

SNAP
Sexuality Intimacy Art Podcast

CREATING
PODCASTS THAT
ADDRESS
SEXUALITY AND
INTIMACY

Élan Interculturel
Wired FM
Jouir
Hear Say Festival
Ska Ska

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The manual

Do you work with young adults? Do you like to listen to podcasts? Do you want to lead workshops on sexuality, intimacy and emotional life with the intention of creating audio content?

This manual is a guide on how to lead groups, and create podcasts through educational activities, and to explore intimacy, gender and sexualities. Our methodology is inspired by intersectional resources, non-formal pedagogy and popular education.

We have chosen podcasts because of the intimacy they evoke, they are free, easily accessed and a natural archive. A podcast is a series of digital audio files which can be accessed by subscribing to a podcast of interest, downloading the files that can be accessed online, on a mobile phone or on any portable or audio media player. The podcast is without the constraints of its predecessor radio, constraints such as timekeeping, program scheduling, topic discussed and language used. As a result podcasting is allowing the voiceless a platform and topics of sexuality, emotional life and intimacy a space for discussion without restraints.

The podcast makes it possible to record, preserve, and document the reality of sexualities and gender. Podcasting also allows the podcaster to be creative, using imagination and reality to produce engaging and interesting content.

We will offer you guidelines for creating a podcast, talking about issues of intimacy and sexuality, and an understanding that these methods and guidelines are not set in stone. It is important to find your own voice, your own style of production and your own point of view and to explore all of these during workshops.

All of the activities included have been written with as many points of view as possible in terms of gender, sexualities, origins and social class. These activities are available to everyone, and are accessible to all. Experience in podcasting, writing, and group leadership is a benefit but not a requirement as this manual will help to guide you through all of these disciplines. . They are intended in particular for people who would like to engage groups of young adults to create podcasts around the exploration and discussion on sexualities and intimacy in a creative and safe environment.

When we speak about sexualities in this manual we are inclusive, we do not only speak of heteronormative sexualities, or the heterosexual experience. In this handbook, we discuss lesbian, gay, bisexual, transgender, queer, intersex and asexual (LGBTQIA+) sexualities.

To acquire the basic knowledge to conduct radio workshops, you can consult our first manual "Animating initiation workshops on the radio" and the second, "Animating radio workshops around emotional and sexual life", available on the website www.snap-podcast.eu. It will provide you with additional information for conducting this type of workshop.

We hope you enjoy reading and listening to the content of this manual and wish you the very best with your workshops and creativity when discussing sexualities and intimacy in podcast form.



The SNAP Project Team



THE SNAP PROJECT

This guide was created within the framework of the European youth project SNAP. The project proposes educational tools related to radio, in particular to explore questions of sexuality and intimacy. The project travels between Paris and Marseille in France, Limerick in Ireland and Zrenjanin in Serbia. Our five associations are sharing their expertise and experience to develop methodologies and activities that can be accessed for free online on the project platform: www.snap-podcast.eu

We are the team members of each association who are mentioned in each educational sheet. The project brings together five organizations :

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 each other.

JOÛR PODCAST

is an association based in Marseille, which proposes radio workshops in non-mixed gender. 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.

HEARSAY FESTIVAL

is a festival in Limerick, Ireland, that celebrates sound creation. By offering a unique program, the festival attracts artists, journalists and spectators from all over the world.

SKASKA

is an association based in Serbia, in Zrenjanin, which focuses on educational projects for youth. 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 Serbia.

WIRED FM

is a radio station that brings together students from the Limerick campus in Ireland. This radio was born in 1995 from a partnership between the 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. The campus brings together racialized, white, and migrant students with different cultural backgrounds, social classes, ages and religions. Wired FM seeks to offer diverse representations in its programs and to give a voice to everyone.

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What is a narrative podcast?



One winter, three years ago, we found ourselves seated around a chocolate cake in a bistro in Paris center. Eloïse and I knew each other through a mutual friend. This is the first time we have come together to talk about intimacy. It is so exciting that Eloïse and I decided to write a European project based on these questions. Aphelandra joins us in the project. We find partners with whom to learn together to create a solid and flexible method at the same time to create podcasts around intimacy. In the meantime, the Covid arrives, disaster. It is necessary to extend the deadlines of the project, to juggle with the administrative questions, in particular for Elan Interculturel, the association for which Eloïse works.

Meanwhile, Jouïr podcast, the structure I set up with Aphelandra, is starting its first online workshops. The SNAP project ends up existing in person in September 2021 in the offices of Elan Interculturel overlooking the Seine in Paris, when all the French, Irish and Serbian partners end up finding themselves a beautiful late summer afternoon.



These connections shape a creative story. To learn how to make a podcast around questions of intimacy, think of an artisanal cooking recipe: a bit of technique, a lot of observation and listening to what already exists, and finally, a pretty presentation of the dish.

WHY TELL YOU THE TRICKS OF OUR PROJECT?

This is a good example to explain to you what storytelling is. The main characters (Constant, Eloïse) create a project (initial situation), soon joined by an ally who in turn becomes a main character (Aphelandra), experiencing an episode (covid, and yes, it again) . This creates a time of solidification and adaptation of the characters (the new situation). The latter allows us to learn lessons about temporalities (what the story changes in the lives of the characters).



To make a podcast on intimacy and gender, it is interesting to know the stages that constitute the narration. These benchmarks, as specified in the introduction and in the rest of this chapter, will allow you to tell an episode as close as possible to intimacy.



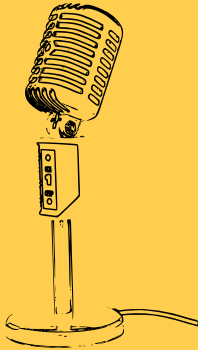
The podcast is often listened to on a daily basis in transport or in the kitchen, places of life and intimacy. To reach listeners in their daily lives, on topics of intimacy and sexuality, it is important to understand how a narrative podcast is built, how a story is written only in sound. How do you choose which of the dozens of podcast ideas will be the right story?

The stories we tell shape and are inspired by our reality. Personal stories are powerful carriers of political messages. We've put together some podcast playlists to inspire you and tips for creating inclusive podcasts.

As a facilitator, you can then create your workshops using the examples of those we have conducted. To make it easier for you, we have created proposals to lead to the writing of scripts written collectively. The script is the skeleton of your podcast story, its storyline. Everything you hear will be transcribed into the script. It is with this tool that you will lead the group to shape its story, then a podcast.

THE DIFFERENT FORMATS OF PODCASTS

⚡ By Jouir podcast
(Constant Léon,
Aphélandra Siassia)



To make your groups understand what kind of podcast they want to write to put their story into sound, it is important to understand the different types of format that already exist:



The different formats can be defined in this way to a beginner audience. That said, these criteria are not exhaustive. The examples presented are all based on podcasts that start from intimacy to explore social issues. Feel free to subscribe to these podcasts and authors to hear different formats and proposals.

These formats exist in short (around 5 minutes), medium (around 10 to 20 minutes) or long (more than one hour) versions. These durations are indicative since the podcast is broadcast on the internet without any obligation to fit into the slot of a radio programme broadcast on the air. We simply note that podcasts in France are more successful, in terms of the number of people listening, in short and medium format.

INTERVIEW

This is an interview between 2 or more people who discuss in a formal or informal way, recorded, sometimes scripted in advance, on a specific theme.



QUEER SEX ED, “BUILDING TRANS JUSTICE INTO SEX ED”

Episode 64 which breaks out into the specificity of queer sex positive approach to sexuality

INVESTIGATION

This is a report that starts with a question, a hypothesis. More and more, investigations start from the intimate, from the link between the journalist and the subject to question the subject. Surveys provide an answer to the hypothesis posed and allow many points of view to be heard.



THE CATCH AND KILL

episode 1 : the spy by Ronan Farrow on the investigation around the first Metoo case Harvey Weinstein.

DOCUMENTARY

It is an author's view of reality that attempts to shed light on several aspects of an issue. The documentary often leads to more questions than precise answers to the initial hypothesis. The author describes where he/she is talking about at the beginning of the podcast.



WE WERE ALWAYS HERE

Broccoli productions on HIV as “Gay-related Immune Deficiency”



**In the rest of the guide,
you can read a list of
podcast tips around
intimacy and gender to
give you more resources.**

SOUND CREATION

It has the same structure as the fiction, the sound creation will have in particular, a creativity on the way to tell the story in particular in sound, without necessarily using a voice-over to tell the story. This format makes it possible to reach an audience that is more sensitive to art, that has the time to listen to a podcast without doing anything else at the same time.



BELLWETHER

04_KEEP IT 200 An autopsy on a dead link, and the anthropology of trying to find transgender health care at Kaiser Permanente in Los Angeles. Elsewhere: Icarus and Cass receive a call to adventure. .

A MIX OF ALL THIS

Each of these formats is not exclusive, there is no formal rule, you can mix everything, that's the advantage of the podcast! As Diarmuid from HearSay Festival would say, the podcast is like the cinema in its early days, before Netflix, each person has their own authorial voice, with trends by country and by market, the more the podcast professional.

FICTION

This is a story with a script, written with sounds: voices, music, noises, which tells a story that is not real.



HERE BE MONSTERS 155, GHOSTS ALIENS BURRITO

Alex Greenfield says that there was no such thing as a normal day when he was a kid. His dad (Allen H Greenfield) self describes as a “researcher in the shadow world.” And his mom soon grew tired of her husband’s lifestyle, which included a lot of time on the road: chasing rumors of cryptids, ghosts, and aliens.



THE HEART, NEON TOUCH

This episode was produced by Nicole Kelly and hosted by Kaitlin Prest. Neon Touch is a queer BIPOC gathering hosted by Meghan Gordon (Meesh) & Angela Peñaredondo (Mercury) in Los Angeles. Meghan is an artist and gallery director, Angela is a writer and educator.

WHAT IS A NARRATIVE PODCAST ?



By Wired FM (Ray
Burke, Jude
Inerney et Cillian
Callaghan)



Narration is the use of spoken word to convey a story to an audience. A narrator is like a guide through the story – they tell us messages – they identify the important aspects to the story – or people – or places. They can sometimes fill the gaps in the story that no-one else may have told you. In short, narration can be a vital aspect to creative radio – or any media. To give a concrete example of how we hear narration on a daily basis. Almost every piece of news is narrated i.e a reporter is on site – speaking to other people, we see images, we hear things – but the news reporter guides us through it all. This is what narration is about.

Two important aspects of great narration are a good script – and the speaker's ability to deliver it.

A narrator is the voice that we trust – the one we rely on when we're unsure what other people are telling us. And with that comes a certain expectation that the chosen narrator can deliver on that promise.

- A voice that we trust.
- A good script.
- The speaker's ability to deliver it.



TWO CLEAR TYPES OF NARRATION

1/ Stories with narration

2/ Stories without narration

So how do you know when your creative piece doesn't need narration? The simple answer is if you're telling a story – and the people you've recorded have told you every single aspect to the story, and their interviewees allow you to piece together the audio in such a way that the listener always knows who's speaking, where you are, what the story is – and what's the happening....

The truth is this only happens on very rare occasions – and we almost always have to rely on narration and scripting in some way to help us tell our stories and piece together our creative radio pieces.

NARRATORS CAN BE DIFFERENT THINGS...

- Sometimes the narrator is the story
- A character is the narrator
- The producer/author is the narrator

Sometimes the narrator is the story. An example might be if your creative audio piece tells the story of a pregnant woman who wants to eat her placenta after childbirth – as it's reported to have great medicinal benefits – in this case, that woman is the narrator i.e. she is the story

A character is the narrator. In any given creative audio piece or story, you're likely to have a number of characters. For instance, you might be telling the story of a local soccer team and their journey to the cup final. The person you choose to narrate the could be a lifelong supporter – or the team trainer – or the groundsman at their soccer stadium. The person who narrates your creative radio piece or podcast has a relationship to the story – and a viewpoint – but they are not the story.

The producer/author is the narrator. This is sometimes an obvious choice – the person who is making/recording the creative audio story is the narrator. And sometimes this is the best choice for the narrator – but be aware that sometimes it is not the best choice for the narrator. Just because you found the story, made all the recordings – and know everything about the creative radio piece, that's still not a good enough reason to be the narrator. You need to bring something extra like a great voice – or a unique insight etc. This is what you call a unique insight. Narration can help you address the weaknesses in your story – so use it as best you can.

ASPECTS TO NARRATION...

Concept

Définition

The narrator can simply be the voice of information.

simply telling us about what is happening, events unfolding – this is usually what news reporters do – just a simple unveiling of the facts of the story that we need to know.

The narrator can be the voice of contrast

The story is about finding love and that's what all your characters tell you about – but the narrator might be telling us about losing love – and that contrast might really bring the piece to life.

The narrator can be a dramatic device

They are creating tensions within the story – they are pointing the audience towards a climax – they are joining up the pieces of the story. They can influence how we listen to people. The narrator tells us that Edward is not to be trusted, it's been a trait right through his life. When the audience then hears Edward, they're influenced by what the narrator has told them and will most probably, listen to Edward with a degree of suspicion.

The narrator can paint a picture

This can sometimes be a really valuable role in your creative radio pieces – especially if the people you've interviewed don't give the audience some images i.e. The narrator tells us that:

The narrator can offer the listener and the story something different

This can be a really powerful tool. For instance, if your creative audio piece is on an old folks' home – with a lot of elderly people speaking about the lives, past and present – and perhaps their fears for the future – if you chose a child as your narrator, you bring something completely different to the story which is not already part of it. Again, this can really excite the story itself – and also the texture of your story.

HOW TO USE NARRATION/SCRIPTING

- **Bed your narration into your creative audio piece.**
- **Give your narrator a distinctive voice**
- **Be consistent in your approach**
- **Don't give everything away.**
- **Allow time to script and craft a narrative**

What you don't want is a boring pattern of narration – person speaking – narration – person speaking – narration etc or what might be referred to in the business as 'clip and talk.'

BED/ YOUR NARRATION INTO YOUR CREATIVE AUDIO PIECE.

This can be done by breaking up the narrative – using sounds, scenes, music underneath to make it all sound as merged and smooth as possible.

Give your narrator a distinctive voice. Make your narrator stand out – both in terms of script and delivery. This can sometimes be helped by recording the narrative very closely on mic – so the voice feels a lot more intimate.

LISTENERS AREN'T EVER REALLY INTERESTED IN HEARING FROM THE NARRATOR.

What they want is the story being told. And if that story is not about you, then be aware of where you place yourself/the narration in the story i.e. don't take over someone else's story. Narration should always be complimentary to the audio/story and not take away from it.

WRITE YOUR NARRATIVE/SCRIPT IN SHORT DESCRIPTIVE SENTENCES AND CRITICALLY.

Write them as you might speak them, not how they look on paper. i.e.

The tall man walked into the room, looked over his shoulder, cried out in pain, then dropped to his knees and began reciting some prayers, all the time whilst this stranger was looking in the window....

THE MAJORITY OF STORIES HAVE ALREADY HAPPENED.

Make sure you watch for your tenses in your script. If you constantly use past tense or conditional tense, it makes the narrative sound 'old'. i.e. That was always the way – could just as easily be – that is always the way.

BE CONSISTENT IN YOUR APPROACH.

Don't begin in one style – and suddenly adopt another style. Whatever style of narration, script or delivery you do choose, the only rule is to stick with the rules you start with.

DON'T GIVE EVERYTHING AWAY ABOUT YOUR STORY IN YOUR NARRATION.

Remember, narration should not tell the story, rather help others tell the story. So, use your narrative as a dramatic device ie. "What he said next really surprised everyone" – that sentence gives a tension as to whatever follows it etc.

ALLOW YOURSELF TIME TO SCRIPT AND CRAFT YOUR NARRATIVE.

Do not allow it to become something you simply throw in at the end – as doing so will likely take away from what could otherwise be an excellent creative radio piece.

THE NARRATION IS THE PART OF THE CREATIVE RADIO PIECE YOU CREATE.

So, whether your voice is heard – or you choose someone else to narrate, you write the script – so you are the author. Remember, you can fully control what you write – but you cannot fully control recording with other people/place/events etc. Narration is always an opportunity to make a story your own.

THERE ARE NO RULES.

Every story is different – every documentary has different factors. Narration is a vital tool for a documentary maker – your friend – a huge asset – allowing you to tell your story in your own unique way, maximizing the potential of the recordings and the story.

13 PODCASTS RECOMMENDATIONS



**By Jouïr podcast, Wired
FM and Elan**



Here, you can find a list of some podcasts recommendations about intimacy, sexuality and gender. To make a good podcast, it's really important to have a vision of the diversity of radio formats, subjects.



- THE HEART : ONE SOMETIMES IT'S LONELIER
- DOWN FOR WHATEVER - THE SEXUALITY DOULA
- NANCY- ALL THE FINES GIRLS BE THERE.
- GOOD MOMS BAD CHOICES - 5 WAYS TO HAVE BETTER SE WITH YOUR PARTNER
- BEING TRANS - LET'S GET THIS OUT OF THE WAY : THE FIRST PODCAST REALITY SHOW ON TRANS PEOPLE
- HIATUS EPISODE PART 1 : FIONA ZEDDE ON CREATING BLACK QUEER HEROINES - FEMINIST EROTICA
- TRUE TALK - JOUÏR PODCAST (RADIO PROGRAM ABOUT HUMAN SLAVERY AND HUMAN TRAFFICKING)
- MAKE A COFFEE - JOUÏR PODCAST (FICTION ABOUT INTIMACY AND PATRIARCHY IN ARMENIA)
- QUEER SEX ED, "BUILDING TRANS JUSTICE INTO SEX ED", EPISODE 64
- THE CATCH AND KILL
- WE WERE ALWAYS HERE
- BELLWETHER, 04_KEEP IT 200 AN AUTOPSY ON A DEAD LINK
- THE HEART, NEON TOUCH

LISTENING SESSION



By Elan interculturel (Sergina Trenti, Eloïse Dubrana et Louise Lavallée)



This activity is to make participants aware of the multiplicity and diversity of content available in terms of podcasts. Is also to make them aware of the steps involved in the creation and production of any episode, while at the same time raising their awareness of gender and sexuality issues.

Duration

Between 45 minutes and 1 hour

Goals



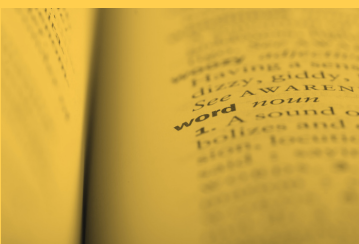
- Identify the different markers of a podcast (intro, outro...)
- Discover the different forms that a podcast can take
- To raise awareness of sound creation and the different possibilities offered by sound
- To identify and note the key stages of a podcast

Materials

- Speaker
- Chairs or cushions
- Papers and pens
- List of predefined podcast extracts



Preparation



- Prepare a vocabulary sheet with terms related to radio creation.
- Select several excerpts from podcasts. Try to include as much diversity in format as possible: testimonial, expert interview, documentary... (about 3-7 minutes per extract) as well as podcasts of different lengths.
- Arrange the chairs in a circle or cushions on the floor and place a speaker in the middle.

Instructions



1. Ask participants to sit around, either on chairs or comfortably on the floor.

2. Hand out the attached vocabulary sheet to people. You can read it together and discuss the most important terms.

3. Hand out papers and pens so that participants can take notes.

4. First, offer several extracts to listen to. At the end of each extract, ask the following questions:

- What did you hear?
- Who is speaking?
- What is the format (report, documentary, news, etc.)?
- What are the different stages you have identified?
- Did you like the format?

5. Then, broadcast a longer extract in order to get a better understanding of the construction of podcasts, but also to make them aware of the importance of sound. Invite people to note down what they hear in terms of sound (jingle, carpet, comma, dialogue, monologue, etc) on a piece of paper. Then share the notes that have been taken orally with everyone.



Débriefing

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

- Did you learn anything from listening to the clips?
- Did you hear the markers of a podcast episode? Did you understand their relevance?
- Was it difficult to identify the different markers of the podcast?
- Which form did you like the most? Why or why not?



RADIO VOCABULARY



RADIO JOBS

RADIO HOST OR PRESENTER

This is the person who speaks to the audience, manages transitions and directs a programme, usually live.

RADIO DOCUMENTARY FILMMAKER

Writes and carries out sound documentary projects from start to finish. For each project, he/she defines the subject beforehand, studies it and finds an original angle to approach it. Then he/she organises the production: making contacts and appointments, research, etc. In the field, he/she documents and meets the people who will shed light on the subject. Sometimes accompanied by a director and a sound engineer, he/she also makes sound recordings of atmospheres and noises that will contribute to the life of the documentary. Finally, he/she finalizes the writing, carries out the sound editing and mixing, often accompanied by a director.

SOUND ENGINEER



A specialist in sound recording under different conditions and according to his/her specialities. The sound engineer manages recordings of programmes in the studio or on location, sound recordings in all contexts, reports on location, interviews at home, concert sound systems, etc. They are responsible for the quality of the sound. Sound engineers are also responsible for mixing.

RADIO PRODUCER

In radio, the producer is the person who produces a programme. This may be a documentary filmmaker, or the presenter of a daily programme, or the person in charge of a documentary programme. He, she or they manages and coordinates the production of a programme and usually speaks into the microphone.

SOUND DIRECTOR



He/she/they are responsible for the editing and sound construction of a programme. For live programmes with guests, he/she/they work with the producer to find and integrate all sound elements, archives, extracts, music, etc. For documentary or fiction programmes, he/she/they work with the producer on the editing: construction of the narrative, arrangement of the various elements, etc.



RADIO FORMATS

SOUND DOCUMENTARY

Documentary is open to subjectivity, it assumes a point of view, a bias in form and content, whether it is an investigation, a sound creation, a portrait or all of these at the same time. On the main radio stations it is generally produced by people with author status.

NATIVE PODCAST

A native podcast is a digital audio programme specifically created for digital broadcast outside the context of an FM radio programme.

REPORTAGE

It is a combination of interviews, surveys and other radio elements to report facts to a listener. The primary purpose of a news report is to inform and describe, in words and sound. On the main radio stations, it is usually done by people who have the status of journalists.



THE COMPONENTS OF A PROGRAMME

ATMOSPHERE

A setting of sounds. Sound recording of a place. An essential element of a news report or documentary, ambiances make it possible to evoke a place, an era, an idea or an emotion

ANNOUNCEMENT/DI ANNOUNCEMENT

Out Through in English, is a ritual of departure or farewell for radio. A kind of introduction and conclusion that makes it possible to name all the people, audible or not, who have contributed to the programme.

CONDUCTOR

Grid constituting the summary and the guide of a programme. It contains the list of music that will be broadcast, as well as the scheduled time, the list of columns and speeches, always with the broadcast time and the indicative duration. It is the document used by the producer, sound engineer and director to coordinate their work.

JINGLE

An element of a radio programme that is used to build up the sound of the programme.



JINGLE An element of a radio programme's sound package, usually played between two pieces of music, before or after a feature, and often including the name of the radio station and the programme.

MICROPHONES For a news report or documentary, another way of referring to "voice-overs".

CARPET Music or ambience placed in the background of a speech during editing.

COMMA A very short sound element, usually without voice-over, used to link two parts of a column, programme, etc.

FINALISATION



DE-RUSHING First listening and sorting of recorded sounds.

EDITING Using raw recordings and any selected sounds (archives, music, etc.), editing consists of constructing a programme by placing the elements that are kept in the desired order.



MIXING Fine-tuning of each of the sounds used in order to achieve a coherent balance, by adjusting the levels among other things.

PAD "Ready to air". This refers to a finished programme, ready to be broadcast on air.

Activities to start the creation



- ⇒ Now that you know what a podcast is, it's important to be able to involve the body in the process. If we want to talk about intimacy and sexuality, without the body, it's complicated. In this chapter, you will learn practical icebreaker tips to practice creating stories. You will understand that to write a good story, you have to give yourself time and a space of trust in which your body feels free to create.

To create a podcast, participants may be led to work on writing (radio fiction, voiceovers, etc.). Writing can be stressful : fears of lacking ideas, of writing badly, of not being original enough, etc. Here, we propose to you a few activities to facilitate the introduction of writing exercises during games so that each participant feels comfortable and relaxed. These activities (writing and storytelling) can be useful before the writing of radiophonic audio fiction or the writing of the narration of a podcast. You can suggest them in the beginning of the workshop before getting into radiophonic activities and/or creative activities.

Don't forget that the story doesn't just start in the podcast that you are going to create with the participants, it starts as soon as the author has a first idea as we saw in the first chapter, which can exist at any time during the workshop. Invite participants to always have a notebook and a pen to write down sentences, images, songs, situations that come to mind. If they come to mind it is not by chance, it is undoubtedly that the idea is ripe to feed a creation.

All the activities offered do not always have a direct link with gender and sexualities. We rely on intersectionality, a concept created by black American lawyer Kimberlé Williams Crenshaw in 1974. The way society perceives and discriminates against gender, social class and race have the same impact on the people concerned. The idea of intersectionality is therefore indeed to articulate oppressions by putting them on the same level. We are talking here about gender, in the sense of all the attributes and biases that make society see a person as female or male, with a hierarchy that makes men superior to women and where sexual orientation is often confused with gender. Many podcasts were born on these subjects, considered as niches by the traditional media and therefore little treated, until the explosion of the podcast in France, which encouraged the other media to seize the subjects of sexualities, race and gender. Offering broader activities, without necessarily directly evoking sexuality, is a way of drawing on other techniques to approach these subjects. We are talking in particular about LGBTQIA+ sexualities, which are considered deviant sexualities in relation to heteronormativity, which is considered as a political regime and not simply as a sexual orientation.

We refer to race as the set of ways in which society creates hierarchies based on how the person is perceived as a racialized person, a term coined by Colette Guillaumin. That is to say, it is not just a matter of skin color or ethnicity, but of the set of stereotypes attached to the perception of a person. Finally, discrimination on social classes is based on all the codes related to the social environment in which the person is projected by the person who sees him.

We offer activities for participants that invite you to put on intersectional glasses and therefore, even if the game takes place in the kitchen, without a priori direct relation to sexualities, to question the power relations that are performed in the situation.

ICE BREAKERS & ENERGIZERS TO GET READY TO TELL A STORY



By Elan interculturel (Sergina Trenti, Eloïse Dubrana et Louise Lavallée)



To create a podcast, participants may be required to do writing work (radio dramas, voiceovers, etc.). Writing can be a source of stress: fear of not having ideas, of writing badly, of not being original enough, etc. Here we offer some activities to ease the transition to in-game writing and levity so that all participants feel comfortable and relaxed. These activities (writing and storytelling) can be useful before writing radio drama or podcast narrative writing. You can propose them at the beginning of the workshop before starting the radio activities and/or creative activities.



GET TO KNOW EACH OTHER



THE STORY OF MY KEYS

- 1 Sit down in a circle.
- 2 Start by introducing your set of keys. For each key, give detailed personal information. For example : « This is the key to my house. I live in the middle of the fields in a small pink house. I have been living there since I was fourteen years old... This is the key to my electric bike. It is brand new and bright green. When the weather is good outside, I go to work by bike. It takes me 30 minutes. »
- 3 Invite people to take turns talking about their keys, addressing the entire group or after forming two-person teams.



AN INTIMATE OBJECT

- 1 Ask each participant to bring an object they associate with love, sexuality or intimacy.
- 2 Ask participants to sit in a circle and show their object.
- 3 One after another, they tell the memory linked to this goal or to the story of this object.



LEARN NAMES

- 1 Make a circle.
- 2 Start by stating something you are good at. For example : « Hello, my name is Damien and I'm good at baking. »
- 3 Ask the person on your right to repeat what you've said. Then, they have to introduce themselves by highlighting one of their skills too. For example : « This is Damien, he is good at baking. My name is Aïssa and I'm good at debating. »
- 4 Then, the person on their right repeats and adds something they are good at, and so on. This creates a chain of sentences. « This is Damien, he's good at debating. This is Aïssa, she's good at debating. My name is Dechen, I'm good at learning languages. »

- 5 Repeat until everyone has spoken



WRITING ACTIVITIES



THE EXQUISITE CORPSE

(ORIGINAL)

- 1 Create mini groups (from 5 to 6 persons for each group).
- 2 Give five containers to each groups, with a tag on each container
 - One container with a tag saying « names », which will be filled with words such as « grandmother », « he/she », « a squash »
 - One container with a tag saying « adjectives », which will be filled with words such as « purple »
 - One container with a tag saying « action verbs » which will be filled with 3rd person verbs , such as « sleeps »
 - a container with a tag saying “names 2” which will be filled with names too
 - Finally, one last container with a tag saying “adjectives 2”

⚠ containers must stay in the right order through the entire activity.
- 3 Ask participants to write on a piece of paper a word that matches the tags on each container and then to put the paper inside.
- 4 Then, ask participants to draw a word in each container and create a sentence out of it.

Usually this sentence doesn't make sense, like “the hairy fish sleeps on a pink cake”. Next, ask the different groups to draw all the words to make sentences and create a short story.
- 5 Ask each group to read their story in front of the others.



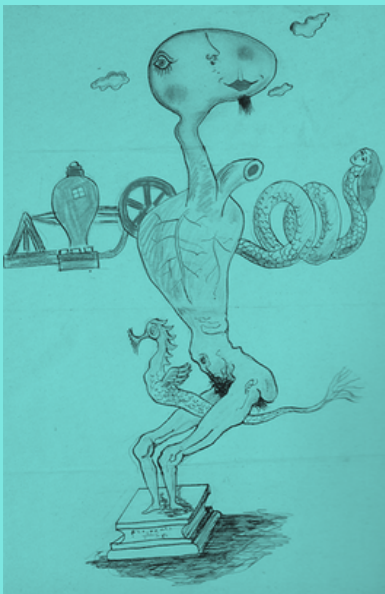


THE EXQUISITE CORPSE

(MOVING VERSION)

- BEFOREHAND, PREPARE BY PLACING WORDS WRITTEN ON PAPER AND CUT INTO STRIPS IN A BOWL. USE RANDOM WORDS (ANY WORDS, ONE WORD FOR EACH PIECE OF PAPER)

- 1 Ask each person to write a random word on a piece of paper.
- 2 Tell participants to walk around the space, with their paper in their hand. When they catch somebody's eye, they have to stop in front of this person to create pairs.
- 3 Ask pairs to share their words and to write a sentence out of them on a piece of paper.
- 4 Then, ask participants to start walking together again. When they cross paths with another duo, all four of them have to share their sentences and write a story out of these.
- 5 Walk around the group and ask them to draw 4 random words out of a bowl that you will have prepared beforehand.
- 6 Give the groups 10 minutes to finish writing their story by adding the words you gave them.
- 7 Each group reads their story in front of the others

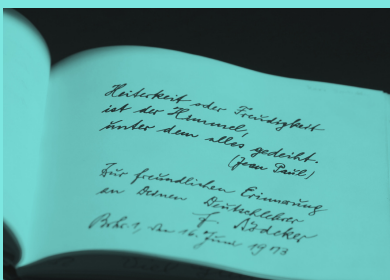
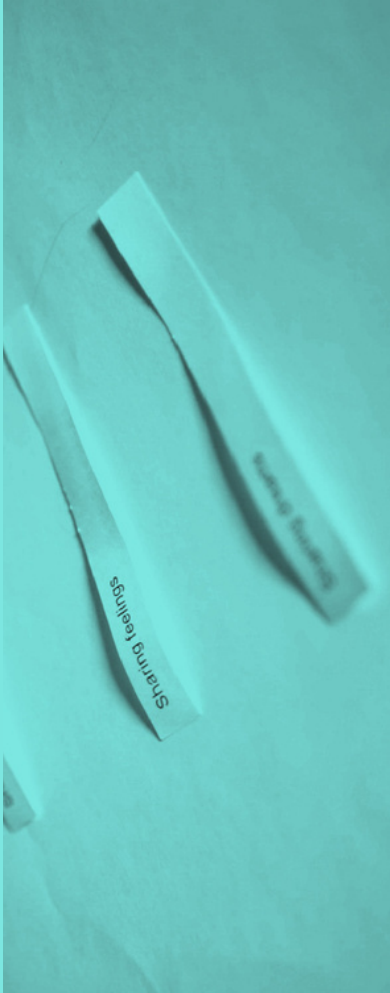


CADAVRE EXQUIS,
André Breton 1927



CUT OUT POEMS

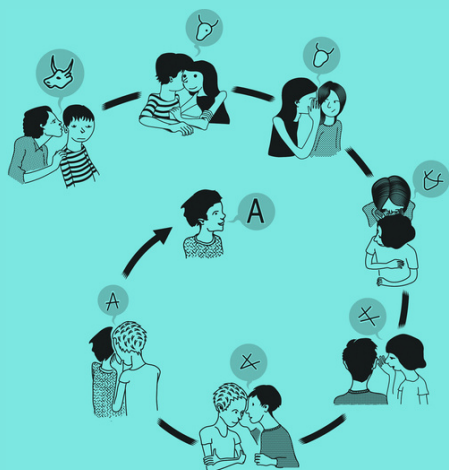
- 1 Leave participants a pile of magazines with texts (you can also pre-cut out words beforehand).
- 2 Present your own poem so that participants understand the aim of the activity : they have to cut words out of magazines in order to create their own poem.
- 3 Give participants some time to compose their text.
- 4 Gather together again, each person presents their poem to the others.
- 5 Revenez en grand groupe, chaque personne présente son poème aux autres.
- 6 Pin the poems to the wall.



STORYTELLING



LA RUMEUR



- 1** Think of a short story related to gender, sexuality or love. Take time to make it complex enough and add details.
- 2** Sit down in a circle.
- 3** Tell the story by whispering it in a participant's ear.
- 4** Ask them to pass on the story by whispering it to the person to their right.
- 5** The story has been passed on when it has been told to everybody.
- 6** At the end of the exercise, the last person tells the story.
- 7** Discuss the parts of the story that changed and those that stayed intact.



MOVING STORY

- 1** Tell participants they are going to collectively create a story. Each person invents a sentence that will enrich the story.
- 2** Invite one person to stand first to propose a sentence that will mark the beginning of the story. They have to stand on one side of the room.
- 3** A second person stands up to propose the sentence that ends the story. They have to stand on the other side of the room.
- 4** The others stand up one after another to tell their sentence and position themselves in the room whether the sentence is close to the end or the beginning of the story.
- 5** Everytime a participant joins the story, people have to move again and repeat the sentences.
- 6** Once everyone has joined the story and chose a spot in the room, the latter is considered completed.



FAIRYTALE

Beforehand, prepare a bowl with words to draw from, related to gender, love and sexuality. Mix them with words related to completely different themes. This activity can be done in mini groups in writing, or in a circle orally.

1 In writing :

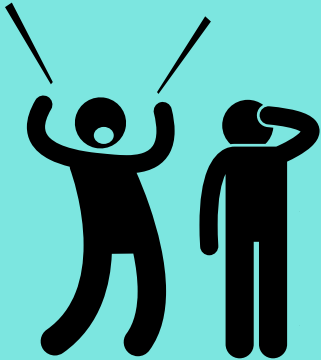
Make groups of 3 or 4 people. Give each group a sheet of paper with a written sentence that is a cliché about fairy tales. : “ (Disney Princess’s name) is walking through the enchanted forest...”. Tell them they’ll have to write a short story from this sentence. Then, ask each group to randomly draw words in the bowl that you prepared beforehand. Ask them to add these words to their story. Next, take 10 minutes to read your stories to the others.

2 Orally :

Gather in a circle. Tell the group that you’re going to tell a collective story and that each person will have to say a sentence. Start with “ (Disney Princess’s name) is walking through the enchanted forest...”. The next person draws a word in the bowl prepared beforehand and completes the story. And so on.



IMAGINARY LANGUAGE



- 1 As an introduction to this exercise, start speaking in an incomprehensive way , by using non verbal communication to highlight your message (body language, intonations, facial expressions).
- 2 Ask participants what it looks like you're saying.
- 3 Split the group in pairs.
- 4 Tell them that each duo will have to do a short presentation in front of the rest of the group. One will be a foreign senior official who came to give a speech, and the other will be their translator. The senior official speaks in a language that they invented, combined with gestures. Their translator invents a translation as they go along in front of the rest of the group.
- 5 If the participants aren't comfortable yet, they can train in pairs before doing it in front of the rest of the group
- 6 Wrap up the activity by asking a few questions: "How do you feel ?" ; "What are the difficulties ?" ; "Which role suits you better ?".



Variation :

Instead of suggesting playing a senior official and their translator, propose improvising a dialogue between two people. One of them speaks in an imaginary language but the other one answers in french. You can specify the scene's context : "a break up scene", "an awkward first date", etc.



THE HIDDEN OBJECT

FOR THIS ACTIVITY, YOU WILL NEED A NON SEE-THROUGH BAG WITH A SMALL OPENING AND OBJECTS (FOR EXAMPLE: AN ORANGE, A SPOON, A PEPPER GRINDER, BROCCOLI...)

- 1 Beforehand, fill the bag with a dozen objects.
- 2 Sit down in a circle around a table.
- 3 The first step of the exercises is to touch the object in the bag and guess what it is without telling the rest of the group. Then the person must describe this object or tell a story that includes this object (without saying its name !). The rest of the group has to guess what the object is.
- 4 Set an example: Take the bag, close your eyes and dive your hand in it, choose an object without looking. Then start telling a story (for example, if it's broccoli): "Once upon a time, there was a little boy who wanted to surprise his parents. So he went to the supermarket to do groceries : he wanted to cook a meal. He arrived at the vegetable seller and bought a pepper, an onion and a vegetable : it is green, you can cook it, and most of the time children don't like it." Do not mention the name of the object !
- 5 Participants have to guess the object.
- 6 Take the object out of the bag and pass it to another person. They'll dive their hand into the bag and do the same. And so on, until the bag is emptied



THE FIVE MEANINGS STORY

Materials

- 4 non see through bag per team
- Different ingredients
- 4 small pieces of paper per person
- Paper sheets and pens

Préparation



- Split the bags in 4 categories. Note their number on each bag. Bag n°1, Bag n°2, etc.
- For each category, invent a recipe. Be creative. Mix all sorts of ingredients. Here's a few examples :
Bag n°1: coffee, pepper and curry
Bag n°2: toothpaste and soap
Bag n°3: scented candle and mint
Bag n°4: shampoo and vinegar

Instructions

- Split the group in teams of four.
- Place a bag of each category, 4 papers per person and pens on each table.
- Tell them to take bag n°1.
- Give them the instructions: close your eyes, open the bag without looking inside, don't speak, just feel. Think of a character : a person, an animal, real or imaginary.
- Close the bag and go on to the next person.
- After feeling the first bag, everyone writes the character they thought about through the smell, without telling the other participants.
- And so on with the other bags.
Bag n°2 : Think about a place.
Bag n°3 : Think of an action, a verb.
Bag n°4 : Think of an emotion;



Instructions



-After 4 turns, give the teams time to share their characters, places, actions and emotions.

-Take back the papers per category. You now have 4 piles of folded papers.

-For each team, let a person choose a paper of the “characters pile”, another one from the “places pile”, a third one from “actions pile” and a last one from the “emotions pile”. Each group now has a character, a place, an action, and an emotion.

-Each team now has to write a story that is based on these 4 elements.

-Then this story can lead to a radio recording.

ICE BREAKER FOR STORYTELLING IN PODCASTING



By Wired FM (Cillian Callaghan, Ray Burke et Jude McInerney)



This introductory icebreaker on podcasting will offer each participant the opportunity to speak, share a thought, a memory, a feeling, and/or an experience. It will also encourage active listening and help the participants understand that we all tell stories, even if only using two sentences.

When creating narrative podcasts, it is important that we use everyday language and tell a story as if we are speaking to a family member or friend. Through writing something your fellow participants are going to read out, encourages the writer to automatically use a vernacular that is easily understood and read comfortably. This exercise will also bring participants together to engage with one another and learn more about one another and in doing so create connections within the group.

Duration

60-90 mins

Participants

10-2.

If you have more than 20 participants break into groups of 10

Goals

- This exercise will help participants to understand the idea of starting a story by telling their own, even if only in two or three lines.
- To help create a jumping off point for storytelling in podcasting
- This exercise will bring participants together to engage with one another.
- It will also encourage listening !



- Cards (Large enough for participants to write two or three sentences on).
- Pens, preferably all the same colors!
- Space in the room for the participants to go and privately write.
- A table or two placed together for the participants to place the cards face down on when they have finished writing.



Instructions



1. The facilitator writes a question or a statement on each card, no more than two lines long, (examples will be supplied below).
2. The facilitator presents two cards to each participant and requests them to find a quiet part of the room (out of view of the other participants) to either complete the sentence or answer the question on the card.
3. When finished, ask the participants to place the card face down on the table provided.
4. The facilitator moves the cards around the table to separate them, this will also encourage the participants not to take their own cards.
5. The facilitator invites the participants to take two cards and to form a circle in the center of the room.
6. Taking turns, the first participant reads one of the cards out, the reader guesses first, and the remainder of the group remain quite.
7. After reading out the question or the statement the quest is for the person reading the card to guess who wrote the card!
8. If they are correct they can continue to read the second card.
9. If they are incorrect, the group get to guess (one at a time), until the correct person is identified.
10. When everybody has guessed, and all the cards have been read the facilitator collects the cards.

Variants



- In large groups the participant can play in couples to guess who has written the quote or answered the question.
- In smaller groups the facilitator can read out the cards and participants can guess who wrote the quote or answered the question.
- The facilitator can decide that one person from the group reads one question each initially and continues to the next person. Then travel around the circle a second time, rather than have the first person read both questions in sequence.

Tips for facilitators

- This is a fun exercise that encourages the participants to open up a little and share a fun fact or share an embarrassing incident.
- Encourage participants at the beginning not to interrupt each other.
- Not to question personal history.
- Not to share a very personal story or fact if they are uncomfortable.
- Do not force people to speak if they do not feel comfortable, perhaps the facilitator can offer to read the card for those who would prefer not to!
- Encourage the participants to listen to each other.
- Importantly, this exercise also facilitates a jumping off point for storytelling so highlight this fact.

Assessment

1. Ask participants how they felt remembering incidents and sharing these with the group.
2. Ask participants to think about how the piece they had written could be the start of their story, the middle of their story or the end of a story!
3. It is important to remind the group to respect confidentiality and that what is said during the workshop stays in the workshop.
4. Always have a list of relevant supports on display in the room you are working in.



ANNEXE

Exemples for cards!



The list is endless and can be created as a culturally appropriate list.

If you could live in any era what era would you live in and why?

If you could be an animal, what animal would you be and why?

Describe the happiest time of your life so far!

Describe the funniest thing that happened to you and why was it so funny!

Describe a time when you should have stayed at home!

Write a description of the most dangerous thing you did!

Tell the group about a fashion choice that makes you blush!

If you could live anywhere in the world where would you live and how do you think you would feel living there?

If you could be a leading person or star in an old movie, who would you be and why?

Describe the worst haircut you had and how you felt at the time!

Describe the time you were most embarrassed!

What is the most ridiculous thing you ever heard?

If you were a superhero who would you be and why?

If you could buy anything in the world what would be the first thing you would buy and why?

If you could only eat three things for the rest of your life what would they be and why?

What are your favorite lyrics from a song and why?

What would you say to your twelve-year-old self and why?

What do you know for sure? And how are you so sure?

Describe the most beautiful place you have been and explain what makes it so beautiful?

What is your favorite book and why is it your favorite?

Who do you listen to when you feel sad and why? (music, podcast, person!)

HOW TO SELECT WHICH IDEA SHOULD BE STORYTOLD INTO A PODCAST ?



Par Wired FM (Cillian Callaghan, Ray Burke et Jude McInerney)



Almost all stories have been told – but not every angle on every story has been told – and this is where you find ideas...The idea is the foundation on which any creative audio piece. A steady and a clear foundation is key to creating a strong story. It doesn't matter whether you are creating a 2 minute piece of audio or a 60 minute piece of audio, it is the idea that will carry you through. Simple ideas are often best



ASPECTS TO A GOOD IDEA

- New – original, unpublished, unknown ideas. These can be rare, but you might be lucky!
- Eyewitness accounts. People close to the story - find someone who experienced/lived through it
- Stories normally closed off to society behind the scenes, prison walls etc.
- Exceptional figures (sporting, music, celebrity etc)
- Recent news (scandal, elections etc)
- Adventure (climbing mountains, crazy feats)

DOES YOUR IDEA...

- Entertain – creative audio is entertainment – every idea must ‘entertain’
- Engage – if someone gets ‘lost’ in your story for even 20-30 secs, they stop listening and switch off
- Have Simple Focus – with complex stories - it can be difficult for listeners to have someone to connect with

TIPS

- Don’t blinker yourself with your idea – along the way in your idea, be open to what’s happening around you – sometimes the story changes – go with it – if you blinker yourself to stick entirely to your initial idea you will miss questions, scenes – you may even miss the story.
- Is there something new that you yourself are bringing to this idea/story? Sometimes it’s easy to forget that because you care so much about a story that you should/could be a character within it.
- Don’t forget your own personal perspective: Each one of us will have our own unique perspective on every idea/story
- Remember, if you choose an idea/story to tell, there is a reason for that – it means something to you. Therefore, you might become part of that story.

SPSSO DATING RADIO

⚡ **By Elan interculturel (Sergina Trenti, Lune Culmann et Eloïse Dubrana)**



We have seen different ways of assessing the quality of your idea with your group. In this one, we will pursue the same objective but in a more playful way. Here, participants are invited to deliver their ideas several times and to different people. This brings a wealth of views and suggestions.





Duration 30 minutes.

Participants 6 to 15.

Goals

- Find a topic idea for your podcast
- Have a collaborative approach to creation

Materials Chairs or cushions on the floor, enough for each participant

Preparation Put the chairs in pairs, facing each other, fairly widely spaced around the room and in a circle

Instructions

- Divide into pairs.
- Ask the first person in each pair to explain their podcast project for 8 minutes. At the end of the 8 minutes, the roles are reversed.

Instructions



-When the 16 minutes are up, switch pairs. You can choose to ask the people sitting inside the circle to stand up and sit on the chair to their right.

-Instruct them to explain their podcast project for 4 minutes to the first person. After 4 minutes, reverse the roles.

-After 8 minutes, change pairs again as before.

-The instruction is now to explain the podcast for 2 minutes.

-Repeat the previous steps.

-Change the groups one last time and give each participant 30 seconds to explain their idea.

Tips for facilitators

-Ask people not to give their opinion, the aim is to be in a position of active listening and to ask questions to help the person in front of them to refine their idea

-You can make a feedback chart before doing this activity

Débriefing

Ask each person if the activity was useful and if any ideas were generated.



CHAPTER 3

From writing to sound : create a podcast from a story



In this chapter we will go into more detail on how to find the right story to make a podcast. Here we will start with a very concrete example, which is the trial. This is a good thing because podcasts about crime stories are very popular. In the second part, we will work more on writing a collective script, on how to explore an emotion and draw material from it to write a pitch and then a script. The idea here will be to identify what makes a good story and what allows us to make it an oral story. Teaser: this is often a concrete situation, a detail, which says a lot about a situation. It allows others to feel as concerned as you do.

The podcast meets a specific need. It allows you to approach certain subjects that are not often dealt with in other types of media in a more intimate and more precise way. To explore less traditional modes of narration than in the mainstream press. It will be interesting to identify together in this chapter what makes a story translatable into sound. And how these stories can federate, establish a sense of community. This gives the podcast a political dimension that can be questioned.

| | |
|---------------------|--|
| Duration | 45 - 90 minutes |
| Participants | Un-limited: but in groups of three this exercise works equally well. |
| Goals | <p>-To help participants understand that even if people have different opinions on the subject, they are not enemies.</p> <p>-To make participants think about what form of discussion is best for podcasting.</p> <p>-To help participants understand gender roles and how they affect our daily lives through the shadow of patriarchy.</p> <p>-The exercise will also encourage creativity and group bonding.</p> <p>-The exercise will help participants to understand one another better.</p> |
| Materials | <ul style="list-style-type: none"> • Tables and chairs (one table for three people) – this exercise can be organized in a classroom or another venue. • Table tags for Jury, Defense, Prosecutor and the Judge • Pens • Flip Chart or a blackboard (with instruction on graph). |
| Instructions | <p>1) Place the flip chart within view of the participants.</p> <p>2) The facilitator writes on the flip chart or on the blackboard the definition of:</p> <p>(a) Argument: This type of narrative help participants understand the definition of an constructive argument in a discussion</p> <p>(b) SEX: This type of narrative gives a wide definition of a sex and helps participants understand that it is not just physical part that gives them pleasure, but it means much more.</p> <p>c) gender roles: This type of narrative allows the participants to understand the difference of gender roles in a society and all the stereotypes it brings along through patriarchy</p> |



Instructions

3) Place three chairs around; each table.

4) Put the name table tags on each table with the role of the group (Jury, Defense, Prosecutor and the Judge).

5) Each group is given the task with the real court case that happened in the past explaining the narrative of the case and the groups task – these explanations are used from different media sources combined.

6) Give an introduction in the case

7) Give participants 10 minutes to get familiar with their role in the exercise and create arguments pro and cons.

8) Implement exercise of the court case
- Divide participants into groups of three to four (each group representing Prosecutor, Defense and Jury)
- Then find a volunteer who will be a Judge for all the groups.
- Announce that the court is in session and ask the Judge to run the court case.

Give participants 10 minutes to get familiar with their role in the exercise and create arguments. Implement exercise of the court case. Audio record the court case.

Tips for facilitators

Walk between the tables and ask if people understand what is required for each round offering assistance.

Create a fun atmosphere by giving a time limit for creation of each argument.

Assessment

After deliberating a rule judgment ask the participants questions like how did you feel about the ruling ? Do you think it is fair ? Why ?

STORY TELLING FOR PODCASTING



By Wired FM (Cillian Callaghan, Ray Burke et Jude McInerney)





Duration 30 - 45 minutes.

Participants Un-limited : but in groups of five.

Goals To help participants understand the process of storytelling.

To introduce the participants to the different options they have when telling their story. To make participants think about what form of storytelling is best for podcasting.

The exercise will also encourage creativity and group bonding.

The exercise will also create a relaxed atmosphere as people get to know one another.



- Materials**
- Tables and chairs (one table for five people).
 - Six cards each for the participants, one card is left blank. The five other cards will have a story prompt written on the back.
 - Pens.
 - Flip Chart (with instruction on graph).

Instructions 1. Place the flip chart within view of the participants.

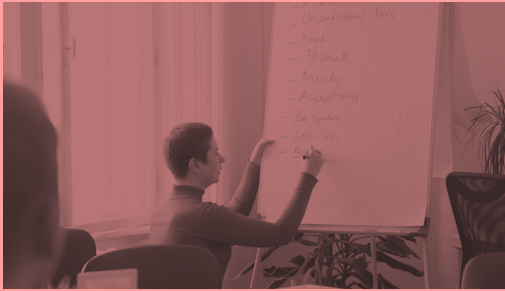
2. The facilitator writes on the flip chart or on the tables the definition of :

(a) Viewpoint: This type of narrative tells the story from the viewpoint of the narrator.

(b) Linear: This type of narrative tells the story in order of events as they have taken place.

(c) Non-Linear: This type of narrative allows the order of the story to be changed around.





3. The facilitator can also write the definition of Equilibrium (everything is normal), Disruption (something happens to disrupt the normal running of things), Recognition (a realisation of the extent of the disruption), Repair (preparing to overcome the disruption), A New Equilibrium (the outcome creates a new equilibrium).

4. Place five chairs around each table.

5. Cover the table with white paper.

6. On the paper the facilitator draws three lines of five boxes, large enough to take a card.

7. Beside each line of boxes the facilitator titles them; Viewpoint, Linear and Non-Linear.

8. Place five pens on the table.

9. Place a deck of cards face down in the middle of each table. (each card is numbered one to five. Written on the front of the cards are the conventions of Todorov's story telling.

10. Card no 1 has Equilibrium (everything is normal) , card no 2 has Disruption (something happens to disrupt the normal running of things) card no 3 has Recognition (a realisation of the extent of the disruption), card no 4 has Repair (preparing to overcome the disruption), card no 5 has A New Equilibrium (the outcome creates a new equilibrium). Card no 6 is blank.

11. The participants take turns to deal the cards and agree together who will do this task first.

12. This participant deals the card, each participant receives six cards, numbered one to five, each card will have text to prompt a story written on the front, but one card is blank card.





Instructions



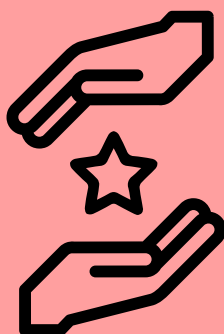
13. The first participant places card no 1 that has Equilibrium on it on any of the Disruption lines to predict the type of story that can be told. The second participant places their card no 2 that has Disruption on the second space and so on..... (will discuss) until they correlate a story. Here, the participants are working together to identify the different types of storytelling in each story. One story should be linear, one should be non-linear and one should be point of view. It is up to the group to decide which is which and, in the case of the non-linear for example, what order makes for the best storytelling experience.

14. 15 MINS BEFORE THE END : The participants decide together what type of story they will write as in form a Viewpoint, Linear and Non-Linear.

15. They also each take a card number 1-5, then write that number on the blank card and write a line of a story. This number correlates to an element of the story structure.

16. They then place each card they have written on the space, and they read the story they have created to the rest of the group before the exercise finishes.

Conseils pour les facilitateur.ices



Walk between the tables and ask if people understand what is required for each round offering assistance.

Create a fun atmosphere by giving a time limit for each game.

Ask the group to read out each story they have created at the time limit.

Or wait until the final story is created and have a group member read their story to you.

Encourage debate; 'this story might look like it's linear, but would it work better as a non-linear?' And vice versa, etc.

Evaluation

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

HOW TO WRITE A PITCH FROM AN EMOTION



By Jouir podcast (Aphélandra Siassia et Constant Léon)



Before writing a sound production, it is necessary to lay out the main lines of the story you want to tell, just like a film and its synopsis. Writing the pitch is therefore a major step in writing your project. This activity will allow you to see the outline through the exploration of an emotion.



You can watch the video that accompanies this method sheet on our site.




How to write a podcast pitch based on an emotion ?

This video aims to teach you how to write a pitch for a podcast, based on the exploration of an emotion. A pitch is a short text explaining your podcast project in a few lines.

<https://www.youtube.com/watch?v=xaiDN5q4tEs>



| | |
|--|---|
| Duration | 1 to 2 h |
| Participants | 3 to 10 persons |
| Goals | <p>This video aims to teach you how to write a podcast pitch based on an exploration of emotion. A pitch is a little text explaining in a few lines your radio project. To write a pitch, you need material. This activity will allow you to lead the participants towards that goal.</p> |
|  | <ul style="list-style-type: none">• Desks• Chairs• Papers or computer to write• Pen• Paperboard |
| Instructions | <p><u>Step one : An icebreaker</u></p> <p>An icebreaker is a good way to get participants comfortable before initiating an activity. We have created a list of activities that can be found on the SNAP project website.</p> <p><u>Step two : Sharing doubts and desire</u></p> <p>Exploring an emotion can sometimes be an emotional time.</p> <p>This step is a good way for the facilitator to get a sense of participants' desires and limitations.</p> <ul style="list-style-type: none">• Put the participants in a circle.• The facilitator asks the group to express their doubts and desires• Each participant takes the time to express to the group his or her desires and fears about the activity. |



Instructions

Step three : Defining emotion and having debate

This step is a collective time to begin exploring emotion by having a debate.

- Keep participants in groups.
- Ask participants key questions such as: could you give a definition in your own words of this feeling or emotion, how has this emotion or feeling manifested itself in your lives; how does this feeling impact your relationships? What does this feeling evoke in you (vulnerability, empathy, joy, etc.)? The idea is to lead the participants into a discussion. If it happens naturally, the facilitator can let the discussion happen.
- Take notes during the conversation.
- Write key words and ideas from this activity on a chart.

Step four : Writing a pitch with the 5W

Based on the material collected, the participants individually start writing the pitch.

A pitch should be concise and explain in a few lines the intention of the radio production.

To facilitate the writing, participants can use the 5W technique used by journalists: Who, what, when, where and why.

In the pitch, the format being explored should be outlined. It can be a dialogue, a monologue, a song or a manifesto.

For this step, participants can be isolated. It is an introspective moment where they can set the first intentions of their project.

During this stage, the facilitator can come and advise and guide the participants in writing their pitch.





Instructions



Step five : Sharing the pitch together

This exchange allows participants to obtain advice and critical distance to improve the quality of the pitch and to consider recording it.

- Bring the participants together
- Each participant reads his/her pitch in turn
- At each turn, the other participants and the facilitator can make suggestions and comments to improve the text.
- Once the exchange is over, you can end the activity with a debriefing.

Conclusion

This activity allows you to explore an emotion. With the material gathered during the discussion, you will have the necessary material to facilitate the writing of your podcast pitch. To go further, you can refer to the different manuals available on our website.

Tips for facilitators

To facilitate discussion between participants and to allow for follow-up throughout the initial conversation, the facilitator can talk about his or her own experience and give examples so that participants feel more at ease to speak.

Assessment

For the assessment, you can take 5-10 minutes at the end of the activity to survey the participants and ask them how they feel; did they enjoy the activity? Do any other desires emerge in terms of exploring an emotion?

HOW TO READ HIS SCRIPT?



**By Wired FM (Ray
Burke, Jude Inerney
et Cillian Callaghan)**



Once you've found the idea, angled it and written the pitch, you need to move on to writing the script for your story that will then be put to sound. To get to this stage smoothly, it might be worth identifying what a script is and familiarising yourself with writing one by doing the exercise of reading some out loud.

Reading a script aloud can be intimidating. To prepare, you can go through a number of steps: prepare the script for the podcast and physically prepare to read the text.



You can also watch the video that accompanies this method sheet on our site: How to deliver your script?

<https://www.youtube.com/watch?v=Rj4kf7sUFWE>

STEP 1



Writing the script for the oral presentation

It is always a question of writing as you speak. The script should be written for the spoken language. It is best to write short sentences.

It is also possible to make annotations on the script while practising reading it. For example, a slash to indicate a breath. Underline a word to emphasise it in the reading. Read the script aloud several times before recording.



STEP 2



Preparing the body and mind

You can warm up before reading. Repeat each of the vowels: A, E, I, O and U. And some of the following sounds: Ba, mm and lily. It sounds ridiculous, but it works!

STEP 3



Sit or stand up straight.

Depending on the intention of your text, you can find original places or positions to record it. For example, if your script takes place in the privacy of a bed, you can try recording it lying down.

Open your chest and breathe!

If it's an intimate story, try lying down on a sofa or bed.

The most important thing; rehearse. Read it out loud. Not in your head, a few times, before you turn on the microphone.

The idea is to read the script as if you were speaking to someone close to you, being involved in the story as if you were passing it on. To do this, it is important to feel comfortable reading.

You need to vary your tone when reading to convey emotions: relief, hope, excitement. This can be heard in the voice.

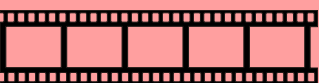
HOW TO COLLECTIVELY WRITE A SCRIPT ?



By Jouir podcast (Aphélandra Siassia et Constant Léon)



A sound production requires a great deal of drafting work, both in terms of writing the dialogue and the sound intentions. This stage comes directly after the pitch writing stage and can precede the recording stage. This activity will enable you to lead the group of participants in writing a collective script.



You can also watch the video that accompanies this method sheet on our site: How to write a good story. In this video, we explain the main steps to build an exciting story.

<https://www.youtube.com/watch?v=vklrX0XV7Hk&feature=youtu.be>



| | |
|---------------------|---|
| Duration | 1 to 4 h |
| Participants | 3 to 10 persons |
| Goals | <p>This video aims to teach you how to write a podcast pitch based on an exploration of emotion. A pitch is a little text explaining in a few lines your radio project. To write a pitch, you need material. This activity will allow you to lead the participants towards that goal.</p> |
| Materials | <ul style="list-style-type: none">• Desks• Chairs• Papers or computer to write• Pen• Paperboard |
| Instructions | <p><u>Step one : An icebreaker</u></p> <p>The icebreaker is a good way to put participants at ease. We have created a list of activities that you can find on the SNAP project website.</p> <p><u>Step two : Discuss the theme</u></p> <p>This step is important for writing a script. It is a time of sharing to create together:</p> <ul style="list-style-type: none">• The participants are in a circle.• The facilitator proposes a theme, for example love.• Each participant shares their definition of what love is for them in everyday life.• The facilitator makes proposals for sub-themes, for example, friendship. |



Instructions

Step three : Define the story structure

Before writing the script, you have to find the structure of the story.

- The group choose their theme
- The participants will make proposals for characters, places, and temporality. This is the first step.
- They must also explain why they want to record this story. what is the message or the theme at the heart of the story?
- Once this framework is defined on, the group begins developing the story

Step four - Write the story and define sound ambience

In the script, there are ambient sounds that are not words. It is also written in the text. You will find in the manual (find the name) all the steps for writing a script.

- the facilitator takes notes and helps the participants collectively construct their story
- The facilitator and the group develop why they want to write this story and how to serve this purpose.
- For example, if the intention is to show that friendship is as important as romantic love, the characters will find themselves in a situation that shows this in their behaviors.
- The script is written.
- When everything is written, you can ask the group to act out the story before recording the dialogue and background sounds.



Conclusion

This activity allows you to collectively write a script. Thanks to the discussion around a theme, the participants and the facilitator now understand what is important to them. They expand on this message in their collective podcast. To go further, you can refer to the various manuals posted on our site.

Variants

When writing the script, you can encourage the participants to look for quotes from books for their story. This will enrich the production.

Tips for facilitators

The facilitator has a key role in this activity. It is the facilitator's job to guide the group on the coherence of the story and the rhythm of the story. However, the story must come from the group. The facilitator must therefore find a balance in his or her position.

Assessment

As for evaluation, you can gather the participants together at the end of the script writing. Ask them if they enjoyed the activity? Are they proud of their story? Did they have enough time to prepare the script? You can also ask them about the next step. See if they have any particular expectations or fears about the script.

HOW TO MAKE AN INCLUSIVE PODCAST ?



By Elan interculturel, Sergina and Louise.



1. Talking about oneself first : "The personal is political".

Which person's reality and trajectory is the most accessible to you ? Which individuality can you better explore, question and understand ? It's yours. There is no better subject than yourself, and no better expert on your sufferings, joys and struggles. Your experiences are deeply political. Think about it ! Think about what revolts you, about what you live with, about what you go through every day. Talk about it with your friends, your relatives, your colleagues. See if they also have something to say on the matter. Do you agree ? Do you disagree ? Are you more neutral in your views ? More assertive ? What is it about your experience that seems so particular and yet resonates with others ? You will find an element of answer below.

"The division between public and private spheres is false; [...] this division itself is a social construction, and an ideology. The world we live in is not divided into a public sphere of socially constructed relations of work and power and a private sphere of relations existing outside the field of work and power, and 'natural'. Family, sexual and love relations are all socially constructed and they all involve gendered power relations."

L'exploration domestique, Christine Delphy, Diana Leonard, 2019.

A second element would be to consider and view your life through different and complementary prisms. Analysing your experiences using a varied spectrum of tools and references will allow you to best mediatise the subject that is particularly important to you.



2. Amplifying existing voices.

If you want to make a podcast that focuses on the experiences of a minority group experiencing systemic discrimination and oppression that you do not encounter in your daily life. If you are going to address social or political issues that are far from your reality, it seems important to question your motivation for wanting to express yourself in the media on the subject. You can ask yourself three questions and try to understand your motivations through them. Indeed, any search for inclusivity starts with self-introspection.

- How will the content I want to create contribute to the struggles involved ?
- Why do I want to express myself in the media on this subject, and what use will this undertaking be for me and for others ?
- Am I the most legitimate person to deal with this issue that does not concern me directly? These questions can be related to standpoint theory. You will find elements of this theory below.

“The notion of standpoint, born from excluded experiences, is central to Harding’s elaboration of the notion of ‘strong objectivity’ which involves ‘taking into account the position of those who are not ‘at home’ in dominant positions and valuing the position of the Other, in order to examine our own situations more critically.”

**LE FÉMINISME DU POSITIONNEMENT.
HÉRITAGES ET PERSPECTIVES CONTEMPORAINES,
LES CAHIERS DU GENRE, 2013.**

In other words, objectivity can only be achieved through a meticulous and critical examination of our individuality and, even more so, of our position in the social sphere.

This process also involves amplifying the voices, stories and experiences of those who struggle with these issues. For this reason, it is recommended to research the content already available on the subject you are interested in. In order to find out whether the angle you wish to tackle is new or whether it has already been dealt with by journalists, authors or podcasters who may have a more vivid grasp of the reality you are interested in portraying. Wouldn’t it then be enough to amplify, share and highlight these contents by using your own platform?

It is also good to remember that the history and experiences of many minority groups have been largely told by outsiders, often in a position of power or strength, who have made oppressive and sometimes diminution of value on the productions.



Not being able to tell one's own story, having one's story constantly distorted by people with more power and therefore more visibility and credibility, adds to the process of marginalization, dehumanization and stigmatization of the group in question.

And their historical short-sightedness prevents them from understanding that by portraying the black man as a rapist, they are openly inviting the white man to use the black woman's body. This fiction of the Black rapist has always reinforced its complement: the alleged shamelessness of Black women. Once it is accepted that Black people have a bestial sexuality and irrepressible needs, the whole race is invested with the same bestiality.

Women, Race and Class, Angela Davis, 1983.

PRACTICAL RECOMMENDATIONS IF YOU STILL WANT TO PRODUCE A PODCAST ON A SUBJECT THAT DOES NOT DIRECTLY CONCERN THE GROUP YOU BELONG TO :

- At the beginning of the podcast it might be interesting to describe your social position (social class, race, gender...) and how it will impact what you will create. Indeed, everyone has biases, it is important to recognise them before tackling a subject that is not your reality. It would be more appropriate for your audience to know from which perspective you are speaking;
- Include in your podcast people who have experienced this oppression, not only witnesses but also experts from the same group;
- Collaborate with associations specialized in the subject. If possible organizations created by and based in the communities you are targeting. If you want to include testimonies, we advise you to go through these associations. Do not approach just any concerned person, they may not be willing to share their story;
- Have your podcast listened to by people who are concerned by the issues and experts to ensure that your podcast does not have a stigmatizing bias. Pay them if you can. Quote these people, organizations, groups and associations in your podcast;
- Always remember to offer plural, complex and diverse representations of reality. Avoid miserabilism.



3. Describing your social position

I have been trying to change the way I speak and write, to incorporate into my way of saying a sense of place, of who I am not just in the present but where I come from, the multiple voices that are inside me.

Choosing the margin as a space of radical openness, bell hooks, 1989.

Some journalists decide to describe their social position in terms of gender, class, race, etc. in the introduction to their podcasts, i.e. they tell the audience the social position from which they are speaking. State your gender, class, race and/or whatever else you feel is necessary. This will help your listeners to understand your thinking, who you are talking to and what expectations they should have.

WHY SHOULD YOU GO THROUGH THIS PROCESS ?

The way we grow up, the way we are educated and socialized define and condition in part our way of seeing and understanding the world. Our place in society and the way we are perceived greatly influences the vision we have of it in return. We are never truly neutral, we express ourselves from a so-called situated point of view. Situating yourself lets your audience hear the subjectivity that is inevitably present in your podcast.

⚠ Not being discriminated against is no guarantee of neutrality. Not being confronted with any form of LGBTQphobia, racism, validity or anything else is a privilege. It is therefore all the more important to be clear about your position in the social space as you will approach any issue through the prism of one or more of these advantages.

Practical recommendations on this approach :

- Situate yourself only if it helps to understand your podcast and what you are presenting. Especially if you add elements of analysis or questioning.
- The main disadvantage of this exercise is that it can feel too "formal". Think of it as an introduction, a set-up for what comes next. Talk about your intimate relationship with the subject, the reasons that led you to it, your background and how it has influenced the person you are today.

We advise you to ask your guests about their social identities only when it is useful and if the person has been warned in advance. It is important that they knowingly agree to share things that could potentially put them at risk. The risk here is that a person may be outed without their consent. Indeed, describing one's origins or socio-professional category does not have the same implications as being asked about one's sexual orientation and/or gender when one is an LGBTQI+ person. Your guest may not be out. It is important not to assume that every person you perceive as LGBTQI+ or who informs you that they are LGBTQI+ is necessarily out to their peers, in their professional life etc.

Does this approach question you, shock you or even revolt you? Be aware of the fact that it is often people in a dominating or powerful position (e.g. white people) who are reluctant to do it or who do not see the point. It is then interesting to question and deconstruct the stereotypes that exist behind this reluctance.



4. Accents

People whose accents are considered foreign or non-neutral tend to be discriminated against when it comes to choosing guests for a podcast. Even if the podcasts are not subtitled, don't miss the opportunity to tell an important story because you are worried that the audience will not understand all the words spoken. It is important to learn to listen to other ways of speaking, other intonations, other accents, even if you do not understand all the words (other people will !). Otherwise, you risk limiting your podcast to people from upper classes and often from your country's richest area.



5. Diversity of backgrounds and social groups

Think about who you include in your podcast, whether it is the people giving testimonies or the experts. Try to offer representations of different social groups even if the topic does not directly concern them. For example, if your topic is "couples", consider including LGBTQA+ people, people with disabilities, older people, etc.

We advise you to offer plural representations of minorities and not only to include their voices when talking about discrimination. Even if your podcast is about seemingly simple or trivial topics, such as cooking or hobbies, it is important to include the diversity of cultural practices that make up our society.



6. Name's pronunciation

Make sure you know the first and last names of the interviewee. Do not hesitate to check beforehand if your pronunciation is correct.



7. Inclusive vocabulary

WHY SHOULD YOU USE IT ?

- If your interviewee or the person you are talking about is queer, gender fluid, or non-binary, speaking with inclusive language helps to respect their identity.
- If your interviewee is an LGBTQ+ person, they may not feel the need to go into detail about their sexual or romantic orientation. Using gender-neutral terms to refer to their partner therefore respects their privacy.
- If your interviewee or the person whose story you are telling is in a queer relationship but has a cis heterosexual background, a gender neutral term allows you to not label them or their partner.

TIPS FOR USING INCLUSIVE LANGUAGE IN YOUR PODCAST :

Pronouns :

“They” should be preferred over “she” or “he”. Other people choose different pronouns. There are as many pronouns as there are people. Keep an open mind. In an interview, you can introduce yourself and say the pronoun you want to be referred to and ask your guest the question so that you don't embarrass them. Make sure beforehand that the person agrees with you asking the question.

Epicene formulas :

Some formulations can be changed to epicene formulations, i.e. expressions that allow you to address everyone without gender labels.

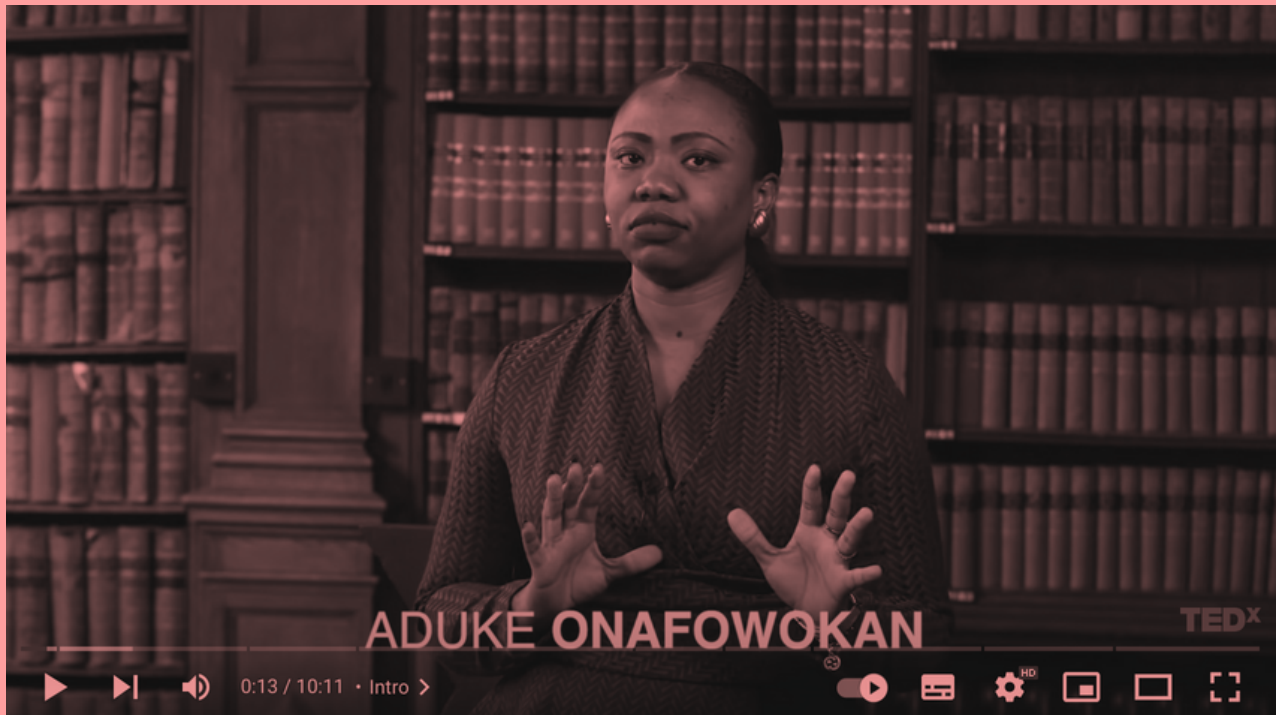
Here are some examples:

- Man/woman = person.
- Husband/wife = partner.
- Father/mother = parent.
- Girl/boy = child.

TO COMPLETE YOUR RESEARCH YOU CAN CONSULT THE FOLLOWING RESOURCES :

- A VIDEO BY ADUKE ONAFOWOKAN TEACHING 3 WAYS TO BE MORE INCLUSIVE :

<https://www.youtube.com/watch?v=jtJkljUQHtE>



- AN ARTICLE TO GO MORE IN DEPTHS :

<https://writingcooperative.com/how-to-make-your-writing-more-gender-inclusive-1961686124f3>



CONCLUSION



The podcast is the intimate medium par excellence, firstly because of its form, how we engage with the medium and is said to directly stimulate the imagination. Distributed on the internet, it makes it easier to address very specific subjects, without major resources and without constraints.

This manual will allow you to ask yourself questions about content and form to ensure that the idea of the podcast can also be politically engaged. You will find all the steps necessary for the creation of a podcast. You also have access to information on how to brainstorm an idea, identify the angle and to continue until the writing of the script. All of this information and preparation brings you to the recording of the sound elements and the final editing.

This guide will also help you learn to read text eloquently and create a listening session once the podcast is ready.

To create podcasts, especially around intimate issues, we recommend building an author's ear by listening to a lot of podcasts, reading and watching movies. It is possible to question the way in which the narration structures these stories, using for example the Bechdel test.

The idea is above all to have a good time producing a podcast together, to share creative time, and therefore to create a different story around sexuality, and intimacy, without the podcast necessarily being a masterpiece. The workshops outlined at the end of this manual give an indication of how to articulate these activities. We hope you enjoy these workshops.

EXAMPLE OF A SCRIPT OF A COLLECTIVE FICTION “MAKE ME COFFEE”, CREATED IN YEREVAN, ARMENIA WITH MEDIA INITIATIVES CENTER, WHICH CAN BE LISTENED ON JOUÏR PODCAST

SCRIPT

Coffee making sound

Shushan : Why do I have to make coffee ?

Coffee making sound

Male voices “make coffee” echo

Shushan: This is literally the last thing I needed on my period. As if my cramps weren't bad enough.

Coffee making sound echo

Vartan: What was that look for? I wouldn't mind making it myself. Fuck it, she wants to do it, let her do it.

Coffee making sound forte

Coffee stain making - piano

Father in law voice echo “is she coming with the coffee?” - piano

Vartan: I can't believe I had to have a beer with my boss. The mother fucker harrasses women at work all day long.



Father in law voice echo “is she coming with the coffee?” - forte

Father in law (echo) : I hope she doesn’t forget to add sugar this time

Coffee stain making - forte

Shushan: Oh yeah, you want coffee? That idiot who thinks I’m his secretary wants coffee too. It’s not my goddamn job. Promote me instead of looking at my tits and ordering coffee, you dumbass.

Shushan: Damn, and it’s the same shirt I was wearing when that fucker groped me. I can’t believe I still remember. I had to wash this shirt three times to get the cum out.

Vartan: How am I a good father when I don’t even know how to do laundry?

Shushan: I should have another son, I mean, another baby.

Vartan (echoing with son) : a soldier

Shushan: What does he even do? Does he even take care of our kids? Yeah it’s always babysitting when it comes to the dad, but it’s always taking care of your own damn kids when it’s me.

Long distance multiple male voices asking to make coffee

Vartan: Am I successful because I’m actually good at what I do, or did I have it easy because I’m a man? I don’t even make as much money as her.

Long distance multiple male voices asking to make coffee

Vartan: I have to get a better job so I can buy us a house. I should help my parents. I have to outperform, I have to over deliver, I have to go the extra mile... I have to do everything for everyone.

Male voices “make coffee” echo

Someone bringing the coffee and putting it on the table

Vartan: I want to cry now. No, not now, she’ll see you.

Shushan: Kyanks, let it out.

Close sipping coffee noises

END OF SCRIPT

Podcast workshop example

By Jouir podcast

DAY 1

9:45 a.m. Welcome of participants and informal discussion.

10:00 a.m. Icebreakers and energizers

- Awakening the body
- First name gesture
- Emotional Weather - a good way to get to know each other and to take the temperature of the participants' moods

10:45 a.m. Presentation of the workshop

- What is Jouir?
- Introduction of the facilitators
- Introduction of the participants
- Round of desires and fears

11:00 a.m. First activity: What is a script with narration (Wired and Hear Say MS 103): This is an activity to get familiar with a script, how it is written and how it unfolds.

12 p.m. **LUNCH BREAK**

1 p.m. Listening session
Listening to Homecoming with script (listening to a sound piece following its script and understanding the workings of radio writing)
Listening to the fictions of 2 Jouir, other fictions

- 3 p.m.** Group discussion time: a way of identifying the plurality of radio formats, seeing what is possible in a weekend in a group, a time to set the first narrative intentions
- 5 p.m.** Update on the next two days: the next two sessions and a round of impressions
- 5.30 p.m.** Closing ice-breaker
- 6 p.m.** **END OF THE WORKSHOP**

DAY 2

- 9 a.m.** Welcome of the participants
- 9:15 a.m.** Icebreaker
- The gromeuleuh: a fun way to warm up the voice
 - Stop and Go (IO1 manual method sheet)
- 9:45 a.m.** What is narrative (IO3 wired method sheet) and presentation of radio equipment: to familiarize the group with the narrative scheme and the different modes of narration while starting to use the radio equipment.
- 11:30 a.m.** What does patriarchy mean to you (Jouir IO2 method sheet) and discussion - allows each participant to define in writing and then with the microphone what patriarchy means to them.
- 12:30 p.m.** **LUNCH BREAK**
- 1:30 p.m.** Icebreaker
- 2 p.m.** Brainstorming on the narrative situation (Ska Skaz IO1 Method Sheet) : think collectively about the elements that will constitute the different narratives (choice of theme, intention, characters, situation).
- 3 p.m.** Script in 2 groups (IO3 Method Sheet) : in small groups, the participants start to write the script of their story by integrating the sound intentions (think about the characters, the narrative thread, its structure - initial situation, disturbing element etc...).

4 p.m. Audio research (Youtube, BBC) and recording: research of free sounds that will feed the narration and start recording. Priority should be given to recording the dialogues.

6 p.m. **END OF SESSION**

DAY 3

9 a.m. Welcome of the participants

9:15 a.m. Icebreaker

- Mosquito
- Debriefing on the first two days and recap of the day's planning

10 a.m. Écriture collective du scénario : retour en demi groupe et finalisation de l'écriture des scripts

11 a.m. Enregistrements : Début et/ou suite des enregistrements en fonction de l'avancée de chaque groupe

1 p.m. **LUNCH BREAK**

2 p.m. Continuation and completion of recordings and sorting of rushes: The rushes are sorted and renamed

4 p.m. Pre-listening according to the progress of each group: listening to the dialogues

5 p.m. Oral evaluation of the training

5:40 p.m. Closing ice-breaker

6 p.m. **END**



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CONCEPTION & LAYOUT

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SNAP

"Sexuality Intimacy Art Podcast"

Do you work with young adults? Do you like to listen to podcasts? Do you want to lead workshops on sexuality, intimacy and emotional life with the intention of creating audio content?

This manual is a guide on how to lead groups, and create podcasts through educational activities, and to explore intimacy, gender and sexualities. Our methodology is inspired by intersectional resources, non-formal pedagogy and popular education.

--

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

