table and draw a line on it. Place a "+" and a "-" sign at each end and a small divider in the middle. This is the intimacy thermometer, where the "+" represents very intimate situations, the "-" not so intimate and the small line in the middle represents neutrality.



Instructions

STEP 1

CREATE A DEFINITION OF LOVE/EROTIC/SEXUAL INTIMACY

① Form sub-groups of 4-6 people. Invite them to sit around the tables and hand out Post-it notes. Each person writes down the first words that come to mind when they think of romantic/sexual/erotic intimacy (one word per sheet). For example: softness, tenderness, touch, trust, etc. Then each person in turn shares the words they have written and explains their choice.



② Together, people group words with similar ideas to create larger categories.

③ Then they collectively write a definition of what intimacy is. This definition can be subjective, poetic or abstract. It may contain contradictions and nuances. Reassure people that this is not about creating a restrictive definition or getting everyone to agree on what intimacy is.

STEP 2**THE INTIMACY THERMOMETER**

- ① Distribute the "intimacy cards" to each subgroup. These should not be visible. Place them on the reverse side or in an envelope.
- ② Each participant writes their first name on a Post-it sheet.
- ③ Introduce the intimacy thermometer drawn on the flipchart paper to the participants.
- ④ One person from each subgroup picks an intimacy card and reads it to their peers. For example "Fighting with your partner(s)". People reflect and place their names on the thermometer according to the degree of intimacy this situation represents for them.
- ⑤ In turn, people explain their answer. When the



round is over, they can draw another card.

- ⑥ Let each subgroup exchange for about 20 minutes.

STEP 3**INTIMACY AT THE MICROPHONE**

① Once the discussion is over, invite people to write individually:

- A positive memory about intimacy;
- A time when they encountered difficulties because they did not have the same understanding of intimacy as their partners.

•

② Give them some guidelines:

- The writing style should be simple, without any attempt at stylistic effect;
- The text must be written in the present tense;
- Each sentence should have only one idea;
- Avoid the words "Indeed", "Therefore", "First", etc., which sound too formal;
- Write in your own style, close to the way you express yourself orally.
- The text should not exceed half a page;

•

③ Distribute the recording material to everyone. At the microphone, people first read out the definition of intimacy that they have agreed upon. Then they read out their positive memories and/or the moment in which they encountered difficulties.



Variants

When the group has shared and looked through all the cards, they choose three topics that they liked, debated or want to explore further on the microphone. Tell them to create a 15-20 minute radio programme, the group starts by reading out their definition of intimacy and then discusses the three topics chosen.

Tips for facilitators

Explain that this activity is not about convincing others, but about sharing one's own experience and point of view. It is very important to speak in "I" terms. Warn participants that they are not obliged to share and can remain silent.

This activity can be intimidating for people who do not have much experience. Reassure them that all experiences are valid and that if they have never been in a relationship, they can imagine what would be intimate for them or not.

This activity may not be suitable for aromantic or asexual people. You can then adapt it to friendship. However, we advise you to do this activity when registration is open (not imposed) and when people know what the topic of discussion is.

Invite participants to place themselves on the thermometer according to what they really think, without taking into account what others might say or what is socially expected.

Remind them at the beginning that this is an activity about love/sexual/erotic intimacy. It is not about intimacy with friends, family, etc.

Debriefing

The idea is to show the different degrees of intimacy, the different zones or comfort levels of each person in relation to various intimate activities. The idea is to show that what may appeal to one person may not appeal to all. And that what one person considers a "harmless gesture with no intimate connotations" may be experienced as very "intimate"

by others. The aim here is to show what can lead to misunderstandings in emotional and sexual life.

Emphasise that people may have varying levels of comfort with different types of intimate activities. It is important for partners to discuss what they consider intimate and what they feel comfortable doing. Conversations such as these are essential elements of consent to sexual activity and should take place on a regular and ongoing basis.

You can also point out that some people associate feeling in love with sex, while for others this is not the case at all. Thus, a sexual act or expression of desire may be interpreted as a sign of commitment for one person, while for the other it has no other meaning.

You can ask the following questions:

How did you feel during the activity?

Did you discover anything about yourself? Things that surprised you?

Have you ever encountered difficulties in your intimate life because you misinterpreted something your partner(s) did? And vice versa?

ENTHUSIASTIC CONSENT

○ *By Jouis (Constan, Aphelandra)*

These two consent activities are important and playful steps for participants and facilitators exploring issues related to emotional and sexual life.

The work goes through several stages: first, defining collectively what enthusiastic consent is. Then sharing personal funny and light success stories on the subject, over the microphone. The last step of recording helps to keep a record that people can be proud of, but also helps to break down stereotypes about consent. The idea here is to present consent as something that is fulfilling and important in any kind of relationship, whether it is love, friendship, family or work. The aim is for participants to understand consent in a different way, without it being seen as a laborious or unpleasant issue.

BRAINSTORMING ON CONSENT

Duration 30 to 45 minutes

Participants 6 to 15.
Two facilitators are required for a group of 15.

Objectives

- To discuss consent, its nuances and its importance in everyday life;
- To challenge stereotypes about consent;
- Better understand how to ask for it, express it and receive the "yes" and "no".

Materials

- Sheets of paperboard
- Small pieces of paper (several per person)
- Pens (1 per person)

Instructions

- ① *Warn participants before the activity: talking about consent issues can be upsetting, so if someone needs to go out, take a break, call a relative, they should feel free to do so. Remind them that there is a list of resources available.*
- ② *Together, watch the following educational video which explains what consent is: <https://www.youtube.com/watch?v=pZwvrXVavnQ>*
- ③ *Give out pens and small pieces of paper.*
- ④ *Then ask people to complete the following sentence "Consent is ..." individually and on paper. They can write several sentences. Each paper should have one sentence and one new idea. Give some examples:*
- ⑤ *"Consent ...*
- ⑥ *It is an enthusiastic yes.*

- ① *It is an ephemeral agreement, which ends when one of the two partners wants it to.*
- ② *It is when both people fully want it.*
- ③ *It is an agreement that is constantly renewed and for every sexual practice.”*
- ⑩ *Then the papers are collected in the centre.*
- ⑪ *Collect the sentences that have similar ideas. Then one participant reads out all the sentences one by one. Another person writes them down on a sheet of flipchart paper, summarising the answers.*
- ⑫ *You can then read the definition of consent in the annex. Feel free to give examples in all areas to illustrate the definitions. For example, asking if you can invite someone to a restaurant, if you can give someone a drink again, etc.*

Variants

This activity can be done more quickly without the use of paper. Simply watch the video and ask people to give their definition of consent orally. Summarise the answers.

Tips for facilitators

Make sure you have a rather extensive list, to highlight the complexity of consent. For example:

Consent.

It's asking a question with no expectations.

It's thrilling, it's arousing, it's sexy.

It's communicating with your partner.

It's the key to a rich and fulfilling sexuality.

It's about building confidence and security.

It's about discovering your pleasure and learning how to give your partner pleasure.

It's being ready to take no for an answer, it's learning to deal with rejection and frustration.

It's giving your approval with your body and with words.

It is the best part.

It's being attentive to your desire and your partner's desire.

It's showing your partner what you like and what you don't like.

It means listening to your body and recognising your physical sensations.

It means knowing your desires, wants, limits and those of your partner.

It means listening to your emotions.

It means having empathy for oneself and for the other person.

Debriefing

Ask several questions:

- Do you think consent is a "mood killer" and undermines spontaneity?
- Is it always clear to you whether you want to say 'yes' or 'no'?
- Have your views on consent changed?
- Have you learned anything? Are there things you hadn't thought of when talking about consent?

To the question, do we lose spontaneity when we ask for consent, you can explain that this sentence is a stereotype. Firstly, because knowing that you are doing an activity with someone who really wants to do it with you is a joy! Secondly, because this discussion step also allows us to deepen the relationship with the other person, to feel more connected to them.

WRITING YOUR CONSENT STORY

Duration 30 to 45 minutes

Participants 6 to 15.
Two facilitators are required for a group of 15.

Objectives

- Writing about positive experiences of consent;
- Articulate the challenges of consent;
- Raising awareness of the importance of consent;
- Stimulating creativity in the area of consent, understanding that it is not just about "yes" and "no"; (how to ask, express, receive refusal, etc.)

Materials

- Papers and pens
- Radio studio

Preparation Set up the radio studio and check that it works properly by making a test recording. It is recommended that you have already introduced the equipment to the participants and had them manipulate it, so that you only have to remind them of the important features.

Instructions

- ① Ask people to answer one of these two questions by themselves on paper:
 - Tell about a time when you were asked for consent in the intimate or sexual sphere and you enjoyed it?
 - How would you like to be asked for your consent in the intimate sphere? Can you describe a specific situation? How would you feel? The second question is based on the imagination, it is a situation that did not really happen
- ② Give the group 20 minutes to write their story on a piece of paper.

③ Explain to people that their story will then be read over the microphone and recorded.

④ Together, write a short script of the programme. This could look like this:

- → Greetings and introduction to the programme (say where we are, what day it is, who the people around the table are, why we are gathered today)
- [2 to 3 minutes]
- → Reading the definition of consent done collectively in the previous activity [2 to 3 minutes]
- → Round of stories [15 to 20 minutes]
- → Questions about enthusiastic consent [10 to 15 minutes]
- → Acknowledgement and conclusion of the programme [2 minutes]

⑤ Assign several roles before the broadcast:

- One or two people do the technical part.
- Two to three people actively listen during the programme and prepare questions. It is advisable not to ask questions during the reading of the testimonies but afterwards. These questions can be about enthusiastic consent or about the reading of the testimonies.
- One or two people prepare the introduction and conclusion of the programme.
- The other people read their stories into the microphone.

⑥ Once the roles are distributed and the script is clear to everyone, you can start recording!

Variant

The facilitator can mix the stories in a bag, each one reading the story of another participant in order to respect the anonymity of everyone.

Tips for facilitators

Remember to protect yourself and respect your own consent as a facilitator, if you have any doubts about your ability to handle the activity, stop and choose another one from this book

Debriefing

Ask some questions:

What body sensations did you feel when you were speaking into the microphone and/or listening to others?

Did your views on consent change as a result of listening to these stories?

Did you learn about how to ask for consent and/or receive refusal from listening to the stories?

APPENDIX 05: WHAT IS CONSENT?

What is consent? According to the Larousse, it is: "the action of giving one's agreement to an action, to a project; acknowledgement, approval, assent". It can be found in various fields: for example, in health care, to protect the patient and the doctor.

In everyday life, asking for the other person's consent, agreement, approval, allows us to avoid taking actions that could displease or even harm the other person. Respecting the other person's consent (or refusal) means respecting their limits and their well-being.

What about sexual consent?

It is a constantly evolving process, in which each person is free to accept, refuse or stop sexual activity whenever they wish (a caress, a kiss, sexual intercourse, etc.).

Consent must be

CLEAR

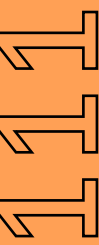
It is given by a clear "yes" from all partners. An absence of refusal is not a sign of consent.

ENTHUSIASTIC

The person must have said "yes" but also show additional signs of commitment to the action together. For example, this can include non-verbal communication: a smile, a happy and relaxed face, an enterprising and open gesture (be careful, non-verbal communication alone is not a sign of consent!) If in doubt, it is better to abstain/stop and communicate with your partner(s).

FREE

consent is given freely, i.e. without pressure or manipulation to give in. For people to say "no", they need to feel safe in their relationships. This means that they can set their limits and boundaries, without fear, and that they accept and respect each other's limits.



ENLIGHTENED

it is given by a conscious, awake, non-alcoholic and drug-free person. Psychoactive substances or alcohol can make you vulnerable or impair your judgement. The question to ask is: "Would my partner have agreed if they were sober?"

REVOCABLE

it can be withdrawn at any time during sexual activity. In other words, anyone can change their mind at any time, even after they have already said yes

SPECIFIC

it is given for each sexual activity. Consent is not an agreement that is given once, for all the following times: if a partner consents to a sexual activity once, this does not mean that it is a definitive agreement. For example, a person may agree to perform oral sex and refuse penetration. Consent must therefore be renewed for each sexual practice

RADIO RENDEZ-VOUS

○ *By SkaSka and Elan Interculturel (Mijat and Éloïse)*

Here we have created a radio game to facilitate discussions on the radio on topics related to intimacy. Participants are invited to tell about successful or unsuccessful dates by completing the sentences: "I knew I would see him/her again when..." or "I knew I would not see him/her again when...". This activity can be used as a preliminary exercise to facilitate longer or more intimate discussions later on.

Duration 20 minutes

Participants 5 to 10 people

Objectives

- Highlighting personal preferences and diversity in the field of seduction
- Highlighting positive and healthy behaviours
- Laugh at failed experiences
- Break the ice before radio activities

Materials

- Radio studio
- Paper strips and pens

Preparation Set up the radio studio and check that it works properly by making a test recording. It is recommended that you have already introduced the equipment to the participants and had them handle it, so that you can only remind them of the important features



Instructions

- ① Distribute the paper strips and pens to the participants
- ② Ask them to complete the following sentences:
 - "I knew I would see them again when..."
 - "I knew I would never see them again when..."
 - They should write one sentence per paper. Each sentence should be simple and relatively short. You can give an example:
 - "I knew I would see them again when they talked about them all evening";
- ③ Collect all papers in an anonymous box
- ④ Sit in a circle around the radio studio
- ⑤ Each participant picks a sentence and reads it into the microphone in turn.

Variants

People can read the sentences they have written into the microphone out loud.

Tips for facilitators

- This activity can be done with women only and gender minorities groups in order to build trust.
- You can ask people not to gender the protagonists. Be careful, however, as this process erases gendered dynamics in relationships and the inequalities that are connected to them.
- Remind people that this is a light-hearted ice-breaker game. Invite them to protect themselves in what they deliver in writing.

Debriefing

During the debriefing, do not hesitate to question certain sentences if they seem to be based on stereotypes.

RADIO

KALEIDOSCOPE

PORTRAIT

○ *By Élan Interculturel*

Le portrait kaléidoscopique est une activité ludique pour faciliter les discussions sur la sexualité et le plaisir. Elle propose aux personnes d'écrire un court poème, seule ou à plusieurs, sur leurs préférences en matière de sexualité et d'amour, qu'elles peuvent ensuite partager au micro. L'activité permet également de créer rapidement un cadre intime propice aux confidences et renforce le lien de confiance entre les personnes pour la suite des activités.

Duration 30 minutes to 1h 30

Participants 5 to 20 people

Objectives

- Introduce the themes of positive sexuality and pleasure
- Encourage discussion on sometimes taboo subjects
- Strengthen the bond of trust between people
- To start the writing process

Materials

- Papers and pens
- Radio material

Preparation Prepare a sheet of paper with sentences to complete, based on the kaleidoscopic portrait. For example:

If I were a body part, I would be ...

If I were a caress, I would be ...
 If I were a kiss, I would be ...
 If I were an underwear, I would be ...
 If I were a place to make love, I would be ...
 If I were an orgasm, I would be ...
 If I were a couple, I would be ...
 If I were a sexual object, I would be ...
 If I were a sexual position, I would be ...
 If I were a way of masturbating, I would be...

These sentences can be adapted to your intervention context.

Print as many copies as there are participants.

Prepare the radio equipment and check that it works properly by making test recordings. It is recommended that you have already introduced the equipment to the participants and had them handle it, so that you only have to remind them of the important features

Instructions

- ① Distribute the papers to the participants.
- ② Ask them to write a poem by completing the sentences on the sheet of paper provided. You can give an example:
 - "If I were underwear, I would be black cotton panties that go up to my belly button and are very comfortable."
 - "If I were an orgasm, I wouldn't be like the ones you see in films. I would be wild, masculine, ungraceful. I would be an expression free from the gaze of others."
 - Tell people that they can also add suggestions, delete sentences, add more sentences, etc. Ask them to write in a simple style, without necessarily looking for figures of speech, or to write well. Invite them to be vulnerable and sincere in their sharing.
- ③ Once the poems are finished, create pairs or



triples. Invite participants to choose one person with whom they feel particularly comfortable. Randomly assign the other participants.

- ④ In sub-groups, people take turns reading their poems.
- ⑤ Invite them to select the parts they like best and modify them in order to create a single poem together. Ask them to think about how to vary the sentences between them according to their tones, lengths and rhythms in order to create surprises and variations. The poem should be read aloud for a maximum of 1 to 2 minutes.
- ⑥ Then suggest recording the poem in a multi-voice reading. Share the roles, considering the rhythm of the reading.
- ⑦ Give each group a recorder and ask them to record themselves several times (at least 3 times). The text read out should not contain any reading errors.
- ⑧ Active Listening



Variants

1. If you are giving an initiation to editing, you can suggest that people record sounds that evoke intimacy or phrases from their poems. They then add the recorded sounds to their voices on dedicated editing software.
2. Offer the possibility of not writing a poem together. Each person writes a poem which should not exceed 30 seconds orally. Then take turns reading it into the microphone.



Tips for facilitators

You can give some tips on how to read a text into a microphone and do some listening.

Debriefing

You can ask some questions:

- Were you comfortable sharing your poem in a subgroup? Why do you think so?
- Did you enjoy listening to all the poems together?
- Do you feel more comfortable starting to write before the radio recordings?
- Do you feel more comfortable talking about sexuality and pleasure in the group?

RADIO QUIZ ON INTIMACY AND SEXUALITY

○ *By Élan Interculturel (Lune)*

This activity proposes to run a radio quiz on sexuality, and in particular on genitals, in order to pass on knowledge to participants in a playful way. Indeed, it is important to teach people to know their bodies better, to break down beliefs that are not based on biological realities, and to promote sexual and emotional fulfilment.

Duration 30 to 45 minutes

Participants 6 to 10. Have 2 facilitators (one to run the quiz, the other to do the technical part and record the programme). If there are 3 of you, another person can play the role of expert and explain the answers by providing theoretical knowledge.

Objectives

- To impart theoretical and scientific knowledge about sexuality and the genitals;
- To encourage a light and friendly atmosphere;
- To promote emotional and sexual development.

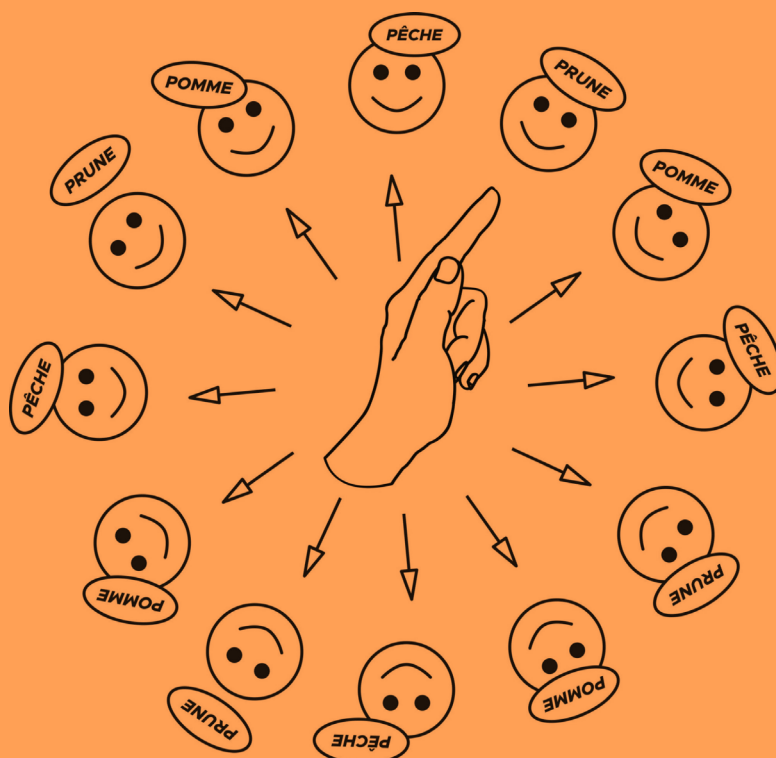
Materials

- Radio studio
- Printed quiz questions (see appendix)
- Bells (one per group)

Preparation • Prepare the quiz questions

Instructions

- ① Divide the tasks:
 - One person can do the technical part with a facilitator.
 - One person can count the points of the quiz.
 - The other people are the quiz participants.
- ② Randomly create pairs or triples.
- ③ Calculate how many groups you want to divide the participants into. For example, if there are nine of you and you want to create groups of three, you will divide the people into three different groups. Choose three names of fruit: peach, apple, plum. Then point to each person in turn and name one of the three fruits: plum, apple, peach, plum, apple, peach, etc. Until all the people have been associated with a fruit. Invite the people who have been named "plum" to join in, as well as the "apple" and "peach" groups.
- ④ Have each team sit behind a table. On each table are two to three (ideally one stand-up microphone per person). A small bell is also placed on the table (or any other object that makes



a sound that can be used as a buzzer, such as a toy for children). To make the activity more dynamic, people can also stand in front of a standing microphone.

- ⑤ A facilitator leads the programme and the quiz. To begin with, they introduce the programme and the different teams.
- ⑥ "Hello everyone! It's time for our big radio game. With us today, the plum team, the peach team and the apple team! Hello team apple, can you introduce yourself in a few words? (...)"
- ⑦ Then introduce the plum team and the peach team.
- ⑧ Announce the rules of the game:
- ⑨ "Welcome to our show. Each team has a small bell in front of them on the table. I will read out a series of questions about sexuality. When I have read the first question, you will have 15 seconds to ring your bell and answer the question correctly. The team that answers first gets a point. My co-host calculates the points. Then we move on to the next question. If you don't answer correctly, the next team to ring their bell is invited to answer. We start with the first question (...)"
- ⑩ Ask the first question. The technician may make a sound similar to the ticking of a watch for the next 15 seconds. The teams consult each other. The first one with the answer rings the bell and answers. If the answer is correct, you can ask some questions.
- ⑪ "Why did you choose this answer? Does this surprise you?" etc.
- ⑫ Then deepen the answer with some theoretical data as presented in the appendix.

- 13 When the game is over, the presenter closes the programme.

Variants

The questions and answers can also be prepared by 2-3 participants. They then take the place of the radio presenter during the broadcast.

You can make rotating teams. For example: in the first round two participants compete, in the second round two new people compete and so on. Finally, the winners of each round compete in the semi-final and then in the final.

Tips for facilitators

To motivate people, you can provide a gift for the winner. You can also suggest that the winners thank/ salute someone on the microphone and then have their favourite song played.

Practise the game in front of a mirror, with friends, colleagues, etc. The animation should be dynamic and funny.

Sound effects such as the ticking of a watch can make the quiz more entertaining. A number of websites offer free downloadable sound effects (for example, ZapSplat or SoundBible). People can also press a buzzer and have it sound from a recorder to improve the quality of the recording.

Debriefing

Ask some questions:

- Do you feel you know your body better?
- Was there one answer that particularly surprised you?
- Did you deconstruct any stereotypes about genitalia?

APPENDIX 06: QUESTIONS AND ANSWERS ON SEXUALITY

① True or false, all people with a vagina are born with a hymen:

Answer: False.

You can have a vagina and be born without a hymen. First of all, let's remember that the hymen is a membrane that partially closes the opening of the vagina and separates its cavity from the vulva. Contrary to popular belief, when it is there, it does not tear during the first sexual intercourse with vaginal penetration, but relaxes. This is because the hymen is a soft membrane that covers only part of the entrance to the vagina and not something rigid that bleeds after the passage of a penis. In fact, it is estimated that almost half of all people with a vagina do not bleed during their first sexual encounter. The presence or absence of bleeding during this event is no proof of virginity. In addition, bleeding may occur during subsequent intercourse(s) if the hymen did not relax enough during the first intercourse. On the other hand, some people with vaginas can be penetrated without the hymen even being relaxed (this is called having a "complacent" hymen). Rest assured, passing through the hymen does not have to be painful. What is clear is that it is scientifically wrong to consider the hymen as a guarantee of virginity and to give it a high chastity value.

② True or false, is the size of the clitoris universal?

Answer: False

The size of the clitoris varies from one person to another and, as with the penis, it is not the size that counts for pleasure. The average size is 9 to 11 centimetres (if you count the two parts: visible and invisible) and the glans measures 5 to 8 millimetres. In any case, it is important to remember that the size or position of the clitoris rarely influences pleasure. Small or large, the clitoris is capable of provoking an orgasm of equal power.

A reminder: The clitoris is not just a small button at the front of the vulva, it is only the tip. Let's think of the clitoris as an iceberg, 90% of the clitoris is internal and invisible. The clitoris is large and

surrounds the vagina and the vestibular bulbs. When stimulation occurs, it is the roots of the clitoris, as well as the bulbs, that are stimulated. Thus, it is completely inconsistent to speak of clitoral or vaginal orgasm, because in all cases it is the inner or outer part of the clitoris that is stimulated. This myth is the result of a misunderstanding of the clitoris.

③ How many
Viagra tablets are
sold every second
in the world?

5 tablets
7 tablets
10 tablets

Answer: 7 tablets

Viagra, or more precisely sildenafil citrate, is just one of a number of drugs used to treat erectile dysfunction. It allows a more powerful and lasting erection by acting on the blood flow to the penis. It is prescribed in two cases: erectile dysfunction and pulmonary arterial hypertension. Moreover, its properties were discovered by mistake, when the laboratory was looking for a way to treat angina. It is important to consult a doctor to obtain it, as there are contraindications and side effects. A reminder: Viagra is not a magic pill, it must be accompanied within 4 hours by sexual stimulation.

Furthermore, erectile dysfunction is not a shameful condition and in no way affects masculinity, contrary to what the common term "sexual impotence" would have you believe. They are common and normal symptoms, affecting just over one in ten people in their lifetime. Moreover, even with erectile dysfunction, it is still possible to feel desire, have an orgasm and ejaculate. In fact, erectile dysfunction is only mentioned when it lasts for more than three months or when it occurs repeatedly with every sexual encounter.

This should not be mistaken for temporary erectile dysfunction, which is a very common phenomenon. These disorders have one or more causes: a physical ailment, psychological problems, the use of certain medications and can occur at any age, although they are much more frequent from the age of 50. It should be noted that anxiety, particularly "performance anxiety", by fearing not being able to have an erection and not succeeding in satisfying one's partner, can be an obstacle to an erection. In addition, alcohol consumption and smoking are

also factors that favour the occurrence of erectile dysfunction.

④ **True or false, like the penis, the clitoris is subject to nocturnal erections?**

Answer: True

Like the penis, the clitoris is an erectile organ. Consisting of a corpus cavernosum, the clitoris fills with blood when aroused. The glans swells and tightens during arousal and retracts slightly before orgasm. This erection of the clitoris occurs during sexual intercourse or during masturbation. But not only that. During sleep, the clitoris can become erect just as the vagina can become lubricated. This is a natural reaction of the body, a kind of maintenance of the sexual organs and not a response to an erotic dream.

Besides, whether it's for the penis or the clitoris, what is the point of nocturnal erections? It's quite embarrassing, we won't hide it from you, to have regular erections in the middle of the night. And especially because sometimes they can happen in the middle of the day, for example when you're sleeping on the beach or drowsy in transport. What is certain is that these erections occur during REM sleep and are intended to maintain the vascular circuits. In total, the penis will have one hour of erection during sleep.

⑤ **Between the clitoris and the glans penis, which has more nerve endings?**

The clitoris has 7,000 to 8,000 nerve endings and the penis has "only" 6,000. As a point of comparison, the fingertip has 3,000. Unlike the penis, the clitoris is an organ entirely dedicated to pleasure.

Answer: The clitoris.

⑥ **How many women in France practice masturbation in 2021?**

67%
78%
84%

Answer: 78%

Today, 78% of women say they masturbate, compared to 95% of men. A statistic that is on the rise, given that in 2016, only 74% of women said they had masturbated, an increase of 4 points in just 5 years. In 1970, only 19% of French women said they had already masturbated (compared to 73% of men). However, some women are over-represented: those under 30, those with a high level of education and those who think they are pretty. Indeed, the more beautiful we think we are, the more we masturbate. 51% of European women who consider themselves "very pretty" have taken pleasure alone in the last 3 months, compared to 38% of those who do not think they are "pretty or pretty". Masturbation is important because 80% of people with vaginas need to rub, move, suck or otherwise use the visible part of the clitoris to reach orgasm. Yet men masturbate about 2.6 times more than women. This masturbation gap can be explained by the patriarchal society, 25.5 % of the respondents think that female masturbation is associated with shame and 18.6 % that it is even perceived as disgusting.

⑦ True or false, if the size of the clitoris varies according to the person, does it also vary according to age?

Answer: True

A bit like height, the clitoris varies with age. At the age of 30, it will be about four times its pubescent size, and will have been multiplied by 7 at the menopause. But this exponential growth is hardly visible, because it is quite small.

⑧ True or false, there are four kinds of penises?

Answer: False

There are two types, the flesh penis and the blood penis. The fleshy penis is naturally a little larger at rest, but tends to stay about the same size when erect. Whereas the blood penis doubles or triples its size between the two states. Whether you have a flesh penis or a blood penis, the erection works the same way. The flesh penis fills with blood, but in smaller quantities, so its size does not vary greatly. The blood penis, on the other hand, contains many blood vessels that gorge themselves and thus cause its size to vary more. This characteristic is a genetic inheritance, and like the shape or colour of the sex, it cannot change. It has no impact on the quality of sexual intercourse. This does not mean that one is bigger than the other or that one works better than the other.

In any case, it is important to know your penis type. This way, it is easier to identify the cause of possible erectile dysfunction. Depending on the type of penis, the causes of the disorder may be different.

⑨ What's the average penis size?

Again, there is no ideal penis size because if the average length of a penis at rest is 9.1 cm, the blood penis will probably be below this average and the flesh penis above. However, when erect both penises can reach the average size of 14.8 cm. Please note that averages do not mean that this is a standard within which to place yourself. To be considered normal by the medical profession, the size of the penis must be between 6 and 11 cm at rest and 11 and 20 cm when the sex is erect. However, the size of the penis remains fairly homogeneous and very few have a penis outside these norms. Indeed, the micro penis is, for example, a problem that affects only 0.6% of people worldwide. The reverse is also quite rare: only 1 in 10,000 people are said to have a penis larger than 22 centimetres when erect.

The size of the penis does not matter in sexual intercourse and has no impact on the pleasure experienced by the person concerned and his or her partner. Furthermore, penetration does not sum up sexual intercourse.

⑩ True or false, an erection always means sexual desire?

Answer: False

An erection does not necessarily mean sexual desire. Desire and erection should not be confused. For example, sexual dysfunction is not necessarily linked to a lack of desire, and on the contrary, erection inducers are not erection triggers; these drugs generally work when they are accompanied by a desire. Erection is a physical reflex, a mechanical process in response to simulations. This is why it is important to check for consent!

**⑪ True or False, unlike the penis, the clitoris does not have a foreskin?
OR True or False, the penis is the only reproductive organ to have a foreskin?**

Answer: False.

Just like the glans penis, the clitoris has a protection: the foreskin. This small cap of skin that surrounds and protects the glans of the clitoris is located in the upper extension of the labia minora. Its thickness, shape and size vary. Its purpose is to mechanically protect the clitoris, to cover it and reduce its sensitivity. The first caresses are often done through the protection of this cap, when stimulation and excitement mix, the cap retracts and the glans increases in volume, allowing the glans to appear to enjoy the contact and provide pleasure. Sometimes the cap is too small and does not cover the entire length of the clitoral glans, leaving it permanently exposed. Or, on the contrary, it may be too large, covering the clitoris and not releasing it during the sexual act, thus reducing the sensations felt. Sometimes, it is enough to uncover it manually to free the clitoris and enjoy the rubbing.

⑫ True or False, the uterus lifts during penetration?

Answer: True.

During sexual intercourse and during the arousal phase, the uterus lifts up. This is primarily due to its reproductive function, but it is also to prevent the person from experiencing pain. The cervix is a very sensitive area: deep penetration would hit it and be painful if it did not rise.

⑬ What physical mechanism does the clitoris do?

The vaginal body is composed of sweat glands located under the clitoris. Its function is to allow our private parts to sweat, in order to protect themselves from irritation and friction caused by clothing. Moreover, the vagina is self-cleaning and does not require a vaginal shower, cleaning with water is sufficient.

1.Sweat

2. Increase blood pressure

3. Produce adrenaline

Answer: Sweat!

CONCLUSION

The aim of this guide was first and foremost to provide you with the tools to approach sexual and intimacy education using different prisms. They are essential for a good understanding of the issues at stake. Intimacy and sexuality issues cannot be treated separately from the social field. They are particularly important because they are at the crossroads of various issues and oppressions. As a facilitator, it is your responsibility not to reproduce, fuel or deny these mechanisms. Making room for their recognition and identification during your interventions will allow everyone to feel heard.

The radio tool then becomes a means of questioning oneself, of probing one's individuality and intimacy. The collective aspect of the training courses, the choices you make to create your groups, should also not be overlooked as it creates different group dynamics. It is therefore all the more important to take into account the wishes and needs of the participants.

If the microphone can be intimidating and discussions about sexuality even more so, bringing up these two new experiences in a playful way can not only facilitate exchanges, but also produce joyful and positive content. Sexuality and intimacy education, which is sometimes summarised as prevention and awareness-raising, although very necessary, cannot be satisfied with an approach that focuses solely on these themes. SRE must be invested with a pleasant and uncomplicated dimension that would allow everyone to deal with their sexuality in the best possible way, without shame or taboos.



This guide was developed as part of the European project
“SNAP - Sexuality Intimacy Art Podcast”

The project was supported by the Erasmus+ program of the European Commission. This publication reflects the views only of its authors and the Commission cannot be held responsible for any use that may be made of the information it contains.



Co-funded by the
Erasmus+ Programme
of the European Union

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YEAR OF PUBLICATION

2022

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SNAP

"Sexuality Intimacy Art Podcast"

This guide is the result of a partnership within 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 team the travel project between Paris and Marseille in France, Limerick in Ireland and Zrenjanin in Serbia. The five associations have come together to share their expertise and experience in order to develop available methodologies and activities free online: www.snap-podcast.eu

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Élan Interculturel
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