

**SNAP**

"Sexuality Intimacy Art Podcast"

**USING CREATIVE  
TECHNIQUES TO  
EXPLORE INTIMACY,  
GENDER AND  
SEXUALITY  
THROUGH AUDIO ART  
AND ZINES**

Élan Interculturel  
Wired 99.9FM  
Jouir  
Hear Say Festival  
Ska Ska  
Radio Activity



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

We hope you enjoy reading it!  
The SNAP project team

## The SNAP Project

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

The project involves five organisations:

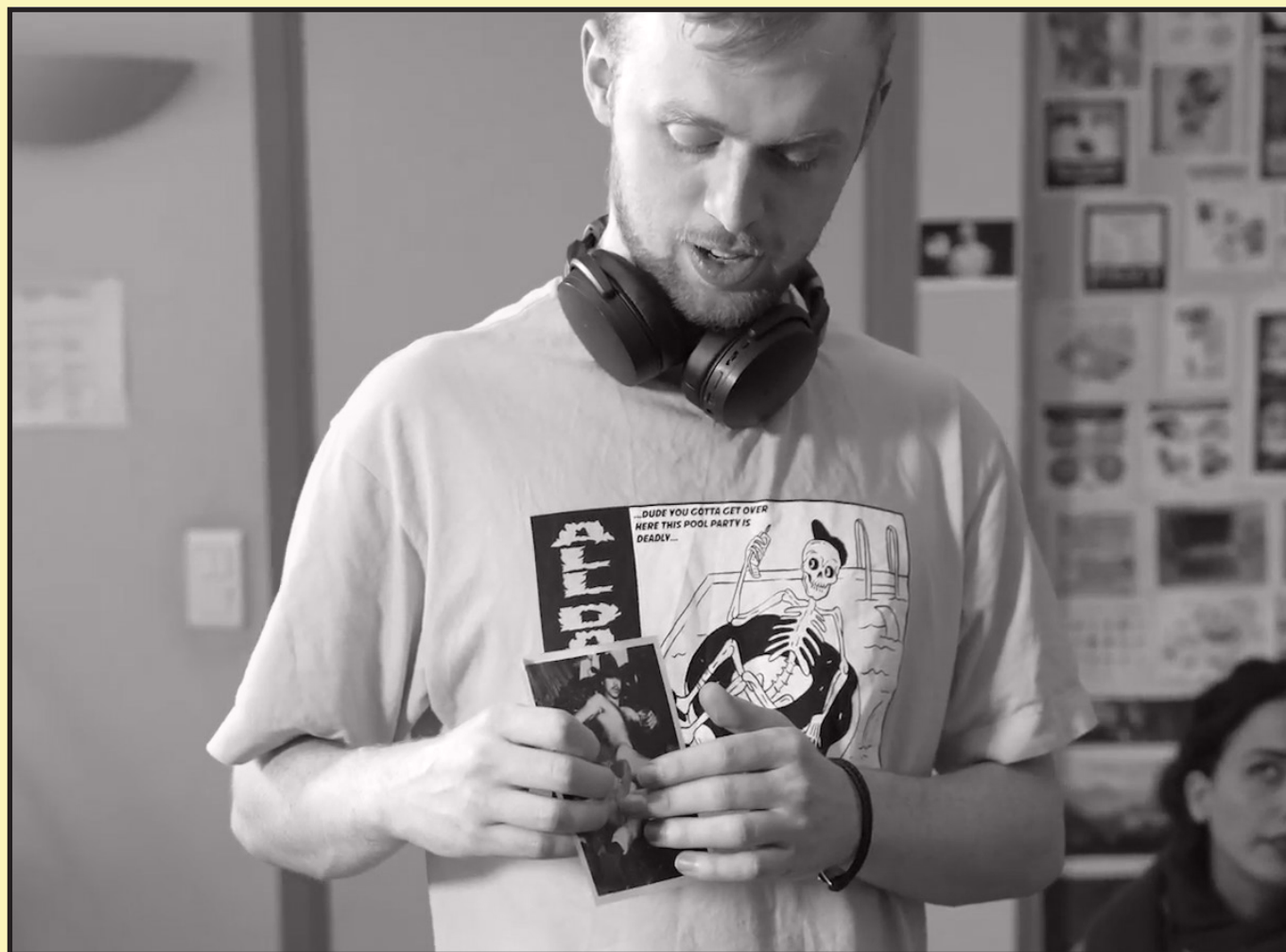
Élan Interculturel is an association based in Paris dedicated to the creation of educational tools in the field of interculturality. It encourages the development of intercultural skills in order to promote dialogue and a better understanding of everyone.

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

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

Wired 99.9FM is a student-run radio station based in Limerick, Ireland. The station was born in 1995 as a partnership between Limerick Institute of Technology, Limerick College of Art and Design and Mary Immaculate College. For 25 years, the station has been committed to equality policies and to providing spaces for expression. With a campus that includes racialised, white and migrant students of different cultural backgrounds, social classes, ages and religions, Wired FM seeks to offer plural representations in its programming.

HearSay is an audio arts festival in Limerick, Ireland, that celebrates the creation of sound. With a unique programme, the festival attracts artists, journalists and audiences from all around the world. It also runs the prestigious HearSay International Audio Prize and facilitates gatherings that nourish experimentation and collaboration in audio. .



## → The transformative nature of Art

*We live in a society where many people do not feel that the creation of Art is something that they can do, or are even allowed to do. We see artistic works selling for millions at auction. We see these outpourings of the human spirit valued as an asset that appreciates over time, a status symbol. We see paintings framed and hung in white walled galleries, where guards tell us to be quiet, and not to touch, to step back.*

*All of these things create a sense that Art and the making of art is “not for us” We reject it.*

*But in doing so we lose a connection to one of the most fundamental ways to be human; to create - And in that creating to reflect on our lives and the world around us.*

*Making Art and being provoked by Art is to take the opportunity to translate feelings and emotions for which words are inadequate.*

*The techniques and methods underlying the workshop that are outlined in this handbook are tools to provoke responses to artistic creations and also to facilitate young adults to make their own creations.*

*The topics of sexuality, intimacy and gender lend themselves very well to the creative artistic process, they are at the emotional core of what it is to be human, and yet can be difficult to express in the limited language we have. In this handbook, we explore ways by which sexuality, intimacy and gender can be powerfully explored and expressed through image and through sound, with rich collisions creating sensed meaning beyond language's limits.*

*What matters most in the creation of Art is the intention, defining for yourself what to respond to, and what you are trying to distill and communicate, not for an audience but for yourself. When given the space and the chance to respond and create in artistic ways, young people will surprise not just you the facilitator but themselves, and provoke thoughts and self-awareness with which to begin conversations and process difficult topics.*

## Preparing Your Workshop

As a facilitator of the workshops presented in this manual, you do not have to be skilled in creative techniques nor do you have to be an expert in gender, sexuality or intimacy. However, before you begin, we highly recommend reading the section “Preparing for your workshop: Pedagogical reflections” (pages 9-17) in the SNAP Handbook “Facilitating workshops on the Fundamentals of Radio”

This thought provoking section would help you reflect on your own identity, your motivations and intentions, in delivering the workshop. It also considers the pros and cons in different facilitation styles especially when dealing with topics that can expose vulnerabilities. It also gives really helpful guidance on collaboration with other facilitators, setting ground rules, and identifying participants' needs.

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

During a workshop, it is often you who define a framework, choose activities, select the samples to listen to and where to broadcast them. You make these choices based on your culture and experiences, including your biases and stereotypes. [...] By creating a horizontal and playful space, you can reduce the influence you have on the speech of the participants, but you will hardly be able to make it disappear, especially for short-term workshops “

(extracted from ‘Impossible neutrality’ SNAP Handbook “Facilitating workshops on the Fundamentals of Radio”)

# Icebreakers, Energisers and Creating Safe Spaces

One of the joys of the SNAP Project has been the sharing of different facilitative approaches from different countries.

Often as trainers we fall back on the same old icebreakers and energisers - in the SNAP Handbook "Facilitating workshops on the Fundamentals of Radio" you will find fresh approaches to these often undervalued activities Getting to know each other, Icebreakers, Energisers, and Closing a workshop.

Vitally in the context of the potential vulnerabilities of participants there is also a methodology on how to create a safe space." You will also find an important methodology in this handbook "The Comfort Zone space" that can be used on concluding a workshop.

We highly recommend utilising these exercises when delivering any of the methodologies in this handbook.

## Facilitating the exploration of Sexuality, Intimacy and Gender

Many of us Facilitators can feel nervous and feel we might lack skills or knowledge when running workshops where gender, sexuality and intimacy are being explored. This handbook is focused on exploring these topics through art. The focus is primarily on the artistic processes and it is very useful to read the SNAP handbook "Running radio workshops on emotional and sexual life". SNAP recommends running the methodologies from its handbooks as an integrated course.

## How to use this handbook – Delivery Paths

Block 1: Challenging and exploring notions of gender through Photomontage & Collage

- 1.A Exploring gender & stereotypes through responding to collages
- 1.B Exploring & challenging notions of gender through the creation of collages

Block 2: Playful ways to generate texts and images

- 2.A Writing a farewell letter to an object
- 2.B Blind Drawing
- 2.C Podcasts prompts Photography

Block 3: Creating a Zine

- 3.A Physically Preparing your Zine (and writing personal stories)
- 3.B Editing and publishing a zine

Block 4 : Creating Sound Compositions on Gender, Sexuality and intimacy for live performance

- 4.A Getting to understand how a SoundMap works (using the SNAP demo SoundMap)
- 4.B Playing with and Manipulating Sounds (using the SNAP demo SoundMap)
- 4.C Generating Sounds & Voices for your Composition (on your own SoundMap)
- 4.D Preparing your Composition (using your own SoundMap)
- 4.E Performing your Composition live (and recording it!)

Block 5 : Closing the workshop and curating your exhibition

- 5.A Giving feedback on participants' artistic productions
- 5.B The comfort zone circle
- 5.C Curating and Staging Your Group Exhibition



### SoundWorks or Zine

The SoundWorks IO's draw on many of the same concepts explored in the Zine method sheets developed by Wired FM and are suitable to carry out before or directly follow on from those sheets.

Equally where time is constrained with a group, the trainer may choose to use either the Zine set or or the Soundworks set. The choice of Zine or SoundWork can be made based on the preference of participants, available resources, or wider goals.

### Integrating with other SNAP Handbook

Within a longer training course, these four method sheets can be integrated with activities and audio outcomes from previous IO's so for example the audio being considered within IO4-A can be that heard in the deep listening under IO3 or the audio material generated by participants in IO2.

Indication of where this is possible is provided within the method sheets.

4.A, 4.B, 4.C & 4.D also can be treated as a set of four method sheets that together can form a self contained training session.

### Resources

For these methods sheet, laptop, and speaker will be required. a recorder, Ideally each participant has access to a laptop, but each method sheet can also work as a paired activity.

If pushed, a laptop, recorder, a push can be shared between up to three participants.

Laptop built-in speakers or headphones are fine for IO4-A, IO4-B, IO4-C

A speaker shared between all participants will be required for IO4-D,

A single microphone with small mixer is an optional extra for IO4-D

All software used IO4-A, IO4-B, IO4-C & IO4-D in the creation and performance of the soundworks is free of charge and available for both Windows and MAC. Trainers will need to familiarize themselves with the software "SoundPlant" using the approach in IO4-C in advance. It is very simple and intuitive and allowing 30 minutes for the first time will have the trainer feel very comfortable.

A library of sounds and a sound map with sounds is additionally provided to allow for this.

# WORKSHOPS

Block 1: Challenging and exploring notions of gender through Photomontage & Collage

1.A Exploring gender & stereotypes through responding to collages

1.B Exploring & challenging notions of gender through the creation of collages

Block 2: Playful ways to generate texts and images

2.A Writing a farewell letter to an object

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4.D Preparing your Composition (using your own SoundMap)

4.E Performing your Composition live (and recording it!)

Block 5 : Closing the workshop and curating your exhibition

5.A Giving feedback on participants' artistic productions

5.B The comfort zone circle



## Introduction

As the phrase goes, a picture paints a thousand words. Images have an important suggestive powers regarding what participants feel in their daily lives, particularly around gender stereotypes.

Collage gives participants the possibility and opportunity to challenge and explore themes of gender and gender representation.

This is especially relevant when the images created through collage or through photomontage come from contemporary pop culture and media.

These artistic mediums are a way to further integrate the perceptions of participants and to stimulate visual senses.



## 1.A Exploring gender & stereotypes through responding to collages

by SkaSka

In this first activity, Participants generate responses to collages or photomontages related to gender, sexuality, or intimacy. If this is not your first time running these workshops, you might consider using collages that have been created before in Workshop 1.B.

By using pre-existing collages, it takes the pressure off participants to create, while also introducing them simply to using recording equipment.

**Duration** 1 to 2 hours  
Groups of 10 - 14 people

**Participants** The exercise will encourage creativity and group bonding.

**Objectives** The exercise will help participants to understand one another better.

**Instructions** There are 5 steps to run this activity.

1. The first step is to select different collages related to gender, sexuality, stereotypes. Choose collages that offer different approaches to the technique, made by artists and activists. Stick them on the walls as if you were in an exhibition. Please, pay attention to include different representations of sexual orientations, forms of love but also people with different social identities.
2. In the second step, tell the participants to walk and look at the images around the room. Ask them to pick up the image that inspires their biggest emotional reaction on gender roles.
3. For the third step, divide participants randomly into pairs. They will role-play an interviewer and an interviewee. Distribute the recording devices. It is not necessary to be in a very quiet room.
4. The next step will be for participants to make a 6 minute recording in their pairs (3 minutes each as interviewer and interviewee)

Tell them they have 6 minutes as a pair and that they will switch halfway through.

Give guidance to the participants. Advise them that they can ask each other questions like : why did you choose that picture? Why is it related to gender according to you? Does it provoke a strong emotion (positive, negative) ? Would you say you feel close or very distant to this representation ?

Advise them to ask as many “open” questions as possible and to avoid describing the picture.

Start the recordings

Don't hesitate to give time indication and to suggest switching roles when you're approaching 3 minutes.



Step 5: In this fifth and final step, bring everyone together at the end of the recording. Depending on the time you have in front of you, propose to 2 or 3 pairs to share what they recorded. Ask the group for feedback. You might ask them for example : what was particularly interesting for you ? Do you feel comfortable talking about gender issues with the help of a picture ? Can you somehow relate it to more personal experiences ?

It is important to not force anyone to speak up. During feedback, ask the questions to the group and let people decide if they want to answer. Try to bounce back on the answers in order to have them develop their feelings. For example : why do you feel that way ? So nothing is left unsaid.

## Materials

Radio equipment (microphones, phones...)  
Collages already printed  
White tack

## Tips for Facilitator

A few tips as a facilitator:  
You should create a fun and relaxing atmosphere. Don't hesitate to walk around the room and give guidance to the participants if needed. Please keep in mind that this is not group therapy. The purpose of this exercise is to encourage the participants to freely discuss gender roles and intimacy without being judged.

## Assessment

At the end of the activity, ask the participants if they felt safe during the workshop. Which part of the workshop was the most comfortable for them, and which was the least comfortable. How did they feel during different steps?

NOTE - "The Comfort Zone Circle" method outlined later in this document gives a structured methodology to exploring participants comfort levels and can be considered for use after many of these activities.

## 1.B Exploring and challenging notions of gender through the creation of collages

by *Wired 99.9FM*

This next activity builds on the use of collages and the responses generated. This time participants will create their own montages.

There is a variant (under 'Alternatives') that allows you to either expand the activity or to run it again with a different focus.

If you are planning to have participants using sound creatively (see chapter 3), there is also an activity expansion that uses audio works to provoke participants thinking ahead of the workshop.

**Duration** 1 hour 30 minutes or longer

**Participants** Unlimited number of participants

## Objectives

- To explore our own perceptions, concepts and assumptions of gender.
- To use found materials to explore our perceived societal view of the gender binary.
- (activity expansion) To use audio as source material for artistic inspiration and influence.
- Facilitate an open creative space that is not too focused on artistic skill or experience, inviting people to reconsider their creativity and connection to the arts.
- To hold space for discussion.
- To move a group between group collaboration to individual expression.



- To subvert and explore conversations around the gender binary as an outdated labelling tool.
- To bring a critical consciousness to the influence of public media and marketing on our perceptions of gender norms and expectations.

## Materials

Magazines targeted at male audiences  
Magazines targeted at female audiences  
Magazines targeted at members of the LGBTQ+ community  
Newspapers  
Leaflets/flyers  
Scissors  
Glue Stick  
Scalpels

## Instruction

1. Give participants the selection of magazines and ask them to divide them into two piles, one labeled Masc and one labeled Fem. This will hopefully prompt discussion about how difficult it is to mark something as exclusively Masc or as exclusively Fem.

### First Photomontage/collage:

2. Invite participants to use the materials provided to create photomontages/ collages on what they think society/media's representation is of masculinity.

### Second Photomontage/collage:

3. Invite participants to use the materials provided to create photomontages/ collages on what they think society/media's representation is of femininity.

Hold space for the group to share and discuss their photomontages/collages.

4. Prompt further discussion with the option of the following questions:

How was your experience of making these collages?  
Was it challenging to divide the magazine

images into exclusively masc or fem?  
Did this activity make you think about other people's perception of gender versus your own experience and perception of gender?

5. Discuss what these collages could be used for in connection to the podcast eg. posters, advertising, album art, social media, exhibition etc.  
Prompt questions: Is there something that this activity we have shared could lead on to? Is there something here we could expand on?
6. Ask participants if it would be okay to scan/ photograph their photomontages/collages at different stages as they may change or combine with other artistic creations throughout the workshop

## Alternatives

Expanding the activity: Preparing the group in advance  
Send a chosen piece of audio for participants to listen to before they come to the workshop. This could be a publicly available podcast episode, an audio piece created through an activity in one of the other SNAP handbooks, or from one of the SNAP listening sessions.

Facilitate space for participants to discuss their thoughts on the podcast. Prompt the discussion towards what the podcast brought up for them in regards to gender.

A Variant Activity - Societal Takes on Gender  
(Instead of Steps 3 and 4 in the activity above)

Alternative First Photomontage/collage:  
Invite participants to use the materials provided to create photomontages and collages on what they think society's (local, national or international concept of society and culture) view of gender is.

Hold space for the group to compare and contrast their photomontages/collages.

Alternative Second Photomontage/collage:

## TIPS FOR FACILITATORS

Invite participants to use the materials provided to create photomontages or collages on what they view their own concept of gender to be.

Hold space for the group to compare and contrast their photomontages/collages of their own concept of gender.

Prompt further discussion of what differences and similarities they see between the first and second photomontages/collage

Photomontages/Collages can be done on a small or large surface, ideally using the cards to allow for multiple layers.

Allow short or long time frames to create the photomontages/collages, there are different benefits to doing them in a short space of time or allowing longer for the tasks.

During reflection/assessment time at the end, ask if participants mind if one facilitator is taking notes as they are speaking, explaining that we want to improve/make adjustments to the workshops.

### IMPORTANT - SUPPORT PARTICIPANTS

As gender can be a deeply personal, fluid and changeable factor for people throughout their life, be considerate and responsive to people's needs and space throughout the workshop.

Especially during times of prompting the group for discussion and artistic exploration.

Have a space available for participants to take some time for themselves in case discussions or artistic exploration brings something up for them.

Research local support and information services that are based in supporting people with their gender exploration. Have this information readily available should you think that a participant would appreciate the signposting, or make a general statement to the group that you have this information if they would like it.

Note the first SNAP Handbook RUNNING WORKSHOPS ON EMOTIONAL AND SEXUAL LIFE has further guidance on creating safe spaces for participants.



## BLOCK 2: PLAYFUL WAYS TO GENERATE TEXTS AND IMAGES

Participants' creativity is stimulated in surprising ways. In quick succession, they engage in a range of creative activities that also mix different mediums, aural, visual, etc.

The intention of the activities presented is to develop participants' sense of play and artistic possibility, while also generating materials that can be used in future blocks.



## 2.A Writing a Farewell Letter to an object

○ By *Jouir* podcast (Marcia Burnier and Aphélandra Siassia)

### Materials

Radio materials, pens, papers, computer for sound editing and text editing, magazines, scissors, glue, color pens

### Duration

30 minutes at a time, in a 5 hour block

### Participants

- 2to 12 participants

### Objectives

- Write a personnel text
- Put in sound a text that the group wrote
- Create a collection of texts

### Instructions

1: Writing (30 minutes)

Ask participants to take a sheet of paper, a pen and sit alone on a table.

Then ask them to write a farewell letter in the first person to an object that they got rid of emotionally (it could be anger, sadness, depending on the emotion you have chosen to explore with the group):\*

Pick an object connected to intimacy, gender, sexual orientation or simply, an object you use everyday. For example, you can suggest an object that was restrictive to the body and marked by patriarchy: a bra, a thong, a pair of high heels, tight underwear, a wedding ring, perfume...

Give them about 20 minutes to write their text.

You can give them additional indications in this time, specific constraints such as integrating a specific word in the course of writing, changing the tense (starting the text in the past tense and finishing it in the present tense). You can also encourage them to make the text more lively by using a very detailed description of the object.

2: Recording (30 minutes) (you will find all the key steps for introducing the group to recording in the first manual)

Invite the group to come back into the circle and give their feelings of this writing time. Ask them if they are ready to share their letter with the group over the microphone.

When everyone is ready, start the recording, without interruption.

Once the recording is done, do a general debriefing on their feelings.

3: Editing (you will find in the first manual all the key steps to edit your podcast and introduce the group to editing techniques on REAPER or AUDACITY) (1h to 2h)

Ask the group to choose a free sound for the soundtrack of this piece. You can send them lists of free sound banks such as the BBC's.

Edit the recording. The podcast is ready.



## Tips For Facilitators

Do not hesitate to accompany the group during the writing process, while leaving them the necessary space to enter the individual creative process

## Debriefing

Oral feedback from the participants on their texts: how did they feel? What skills did they develop?

## → 2.B Blind Drawing

🕒 *By Wired 99.9FM*

In this surprising activity, participants describe a painting or a picture through audio and then others attempt to draw it using only the audio description! This activity aims at connecting visual skills to audio to make audio even more intimate and sensitive. It creates a nice surprise when participants discover the original picture that was described to them by their partner and finally with all the participants.

## Duration

1 hour to 1h30

## Materials

Radio equipment,  
Photos or paintings,  
Paper, paint,  
Coloured pencils,  
Magazine,  
Scissors,  
Glue,  
A room big enough to split into a group

## Participants

8 participants in pairs

## Objectives

Stimulate your creativity  
Enable better communication  
Changing perspective on art, gender and race

## Instructions

1) Set up the radio equipment with all the participants.  
Split participants into pairs.

2) Both participants from each group will blindly choose an image from the collection that the facilitator provides. (This can be a photo - a self-portrait of the artist Zanele Muholi, a painting - photomontage)

3) Each person will then have 3 minutes maximum to record a description of the image in another room. The idea is to be as specific as possible. Start with the big picture: Is it a character, is it a landscape, what colors are represented? Then go into the details.

4) When each participant returns to the room, their partner listens to the description. They choose the material they need to represent what they have heard. They then draw, paint, or make a collage from the description given..

5) Allow time for participants to create.

6 ) Bring the group together.

7) Place each participants work on a table in a line.

8) Place the original image on the table and have the participants match the art produced with the original image.

11) Take notice of how you portray the image, gender, race and sexuality biases. The difference



between what you represent and what is said in the audio. How do you choose to represent what is said and what is not said? For example if the audio says “white woman’s legs”, are you going to draw hairs on the legs?

## Alternatives

Create a whatsApp group with the participants and drop the voice notes recorded from the phone into the group at once.

## Tips for facilitators

Use works by lesser-known artists, like these works by queer artists for example

Do not hesitate to provide participants with several types of materials so that they can give free rein to their creativity: magazines, paint, objects

Leave on the table only markers with visible colors, so that the drawings if they are hung on the wall are all visible.

Giving precise instructions allows the more timid and less artistic to feel comfortable creating something. The most daring will get rid of these tips anyway.

Specify at the beginning of the exercise if these sounds and images will be used for a fanzine afterwards.

## Evaluation

An oral feedback from the participants regarding their drawings: how did they feel? What skills have they developed?

# 2.C PODCASTS PROMPTS PHOTOGRAPHY

By *Wired 99.9FM*

This activity builds on skills that are familiar to participants - listening and taking photographs - and uses them to create artistic intentions.

It uses listening to first generate response to audio works that deals with Gender Intimacy and/or Sexuality. Then those responses are used to generate prompts for photographs. The use of prompts allows photographs to be abstract or literal - the creative interpretation is the participants.

Additionally this activity generates material for the zine.

**Duration** 1 hour 30 or longer

**Alternatives** Unlimited number of participants

**Objectives**

- Facilitate a space for people to make their own connections with an audio work (podcast) that addresses Gender, Intimacy and/or Sexuality.
- To provide a space for deep listening.
- To create a collaborative shared listening experience.
- To explore the transformation of one art form (podcast) to another (photography and potentially photomontage)
- To use the podcast as source material for artistic inspiration and influence.
- Facilitate an open creative space that is not too focused on artistic skill or experience, inviting people to reconsider their creativity and connection to the arts.
- To hold space for discussion.
- To move a group between individual contribution and experience to group collaboration and creation.
- Facilitate a collaboratively built workshop by participants creating their own unique photography prompt list.
- To encourage self reflection and expressing your

experience of an activity.  
To generate material that can be used in the creation of the zine or as prompts for sound works or the exhibition.

## Materials

Audio works (Podcasts) that deal with Gender Intimacy and/or sexuality  
Paper  
Pencils, pens, markers, paint pens  
Scissors  
Blue tack  
Sticky notes  
Projector  
Laptop  
Phone Camera/Camera per participant  
Speakers

## Instructions

- 1) Position everyone in a circle either seated at a table or on the floor depending on needs or comfortability of the group. Provide each participant with paper and writing/drawing materials.
- 2) Explain to the group that you are going to play the podcast and as we listen through it they are invited to use the materials in front of them to collect (by writing or drawing) symbols, imagery, words, sentences, concepts or other things that stand out to them throughout the podcast.
- 3) Once the podcast is finished allow space for discussion of the collective listening experience and for people to compare differences and similarities between writings/drawings.
- 4) Depending on time and amount of participants, ask participants to select from what they have collected throughout listening to the podcast and make a group list that will be used as prompts for photographs.
- 5) Using this list of photography prompts, send the group off to take photographs inspired by the list and give a time to be back at.

6) When the group comes back, invite the group to send their images to a facilitator  
(Note you may have created a Whatsapp or similar group as part of the previous activity)

7) Facilitate a discussion on how best to display the images on the projector.  
eg. mural, jamboard, canva, photomontage, printing, collaging

8) Allow space for participants to discuss the experience of translating their collective listening experience into photographs.

9) Support the display and collating of the photographs in a relevant way for the group based on their discussions.

10) Discuss what this collaborative creation could be used for - material for the zine, a prompt for the creation of sound works, an exhibition like in Chapter 5, social media, etc.

11) Prompt questions: Is there something that this activity we have shared could lead on to? Is there something here we could expand on?

## Alternatives

This can be done inside, outside, a mix of both, on a day trip to a site or a place of relevance.

When sending the group off to take photographs you can send them as individuals, pairs or in groupings depending on the environment, needs or preferences of the group.

## Tips for facilitators

For the writing/drawing portion of the workshop, encourage participants to doodle and not worry about how something looks.

If someone in the group is particularly good with technology, invite them to facilitate the display and collating of images.

During reflection/assessment time at the end, ask if participants mind if one facilitator is taking notes as they are speaking, explaining that we want to improve/make adjustments to the workshops.

This activity can be made shorter or longer by:

-allowing more or less space for discussion after the collective listening experience

-requesting fewer or more contributions from participants to the prompt list.

-allowing more or less time to take photographs  
-allowing more or less time to discuss a method of displaying the images captured by participants.

## Assessment

**Participant Reflection:**  
After the activity, ask each person to reflect on the taking of the photographs by the prompts.

Were they surprised at how having an intention changed how they saw things in the world?

Did anyone use abstraction?

Explore why and how it made them feel? Do they feel empowered now.

Check in with participants on their comfort level.

# BLOCK 3: CREATING A ZINE

Zines are a self-published, anti-consumerist and non-commercial publications which are typically created by individuals or small groups with a passion for a particular topic or theme. The term "zine" comes from "magazine" or "fanzine". Zines emerged in the 20th century as a means for individuals to express their interests, opinions, and creativity outside of mainstream media channels.

The fanzine differs from the mainstream press in four ways: it is non-commercial, it can be created by anyone, it spreads protest messages and it is distributed through non-institutional networks.

Zines are characterised by their do-it-yourself (DIY) ethos and provide a platform for marginalised voices and alternative perspectives, allowing individuals to share their unique ideas and experiences. Freed from conventional constraints, the fanzine makes it possible to make visible new and heterogeneous plastic forms and contents. A motto for the fanzine press: "don't be satisfied with what exists, take action and start your own zine!"

The Materials for the zine can come from the activities in Block 2.

The first activity sees participants physically preparing their zine while the second activity in this chapter sees the participants editing and publishing the zine they have created collectively.



**Duration** 45 minutes (or 4 hours if using alternative)

**Participants** 8 to 10



## 3.A PHYSICALLY PREPARING YOUR ZINE (& WRITING PERSONAL STORIES )

By *Elan Interculturel*

The zine is designed to fit easily in one's hands: most often it is presented in A4 or A5 format, although oversized formats exist. It is often photocopied for economic reasons, although today risography printing, which is more economical, has replaced the photocopier.

Freed from conventional constraints, the zine makes it possible to make visible a rich variety of forms, voices, and content

This activity gets hands-on with the practical making of the zine in folding while the texts and photos can come from the activities 2.B and 2.C

- Objectives**
- Discover the principles of layout and composition  
If using Expansion under Alternatives
  - Delivering an intimate story in relation to gender issues
  - To question oneself and one's imagination about gender

- Materials**
- Pens, felt-tip pens, Indian ink, black or grey paint
  - Scissors, glue
  - For the production of the fanzine model: white A4 paper
  - For printing: coloured A4 paper. You can use a thicker paper (between 200 and 250g) for the cover
  - Stapler and rubber or elastic for the binding
  - Magazines, newspapers to cut out.

- Preparation**
- Prepare blank sheets of paper with layout grids if you want to introduce participants to composition
  - Example of the video "How to create a 'zine' for children using our practical model" by Ms Mactivity
  - Select fanzines on the theme of gender and display them on a table.

### Step 1: Defining the fanzine practice

Say a few words about what a fanzine is.

Ask people to look through the fanzines that are available. Ask participants to choose one and explain their choices to the rest of the group. You could also ask them to bring a zine and talk about it.

### Step 2: choose the format and folding of your zine

The first step is to choose the format of your fanzine, the number of pages and the folding you want to do. There are many ways to create a booklet:

For example, you can use a single sheet of paper and fold it into a figure of 8, as in the following video "How to make a zine from one piece of printer paper" by The Oregonian (available on Youtube).

You can also propose an "accordion" folding or imagine "experimental" formats, for example by proposing a fanzine including pages of different formats.

You can simply fold sheets in 2 ( A3 gives two A4, A4 gives 2 A5, etc.) and assemble them.

Here, we are giving you a basic format: two A4 folded in half, to create an A5 fanzine of 8 pages.

1. Give each participant two A4 sheets and ask them to fold them in half widthways. These pages will become the support for their zine!
2. It is easier to work on your zine unfolded and laid flat than when it is already in the form of a booklet. But be careful, because when it is unfolded the pages no longer match (for example, page 4 will be opposite page 1). Ask the participants to number the pages with a pencil beforehand so that they don't make mistakes.

## Alternatives

Expand the activity (3 more hours)

Step 3. Generate additional material though getting participants to write an intimate story in relation to gender issues

These stories can also be used as source material for activity 4.D

1. As per Activity 2.A These stories can be written and then recorded as a sound piece or used as texts within the zine.
2. If recording You can suggest that people read their stories themselves. To make this decision, the facilitator can invite them to write "YES" or "NO" anonymously on small papers. Collect all the papers. If there is even one "NO," respect people's boundaries and continue anonymously.





## Tips for Facilitators

At the microphone, small reading errors can occur, making the audio result less qualitative. It can be awkward to ask one person to read the same text several times in front of an entire group, especially if this request is not made to others. To avoid this, you can suggest that people get the radio equipment and record themselves alone or in pairs, making sure that the text is read correctly. Then put all the recordings together in an editing program and listen to them together.

3. You can modify the activity by asking any other question related to the subject. For example, "Tell about a positive memory in intimacy or sexuality" or "Tell about a time when you became aware of your gender and/or sexual orientation."

Don't be afraid of creative constraints in the creation of the fanzine: for example, suggest that everyone use the same medium (pencil, stamps, linocuts, etc.), the same processes, follow the same layout grid, etc. The restrictions will not stop the creativity of the participants but will stimulate it and ensure harmony between the different fanzines.

## 3.B EDITING AND PUBLISHING A ZINE

By *Elan Interculturel*

This activity follows on from the writing workshops 2.A, 2.C and 3.A

After leading the group in writing individual and intimate texts, you can collect them and make a nice collection for your participants to keep.

This activity permits the creation of two kinds of archives : sound and written.



**Duration** 1 - 2 hours

**Participants** 1 to 10 participants

**Objectives** Enable participants to edit a real physical zine together with different personal texts and images generated by the participants.



## Materials

- pens, papers, and text editing, magazines, scissors, glue, color pens
- Texts
- Computers
- Drawing
- Pictures

## Instructions

- 1 Once the writing elements in 2.A and 3.A (expanded) has been done, you can start editing the zine with the different texts of the participants.
- 2 If necessary - extracts may be used. Each participant writes his/her text on the computer and sends it to the person who edits.
- 3 You can ask participants for their preference for editing the layout ( do you have templates or examples from other zines that you would like to see?, how will we use images with the the text)
- 4 You can use text formatting software such as Canva or Indesign if you are familiar with them.
- 5 add the participants' image creations from 1.B and 2.C (if these have not been done, you can use royalty-free images)
- 6 Proceed with the printing.

## Variants

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

## Tips for facilitators

- Ask the group to make a book from their texts. The participants can then take paper cut out of magazines, felt pens and coloured pencils to proceed with the layout.
- Ask participants for their preference for editing the text (do you want a classic edition, do you have templates that you would like to see? )

## Debriefing

Oral feedback from participants on the result :  
Do you like the design of the zine ?  
How do you feel when you read one of your texts on the real support, on the real book ?



# BLOCK 4: CREATING SOUND COMPOSITIONS ON GENDER, SEXUALITY AND INTIMACY FOR LIVE PERFORMANCE

## Introduction

It's easy to assume that the only creative medium in sound is music. However, sound can be used in a number of different, creative manners, in a medium that is often overlooked.

Participants may be used to thinking of sound in a very rudimentary and functional manner, particularly if they have only worked with sound through podcasting and audio editing. These workshops move them towards thinking and working with sound in a more artistic and creative manner.

## Workshops in this Block

The six workshops in this block are a series of connected activities that build on each other to allow for composing of sound collages and the live performance of artistic soundworks.

- 4.A Getting to understand how a SoundMap works (using the SNAP demo SoundMap)
- 4.B Playing with and Manipulating Sounds (using the SNAP demo SoundMap)
- 4.C Generating Sounds & Voices for your Composition
- 4.D Creating your Artistic Intention
- 4.E Preparing your Composition (using your own SoundMap)
- 4.F Performing your Composition live (and recording it!)

## What is a Sound Collage Composition?

Compositions by Participants in this block are created in a soundmap using the free Soundplant software..

Just as Microsoft Word has documents, Soundplant has soundmaps.

A soundmap populates a representation of a computer keyboard with each key associated with a specific audio file (or part of one).

When the key is pressed the sound file (or a part of one) is triggered. Several keys can be pressed close together in time to allow for layering of sounds. By pressing keys in a planned sequence over time (the composition), participants can realise an artistic intention through sound. The output when performance can combined with live voice and/or recorded to be an audio work to be played again

For an example listen to the audio Piece - Solstice which is available on <https://snap-podcast.eu/en> This nine minute piece explores grief loss and the breaking out of joy using collage techniques that participants are gaining skills in under SNAP's Block 4

Some Notes for helping you plan the activities in this block.

## Software

The software "SoundPlant" used in the creation and performance of the soundworks is free of charge and available for both Windows and MAC from <https://soundplant.org/download.htm> - Use V47 forease of use and compatibility with this handbooks illustrations.

Trainers will need to familiarize themselves with the SoundPlant software using the approach in 4.A and 4.B in advance. It is very simple and intuitive and allowing 30 minutes for the first time will have the trainer feel very comfortable.

## Workshop location/Sounds

The Workshop 4C. sees sound capture sounds in the immediate environment. These sounds are used to stand for emotions or feeling, or actions when playing our composition so the sound of a kettle boiling can reflect anger being held inside when played out as part of a composition, or a window opening to the outside and the hearing of birdsong can reflect transition, or relief or being able to breathe. Selecting your training space and the area around it and taking time to become familiar with the sonic opportunities in advance will make for richer workshops

## Resources

For the workshops in this block, a laptop, projector and external speakers will be required by the trainers along with a flip chart.

Ideally each participant has access to a laptop, and an audio recorder but activities can also work as a paired activity.

The audio recorder on a phone can also be used.

If pushed, a laptop (and recorder) can be shared between up to three participants. Headphones are very useful for participants working in shared spaces and headphone splitters allow for shared listening.

Laptop built-in speakers or headphones are fine for participants activities.

## 4.A Getting to understand how a SoundMap works (using the SNAP DEMO Soundmap)

by Hearsay (Diarmuid McIntyre)

**Duration** 30 to 45 minutes

**Participants** 20 but minimum one laptop per group of two (three at most).

**Objectives** To get participants to understand the potential for sounds to be combined and manipulated to artistic effect.

Empower participants by giving them practical tools to playout, combine and manipulate sounds

To enable participants populate and prepare a soundmap ahead of composition and performance in 4.D

**Material** Tables and chairs

- Laptop and Projector and speaker for Tutor for demonstration
- Participants laptops - minimum one laptop per group of two (three at most).
- Headphones for participant laptops.
- In advance, download onto the tutors computer.
- SoundPlant Version 47
- download Soundplant + links
- Note: though there are more recent versions, version 47 works on older computers and has a more simple interface.
- [Total download and installation time is 1 minute]

- If possible, download soundplant 47 and Folder with the Sound library ("SNAP DemoSoundMap" and associated sounds ) onto participant computers - otherwise do it as a group at the start of the activity.

### Instructions

Introduce the Workshop to participants by saying it is a part of a block of interrelated activities on creative use of sound to explore the topics of intimacy, gender and sexuality. You can use the overview from the Block 4 Introduction as notes.

Let them know that by the end of the set of activities they are going to be creating and playing live their sound compositions which will features sounds that they will generate themselves.

This first workshop is getting to grips with the free software called Sound Plant they will use which is a lot of fun to play with.

Step A - Open a Sound Map

Open SoundPlant 47 on the Tutors laptop (connected to a speaker) so that all participants can see a blank soundmap projected.

Open the Soundmap "SNAP DemoSoundMap". Different keys change colour one by one as Soundfiles are loaded and associated with each key.

Step B - Demonstrate the Demo SoundMap and its handy layout

Explain that every sound map is up to the person making but that this particular sound map ("SNAP demoSoundMap") is laid out numbers 1-10 are Short Sounds Letters in row QWERTY are Atmospheres on right - music on left





Letters in row ADSF are Words/Short Phrases  
Letters in row ZXC are statements  
(SNAP Note - non-QWERTY Keyboards will work too but will need to be played to see difference in advance - this could be addressed in the translation of the method sheet)

Demonstrate the use of the sound map to playout sounds  
this will have been seen in IO4-A as well  
Suggested Play  
Play Key <Q>,  
Play Key <1>  
Play Key <A>  
Play Key <P>  
Play Key <A>  
Play Key <D>  
Play Key <W>  
Play Key <Z>  
Play Key <G> Repeatedly  
Play Key <W>  
Play Key <D>  
Play Key <B>  
Play <ESC> to stop  
feel free to vary or extend with the other keys in the demo map

Now that they have the idea, it is now the turn of the participants. You are going to take them through the process step by step.

Step C - Add a sound file for play out to a blank key

#### Method 1

Demonstrate adding a sound to a blank key via drag and drop  
Drag and Drop a sound from the desktop or a folder over a blank key - it will populate it - Play out the file to show it has worked

Get the participants to add a sound to blank key on the soundMap via drag and drop

#### Method 2

Demonstrate adding a sound to a blank key via Open Sound (and browse)  
Click a key that is blank in your soundmap - For this demonstration use Key N  
Then Click the Open Sound button in a soundmap to open browser - Copy File XXXX to Key N - Play it out to show it has worked.

8) Get the participants to add a sound to a blank key on the soundMap using Open Sound

Step D - Select a part of a longer sound file to be played

9) Demonstrate how to select part of a longer sound to be played when a key is pressed.

Make sure that View mode selected is Detailed

You will see a blue window at the bottom of the sound file.

Repeat Step C to add a longer sound file to Key <B>  
This can be a file generated as part of 2.A

Left-Click on Key< B> if not already selected - The Wave of the sound file associated with that key will appear in the blue window below the keyboard.

Move the mouse over the arrow (right facing) on the left side of the wave

Drag the arrow to the right - The area to the left will become shaded

When the key is played, it will now start at the arrow.

Drag the similar arrow (facing left) on at the end of



the wave - this time dragging it left.

When the key is played, it will now also end its playout on the end arrow.

You can playout the audio using the key to fine tune the beginning and the end - play and adjust the arrows in the blue window (or use the left and right arrow key)s until it starts and ends where you want it to.

NOTE - this technique means you do not have to use a separate editor to create separate clips to playout - just select part of a longer file.

Get the participants to add a sound of more than 5 seconds to a blank key on the soundMap using 'Open Sound' and then select a small part of the sound to be played when the key is pressed.

Step E - Have a different key play a different part of the same sound file (From D)

9) First copy a sound file from one key to a blank key.

Copy the sound file on Key <B> to key <V> by  
Click on Key <B> to select it  
Click Copy Key

Click on Key <V> to choose a destination - this drops a copy of the sound file on Key <B> onto Key <V> also.

Use the techniques in Step D above to select a different part of the sound wave

E - Have a different key play a different part of the same sound file (From D)

9) First copy a sound file from one key to a blank key.

Copy the sound file on Key <B> to key <V> by  
Click on Key <B> to select it  
Click Copy Key

Click on Key <V> to choose a destination - this drops a copy of the sound file on Key <B> onto Key <V> also.

Use the techniques in Step D above to select a different part of the sound wave

Play the key and adjust the arrows until it starts and ends where you want it to.

Get participants to copy a sound file from one key to a blank key and then change what part of the file is played out.

Step F. - Play time!  
Give Free time of approximately 20 minutes for participants to play with their sound maps trying to do each of the above steps in turn. They are going to need to be familiar with the tool for the rest of the exercises.

Get them to mess around, move the sounds, open other soundfiles, make good combinations.

While they do this, the facilitator should move around making sure everyone feels they have an understanding of what they are doing.

## Tips for facilitators

Different participants may feel more or less comfortable with the technology.  
Where someone is very quick grasping the approach - feel free to let them experiment with their sound map  
Get them to record a nonsense phrase like "I Love Cheese" and put each word on a different key and change the order they are said in, or repeated.

	while you make sure that everyone has an understanding of the basic steps A-E
	Remember you can reset a key at any time to show the technique again - this is better than populating lots of keys.
	There is a <save as> option so participants can save their work under a new name without changing the original demomap
Debriefing	As you come to the end of the workshop, ask the participants to demonstrate their sound map - they can do this to each other which can help share discoveries made.

## 4.B Playing with and Manipulating Sounds

### (using the SNAP demo SoundMap)

by Hearsay (Diarmuid McIntyre)

This activity builds on the SoundPlant activity 4.A and introduces techniques that help manipulate sounds in their Sound map ahead of generating sounds in 4.C (which can be manipulated as part of their compositional activity in 5.C)

**Duration** 30 to 45 minutes

**Participants** 20 but minimum one laptop per group of two (three at most).

**Objectives**

- To get participants to understand the potential for sounds to be combined and manipulated to artistic effect.
- Empower participants by giving them practical tools to playout, combine and manipulate sounds
- To enable participants populate and prepare a soundmap ahead of composition and performance in the activity “Composition and Performance”

**Material**

- Tables and chairs
- Laptop and Projector and speaker for Tutor for demonstration
- Participants laptops - minimum one laptop per group of two (three at most).
- Headphones for participant laptops.
- In advance, download onto the tutors computer.
- SoundPlant Version 47
- download Soundplant + links
- Note: though there are more recent versions. version 47 works on older computers and has a more simple interface.
- [Total download and installation time is 1 minute]
- If possible, download soundplant 47 and Folder with the Sound library (“SNAP DemoSoundMap” and associated sounds ) onto participant computers - otherwise do it as a group at the start of the activity.



# Instructions

## 1 - Open a Sound Map

Open SoundPlant 47 on the Tutors laptop (connected to a speaker) so that all participants can see a blank soundmap projected.

Open the Soundmap “SNAP DemoSoundMap”.  
Different keys change colour one by one as Soundfiles are loaded and associated with each key.

## 2 Refresh participants understanding

Demonstrating again the SNAP Demo SoundMap ( see the activity generating your soundmap for details. )

## 3 - Demonstrate the manipulation of sound

If your participants are very comfortable with the technology you can use the following to expand the types of things they can do to the sounds they have put onto their sound map.

These techniques not just make their final composition richer, they are a lot of fun to play with!!!  
So if you want some laughter try these!

### Manipulate Pitch

Select Key <B>

Move the slider to the left - the sound goes really low pitched (deep)

Move the slider to the right - the sound goes high pitched (squeaky)

This is a lot of fun - you can be playful.

Also show how a sound really pitched low

- (i) plays really slowly
- (ii) can provide interesting drone sounds that are unrecognizable from the original

A single sound file can be copied onto different keys to play different parts of it

A single sound file can also be copied onto different keys to play it at different pitches

You can also adjust the pitch dynamically while it is playing out - which gives a lot of creative possibilities. - for this make sure [realtime] on the right is selected.

Have the participants play with pitch on a sound file

Get them to experiment with changing pitch on different types of sound files e.g speech, music, sound, etc by first copying onto a blank key (so the original is preserved) .

### Remove Frequencies from a sound

The low pass filter removes frequencies from the sound file - so for example you can make someone sound like they are on a telephone or muffled

### Change reverberation/echo

The reverb send - adds a reverberation to the sound - the more you move the slider to the right the larger the room sounds.  
At the far right it echoes.

This is also useful for making a voice sound like an inner monologue.

Get participants to try it.

Give participants 10 minutes to experiment before closing the workshop. During this time you can make sure that everyone has grasped the creatives possibilities and how to use Soundplant.

## Tips for facilitators

- Different participants may feel more or less comfortable with the technology.
- Where someone is very quick grasping the approach - feel free to let them experiment with their sound map adding more sounds, adjusting pitch, play with buttons etc while you can take time to revisit the basic steps A-E in the activity “generating your Sound Map”
- Remember you can reset a key at any time to show the technique again - this is better than populating lots of keys.
- There is a <save as> option so participants can save their work under a new name without changing the original demomap

## Debriefing

At the end of the workshop, ask the participants to demonstrate their sound map - they can do this to each other which can help share discoveries made.



## 4.C GENERATING SOUNDS & VOICES FOR YOUR COMPOSITION (ON YOUR OWN SOUNDMAP)

by Hearsay (*Diarmuid McIntyre*)

The purpose of this Activity to generate material for participants sound compositions which will be finalised and performed in the next activity.

The Sounds will be played out via a Sound Map (using the SoundPlant v47 Software) which participant have learnt to use and play with in the previous two activities.

The sounds generated for their composition will be from three sources:

- Sounds from the environment around us
- Statements generated
- Stream of Consciousness

Each of these is generated has a different methodology and are named A, B and C in the activity but in the final soundmap they will be integrated.

The sounds gathered in this activity will feed into participants' planning of their artistic intention in the next activity 4.D and then act as source material for the preparation of sound collage compositions in 4.E .

**Duration** 90-120 minutes

**Participants** Up to 20 but minimum one audio recorder per two

- Objectives**
- To get participants to understand the possibilities around generating sounds from our immediate environment [ that can then be repurposed for our intention when played in our soundmap]
  - To generate words and statements that speak to the themes of Gender, sexuality and Intimacy that we want to explore in our artistic compositions.
  - To facilitate self expression through sound.

## Materials

- Tables and chairs
- Laptop and Projector and speaker for Tutor for demonstration
- Audio Recorder (one per two participants) and microphone
- (a recorder with a built in microphone such as a Zoom H4 is best)
- Headphone splitter if sharing recorders.
- Headphones - two per recorder if sharing recorders
- Note - if you are low in recorders you could split the group into two and have one do A and the other B (just one recorder needed) and then reverse.

## Instructions

### A - Generating and Capturing Sounds from the environment around us

[NOTE This is definitely one where headphones are a must.

If possible have one recorder between two people with a headphone splitter so both people can listen to the sound being recorded. ]

1) Demonstrate the use of the recorder.

2) Show how to hold a recorder close to the sound source in a way that reduces mic-handling noise (firm grip, held to avoid movement etc)

3) Get participants to hunt sounds.

Get them to do a single sound file. ie. press record and then keep going.  
(this will allow to easily listen back and select their favourite sounds from the long file as demonstrated in Activity IO4-C)

You might want to demonstrate capturing a few of the below first to get the group comfortable with sound-hunting!

Common Sound Sources that are really rich and easily available.

Toilet

1. Toilet flushing (place in centre of bowl)
2. Against open tank as it fills up
3. Open tank as it fills up.

Kettle

1. Filling kettle from tap
2. Kettle slow boiling with lid on
3. Boil kettle with lid off (avoiding the steam but getting great bubbling)
4. Pour water to fill cup

Window

1. Throw open a window (so you get the change from closed window to worlds coming in
2. Opening mechanism for Window.

Door

1. Slam door
2. Door hinges if there is a creak

Human

1. Clap
2. Pound desk with Fist
3. quick movements of finger nails on glass, on wood
4. Breathe slow (in through nose and out through mouth)
5. Breath fast (run on spot to get breathless first)

These are just suggestions but the different locations will mean that participants can spread out.

Get the group to generate their own ideas simply by listening and playing with what is around them.

Bring the group back to talk about what they've got, what's surprised them, their favourite sound so far. These will inspire each other.

If you have time, get the group to sound-hunt again.

Give them freedom - have fun.





## B - Generating statements (in the group)

Quickfire words.  
Gather the group in a circle.  
Pick a topic and get them to name something.  
Start with something easy to warm them up - e.g  
cities in France (if french) or 60's hit songs  
For the first round the facilitator holds the  
microphone/recorder  
In later rounds it can be a participant doing the  
recording.

One audio file per topic.

The facilitator goes round the circle, clockwise.  
Each person must say a word or phrase to the given  
topic.  
Go fast.  
If someone can't think of one, they drop out  
(they can have one pass)

Now introduce broader topics that are associated  
with Gender, Intimacy, or Sexuality.  
Words associated with Love  
Things that make me angry  
Things that make me laugh  
Etc based on the focus of the group other activities  
(these can be words or statements)

You can also do Finish the sentence

"Silence is "  
"Love means ...."

Allow the participants to suggest topics.  
These might be related to their intention for their  
composition.

## C. Stream of Consciousness

Depending on the group and the level of trust and  
vulnerability ]

If you have been exploring a topic like intimacy or  
personal experiences.

Give the participant their own recorder and give  
them 10 minutes.

Let them go somewhere private and record their  
thoughts on the subject they want to explore in  
their composition - almost like a diary.

It should be a single audio file - ie. press record  
and then keep going.

Be clear they do not have to tell a story.

Instead they have total freedom and it is  
confidential to them.  
No one else is going to hear this.  
[they will be able to select a phrase or statement  
from it if they choose in I04-C or not use at all

Suggest that when they say a statement, it might  
provoke another thought/statement, then another  
- it does not have to be coherent. It is them  
expressing themselves.

They can scream, they can say why they are mad,  
what they love.  
They can talk about "I", they can talk about "you".  
They can tell the story of an experience, they can  
talk about a situation.  
Encourage them to express statements and sound  
and to leave a space between each one.

## Tips for facilitators

For the Sound-hunting of A, writing up or projecting onto a board a list can be useful to help participants not feel stuck.

If participants are struggling to generate their own sounds simply pick things up and interact with them

Spend time in the training space beforehand checking for things like creaking doors, access to kettles, toilets etc.

IMPORTANT - This exercise should only be done in the context of the facilitator having created a safe space, and with means to provide support where powerful emotions or experiences come up for the participant.

## Debriefing

At the end of the workshop, ask the participants to play back a little of their recordings - they can do this to each other which can help share discoveries made.



## 4.D CREATING YOUR ARTISTIC INTENTION

by Hearsay (*Diarmuid McIntyre*)

In this activity, participants will identify an artistic intention (see foreword for more) related to Gender Intimacy or Sexuality.

They will use this intention to create a composition of a sound collage in 4.E that reflects that intention ahead of performing it live in workshop 4.F

This workshop aim is to help them see how the sounds and words generated in the last workshop (4.C) could be used to communicate an intention.

**Duration** 60 - 75 Minutes

**Participants** 20

**Objectives**

- Be able to articulate an artistic intention on the topic area of Gender, Intimacy, Sexuality.
- Understanding of how collaged compositions the through sounds

**Materials**

- Tables and chairs
- Laptop and Speakers for Tutor to play audio
- Audio pieces ("Solstice" and possibly audio from previous workshop) ready for playout
- Flip chart & Marker
- Blank sheets of A4 paper
- Pens

## Instructions 1 - Listening and Responding

Gather participants in a circle

Advise them in the next workshop they are going to create a soundmap and composition. They will be deciding what it is they want to communicate in their sound collage. This is their intention  
This workshop is to help them see how the sounds and words generated in the last workshop (4.C) could be used to communicate an intention.

Play the 9-minute Sound Composition “Solistice” by Grey Heron Media which is on the SNAP website - this piece deals with grief and depression via Sound Collage.

Emphasise before you play it, that this is a complicated piece that took a long while to create but that the principles are the same as to what the participants will create.

- After you’ve played it
- Ask participants to identify different elements (phrases, environmental sounds, atmosphere, music, narration).
- Ask what one element did they find particularly powerful.

[If you have run this workshop before - consider playing a recorded performance of a composition (captured in 4.F) created by previous participants.]

### 2 Completing a sentence

On the flip chart write the following

“The moment when <this happens> feels like <these feelings>”

Each participant takes a moment to reflect on what their completed sentence could be.

An example you could give if participants are struggling to understand the concept.

The moment when <my father mis-genders me> feels like < despair and rage that my existence and identity is denied >

Break participant into working in pairs

Give them 6 minutes - 5 minutes for each person.

The participants take turns to tell their completed sentence to the other person who then asks them questions about the moment <this happens> and <these feelings>.

### 3 - Sharing and Brainstorming Sounds for Sentence

Ask one pair who feel comfortable to share ONE of their sentences. The person who asked the questions give their understanding of <this happens> and the other person explains how <this feels>

On the flip chart,

Write the sentence at the top

Draw a line down the middle dividing the chart in half.  
At the top of the left half write the thing that is <this happens>  
At the top of the right half write words that reflect <these feeling>

For each half, ask the group to brainstorm what sounds, words, phrases (generated in 4.C or phrases that appear in a sound piece from another activity) could help communicate that in an abstract .

E.g for Mis-gendered examples to prompt with

### Sounds

Birdsong = could be “peaceful”, or “harmony”, or “togetherness” - it could even be “parent and child”

Door Bang = could be “sudden” “change” “unexpected” “closing”

### Words

Repeated Use of Word he he he, my son my son,

### Phrases

A Phrase from one of the piece that echoes parent child relationship

### Step 4 Brainstorm your own sentences in pairs

Hand out a blank sheet of paper with pens

Break back into pairs with a blank sheet and have the pairs work together for each of their sentences suggesting Sounds, Words and Phrases in the same way as you did on the flip chart.

Give 10 minutes per person and then get them to swap.

Get each pair to share a possible sound they are most satisfied with identifying in surprising ways.

Tell them to keep their sheets for the next workshop (4.E)

## Variants

Do Step 1 above and then as an alternative to the intention step 2-4 given above, instead identify sounds that could accompany a personal story created in another activity such as 2A.

This story can have sounds added in Activity 4.E .

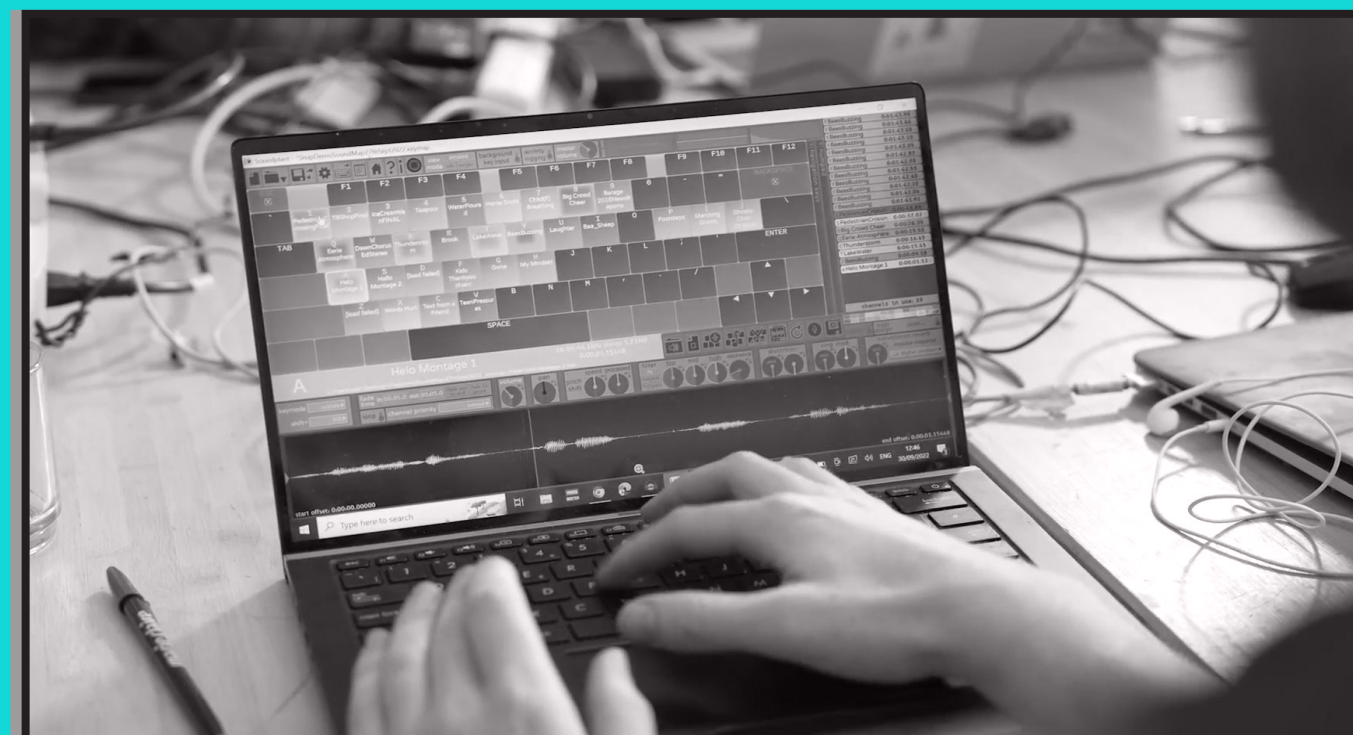
## Tips for facilitators

Allow participants to brainstorm how sound could enhance their personal stories from 2.A while giving the suggestions like

- Segments of the story can be assigned to different keys.
  - Atmosphere can be layered in.
  - Phrases can be repeated,
  - Multiple parts can be played at the same time etc.
  - Sounds could play at key moments layered with the voice
- Keep your flipchart sheets for use in 4.E
  - Make Sure that their brainstormed sheets are saved for use in 4.E !
  - If 4.E is taking place on another day - get participants to put their names on their sheets and give them to you for safe keeping.

## Debriefing

Remind them that the next workshop will build on this activity.



## 4.E PREPARING YOUR COMPOSITION (USING YOUR OWN SOUNDMAP)

by Hearsay (*Diarmuid McIntyre*)

This very practical work will see participants create a soundmap composition of a audio collage that reflects their artistic intention from 4.D ahead of performing it live in workshop 4.F

They will first create their own SoundMap populating it with sounds drawn from a number of sources (including 4.C). They will prepare those sounds - creating extracts that speak to their intention, or manipulating the sound to communicate feels, and then experiment with different sequences.

This activity is a direct follow on from 4.A, 4.B and 4.C, 4.D **It can only be done if those activities have also been done.**

The audio clips that can be used are those generated under the three sub-activities 4.C

- Environmental Sounds,
- One Words
- Stream of Consciousness

Sound stories created and recorded under 2.A (letter) and 3.A (Zine-personal stories)

Audio pieces created under SNAP Activities in our other Handbooks such as in the SNAP handbook "Running Workshops on Emotional Life" for example:

- Radio Kaleidoscope Portrait
- Radio Rendezvous
- Degrees of Intimacy,
- Radio Collection of Anonymous Memories

If you have not run these workshops, participants could make use of the 3rd Party material identified in the Workshop "Listening Session" in the same Snap Handbook.

Additional sounds sourced by participants during the workshop

### Duration

120 - 180 minutes

### Participants

20 but minimum one laptop per group of two (three at most).

### Objectives

- Be able to express an artistic intention on the topic area of Gender, Intimacy, Sexuality.
- To be able to populate their own soundmap with phrases and environmental sounds and atmospheres that speak to the that intention
- To be able to prepare and manipulate the clips they have populated their own soundmap with, in a way that enhances their intention
- Empower participants to create collaged compositions through sounds that are combined and manipulated and sequenced to artistic effect, ahead of live performance in 4.F

### Materials

- Tables and chairs
- Laptop and Projector and speaker for Tutor for demonstration
- Audio recorded in 4.C and other activities on a key.
- Participants laptops - minimum one laptop per group of two (three at most).
- Headphones for participant laptops.
- In advance, download onto the tutors computer.
- SoundPlant Version 47
- download Soundplant + links
- Note: though there are more recent versions. version 47 works on older computers and has a more simple interface.
- [Total download and installation time is 1 minute]
- If possible, download soundplant 47 onto participant computers - otherwise do it as a group at the start of the activity





- If possible, download the audio files recorded in 4.C and other activities onto participant computers in advance - otherwise do it as a group at the start of the activity.

## Instructions

### 1 - Open a Blank Sound Map and Revisit Intention

- Open SoundPlant 47 on the Tutors laptop (connected to a speaker) so that all participants can see a blank soundmap projected.
- Get Participants to open a new (blank) Sound Map
- Take a moment to revisit the example sentence from 4.D on the flipchat and participants brainstormed Sentence Sheets
- Advise participant that in the first pass of this, they are going to try and realise their brainstormed sheet. Not every sound will work in reality but remember they can always add other sounds and words and phrases as they think of them.
- Tell them they will have the choice to use this intention or to come up with their own once they are comfortable with the process.

### 2 - Add soundfiles for payout to blank keys

- Using the Techniques in 4.A, Demonstrate adding Sounds to a blank sound map
- Get participants to add sound files that they choose according to their intentional their brainstormed sheet from 4.D to their soundmap

Have participants start small in Step 2 with just 3 or 4 keys.

C. Suggest that that they do the following layout (just like the demo)

- numbers 1-10 — Short Sounds (Door, Flush)
- Letters in row ER —
  - Atmospheres (birdsong, water boiling) on right
  - Music (drone, drum) on left
- Letters in row DF – Words/Short Phrases
- Letters in row CV — statements/ extracts from longer pieces

Remind participants that they can reset a key at any point

They can load the same soundfile onto two keys if they wish to use a different part of the sound file for each key.

### 3 - Prepare your keys.

Have participants prepare each key on which they have placed a sound

Select the part of the sound file to be played on key press (see 4.A)

Adjust the volume of the sound when the key is pressed (4.B) relative to the other sounds.

If desired - manipulate sound (e.g change the pitch) as per 4A.

### 4 - Experiment with sequencing

Get participants to just try things - see what they like, see what works, collide things - some things will work some things won't. Some things speak to the intention, other things will undermine it. Just play!



See what it sounds like when two keys are played together.

Voices played together sound very different, chaotic,

Voices with a drone or a sound are given different meanings

Two voices following each other speak to each other changing the original meaning

Environmental sounds played out of context can convey a very different meaning

### 5 - Review your intention and revise your SoundMap

Now that participants have experimented with sequences, ask them to take a break from their sound map.

Gather in a circle, ask participants to say again what their intention was and what sound sequence has helped them convey a part of that so far.

First get them to describe in practical terms it - If they wish they can demonstrate it, but it okay to simply talk about it

Then ask them to talk about each of the sounds and the combination of sounds in terms of emotion and meaning.

Give an example of what you are asking for “So that the sound of the kettle coming to the boil might feel like a building to an explosion, a sense of anticipation, that can also be unsettling, and when I play the simple phrase X it has that additional meaning added to it, it sounds worried”.

Repeat Steps 3-5 as needed.

An alternative to the intention step given above is to create a soundmap composition that uses a personal story created in another activity such as 2.A.

This was noted as an alternative under 4.D but even if not done as an alternative then it can be done as part of this activity.

This story can have sounds added. Segments of the story can be assigned to different keys. Atmosphere can be layered in. Phrases can be repeated, multiple parts can be played at the same time etc.

Allow participants to experiment while giving the above suggestions.

Have participants start small in Step 2 with just 3 or 4

## Tips for facilitators

Have participants start small in Step 2 with just 3 or 4 keys.

Do steps 3 & 4 around preparing sounds and then come back and add more sounds rather than try to add lots of sounds at once.

Different participants may feel more or less comfortable with the technology. Those who are very comfortable can experiment and play while you make sure that everyone has an understanding of how the basic steps in 4.A can be applied to this exercise.

Make Sure that SoundsMaps are saved!!!!

Dependent on the time available - you may wish to repeat the workshop now that participants have a full understanding of the creative possibilities. They may wish to adjust their intention.

Make sure to allow free time between the end of this workshop and the Live Performance to allow participants to experiment and enhance their compositions. (This is noted as part of 4.F)  
At the end of the workshop, ask the participants to demonstrate an element/sequence of their composition/sound map - they can do this to each other which can help share discoveries made

## Variants

## Debriefing

```
keys.
```

Do steps 3 & 4 around preparing sounds and then come back and add more sounds rather than try to add lots of sounds at once.

Different participants may feel more or less comfortable with the technology. Those who are very comfortable can experiment and play while you make sure that everyone has an understanding of how the basic steps in 4.A can be applied to this exercise.

Make Sure that SoundsMaps are saved!!!!

Dependent on the time available - you may wish to

## 4.F PERFORMING YOUR COMPOSITION LIVE (AND RECORDING IT!)

by Hearsay (Diarmuid McIntyre)

In this final piece Participants' sound compositions are finalised and performed in the next activity.

The Sound Collage Compositions will be played out via a Sound Map (using the SoundPlant v47 Software) which participant have learnt to use and play with in the previous five activities in Block 4

The performances here are presented as being to the group. However this could also take place as part of once off event or take place as a timed event part of the exhibition curated in Activity 5.C - If the performances are to be presented as part of event outside the group, this full activity should be run within the group first

**Duration** 90-120 minutes

**Participants** Up to 20 but minimum one laptop per two participants



## Objectives

- To acknowledge the creative journey that participants have been on by giving them space to perform their sound compositions that speak to the themes of Gender, sexuality and Intimacy
- To facilitate self expression through sound

## Materials

- Tables and chairs
- Laptop
- Speakers
- Connecting Audio Cables
- Headphones
- Headphone splitters
- SoundPlant Software V47
- Audio recorder (or use the laptop Soundplant is installed on)

# Instructions

## 1 - Playout Rehearsal (in pairs)

Break into pairs and have each person rehearse the playout of their composition playing it to their partner.

In the pairs, split time available so that one is Creator and One is Listener then swap halfway through the time allocated

The time to be allocated is dependent on how complex the compositions created are. A good guide is 5 minutes of rehearsal time for every minute in a composition.

During this time the facilitator can move between pairs offering assistance if needed.

The person listening role is exactly that - to listen. It helps to have an audience and it changes how we hear what we are playing when we imagine others listening to it.

If the person playing in the rehearsal wishes to ask for help then the listen can offer, but it should be restricted to technical asks for help and checking the impact that the creator wanted to bring about.

The key thing is that it is the creator who asks and at no point should the person listening try to change the piece or the intention. It is the creators intention and the creators piece.

Examples of technical asks by the creator are

- Could you hear the sound of the water underneath my playing the woman talking about x
- Is there another sound like the door bang

The creator can also use this rehearsal/fine tune time to check if their intention is being heard the way they want it to be heard. E.g to check how the listener heard it

- How Did you feel when you heard this part, joyful, anxious, curious, angry? (the creator might have aimed for “anxious” but don’t ask leading questions)
- How did you feel at different times
- Did anything last too long? Were you impatient for that sound to end? (which could be something the creator was trying to bring about)

[NOTE This is definitely one where headphones are very helpful  
try use a headphone splitter so both people can listen to the sound being played out ]

## 2 - Fine tuning the composition.

Give a fixed period of time before the start of the Live Performances to allow participants to enhance their compositions, fine tuning sound and volumes.

Remind participants that we are striving for excellence in ourselves not trying to be perfect for others.

## 3 - Live performances

Gather back in a circle.

Write numbers of slips of paper - From number 1 to the total number of participants - and get participants to draw lots. This is the order the pieces will be performed in.

Each person takes their turn.

The Recording button is pressed in Soundplant

Everyone is asked to close their eyes except the creator

The creator plays the sound map composition to everyone over the speakers. They sequence the keys, triggering the playing audio with their timing, in line with their artistic intention.

When the piece is finished. The creator simply waits for a few seconds and says “finished”

All clap.

There are no question or explanations - The participants will not explain their pieces. The pieces speak for the participants. They are what they are. They communicate both what the creator intended and what the listener hears

## Alternative

If it feels appropriate you could combine this workshop with Activity 5.A which is around giving feedback to artistic creations in a safe way.

The performances could take place as a timed event part of the exhibition curated in Activity 5.C

## Tips for facilitators

It is worth marking the end of the block and the creative process with a celebration.

Make sure to label and save the recordings. These can also be played out as part of Activity 5.C

## Debriefing

The Comfort Zone Circle Activity (5.2) may be used appropriately here as a way of debriefing and getting feedback for the integrated set of Block 4 Activities.

# BLOCK 5: CLOSING THE WORKSHOP AND CURATING YOUR EXHIBITION



## INTRODUCTION

In this block, we present you with tools to the final steps of the artistic journey that your participants have undertaken: the showcase, curation and exhibition of participants' art works created throughout the workshops found within this handbook and other SNAP Handbooks.

Please note that tools 5.A and 5.B may be useful to deploy at different stages in the other blocks.

## WORKSHOPS IN THIS BLOCK

5.A Giving feedback on participants' artistic productions

5.B The comfort zone circle

5.C Curating and Staging Your Group Exhibition



## 5.A GIVING FEEDBACK ON PARTICIPANTS' ARTISTIC PRODUCTIONS

by *Elan Interculturel*

**Duration** 15 to 30 minutes

**Participants** 5 to 15

**Objectives**

- Valuing the work of each participant and motivating them
- To learn to articulate a well thought out opinion
- To create a learning environment that encourages creativity

**Materials**

- Flipchart paper and markers
- Envelopes, one for each participant
- Post-it sheets
- Pens
- Tack

**Instructions**

**1: Create a safe space**

Hand out sheets of paper and pens to participants. Ask them individually to think of rules to ensure that they feel safe when they are given feedback on their creations. Give some examples.

After 5 minutes, sit in a circle. Invite people to take turns sharing one of the rules they have written. Take as many turns as necessary to explore all the ideas. After each idea, discuss it together. If the group agrees, write the rule on a piece of flipchart paper.

Example of rules for giving feedback:

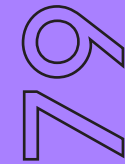
- All criticism comes with two positive comments, one before and one after. In order to highlight the positive aspects of the work ("I liked the fact that...", "I think your creation could be richer with...", "What I think is very positive is...") and not to discourage people.

- Criticisms are precise and factual in order to avoid misinterpretations. They always come with suggestions for improvement.
- Feedback can be done in writing and anonymously. Because of personal affinities and social identities (e.g. facilitator) some opinions may be more interesting than others in the eyes of the participants. Anonymity ensures that each feedback is perceived equally.
- Clapping is replaced by a silent sign/movement (e.g. people shake their hands in the air). This allows all participants to feel equally valued (avoiding some receiving more applause than others). It also protects sound-sensitive people.
- During plenary debriefings, give preference to positive feedback. Criticism or suggestions for improvement can be made in pairs or sub-groups.
- It is not useful to repeat a criticism if it has already been said by someone else.

### 2: Written feedback

Suggest this activity if you are organising a plenary feedback session in which people present the work they have done.

1. Write the names of the participants on envelopes (one name per person) and stick them on the wall.
2. Hand out Post-it notes and pens to everyone.
3. After the presentation of each production, give people 5 to 10 minutes to write a short note to the author of the creation. They write down their impressions and opinions on a Post-it sheet, following the instructions given earlier. If it is a final feedback, simply invite them to write down a "nugget", i.e. something they particularly liked in the person's production.



1. Give them ideas: "what particularly touched me in your production was...", "I liked the fact that you...", "I think... matches you well"...
2. Once the feedback has been written, people put their note in the envelope of the person for whom it is intended.
3. When everyone has finished writing, everyone can open their envelopes and read the comments.

### 3 : Subgroup feedback

In this method, participants discuss their creations in sub-groups.

1. Create triangles.
2. Ask each person to show their creation to their partners. At the end of each presentation, the other two people have 5 to 10 minutes to answer these questions :
  - How did this creation make me feel?
  - What are the key words that remain with me, the messages that are conveyed?
  - What attracts my attention in the chosen form?
3. Once the three people have presented and discussed their creations, come back together and do a collective debriefing by asking each group to tell about their experience.

In step 2, include an envelope with your first name. Give feedback on the participants' creations yourself and be prepared to receive some, so that the relationship is horizontal.

In step 2, include an envelope with your first name. Give feedback on the participants' creations yourself and be prepared to receive some, so that the relationship is horizontal.

## Tips for facilitators

## Debriefing

Ask some questions:

Regarding step 1:

- Do you feel comfortable with the way feedback is given during the workshop?
- How do you feel about criticism?
- Are there any rules that could improve your experience?

Regarding step 2:

- How did you feel when you opened your envelopes and read the comments?
- Did you prefer this method to oral feedback?

Regarding step 3:

- How did the discussions go?
- Do the words chosen by your partners correspond to what you want to express?
- Does the form of your creation seem to be in line with your purpose?

## 5.B THE COMFORT ZONE CIRCLE

by Wired 99.9FM

*The aim of this activity is to give you a method to evaluate a participant's reaction to the activities you'll be doing together. It can be done after any activity or as a general evaluation to close the workshop. Not all participants are necessarily comfortable with artistic production. It is important that they are given the opportunity to express their comfort level with what has been proposed. Taking those feedback into account will also help you adjust your methodology in the future. When one creates art, one often talks about oneself, which can put them in a vulnerable situation, so it is important that these elements are verbalised and that everyone can exchange on the issues and difficulties that were felt during the workshop.*



**Duration** 10-20 minutes

**Participants** Any number of participants

- Objectives**
- To have participants reflect on their experience in the activity
  - To have participants verbalise their feelings about the workshop
  - Understanding what art can do for people

- Materials**
- A flip chart or a white board
  - Sticky notes
  - Markers or slate markers

## Instructions

1. Create 3 concentric circles on the ground, naming/ labelling them from inside out as; comfort zone, growth zone, panic zone.
2. Ask participants to select an unused image from the previous activities and ask them to place the image within the circles depending on how they felt throughout the activity.
3. Discuss with participants about their choice, with the option to not comment about why they have placed their image where they have placed it.
4. Use the circles to open further discussion on what were the things they were absolutely comfortable with and what elements challenged them. You can ask for example : did your level of comfort change throughout the activity? What is your general feeling about the workshop ? What would have made you feel more comfortable ?

## Alternative

1. If you don't have enough space on the floor, you can use a flip chart paper/a white board. Repeat the process of drawing the 3 concentric circles on it.
2. Have participants write their names on sticky notes. They should place their names according to how they felt during the activity.

## Tips for the facilitators

Be aware of the feedback given by participants, it is important and will allow you to readjust your methodology.



## 5.C CURATING AND STAGING YOUR GROUP EXHIBITION

By *Jouir* podcast (Constant Léon and Aphélandra Siassia)

This activity will allow you to organise an exhibition with the productions made in the workshops, whether it is sound, text or visual.

When you organise an exhibition, it is above all a story that you try to defend in front of an audience. We try to find a common thread between the different creations made. For example, finding a message for the exhibition that links the intimate and the political between the works can be a common thread.

The other challenge is to succeed in articulating the creations between them so that the whole is coherent on a visual and sensory level.

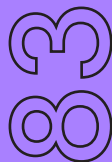
Duration 2 to 4 days

Participants 8 to 15

### Objectives

- A toolbox with everything you need to hang an exhibition (hammer, nails, clay, string, tape measure, level etc.)
- Paper, pencil for brainstorming
- A computer to write the note of intent
- Share the creations made in the workshop
- Set up and tell the story of a group of works
- Confront the views of others and create an exchange with the public
- **Scenography:** how the works are installed in the space in relation to the message of the exhibition.
- **Curator:** the person in charge of creating coherence between the works in the exhibition, writing the texts that explain the works and the presentation text of the entire exhibition (see note of intent)

### Vocabulary



**Statement of intent :** this is the text that accompanies the visitor at the beginning of the exhibition to understand the message of the exhibition from the curator.

## Instructions

**Choice of theme, selection of works and drafting of the note of intent:**

1. Brainstorm on the theme, the subject that the group wishes to address, to defend. This can be the theme of the workshop or another topic that came up during the workshop.
2. Now proceed to the selection of works. You can put all the material pieces next to each other and the sound works on a computer so that everyone has an idea of the whole content.
3. You can decide to present everything, but you can also make a more refined selection, which will respond more accurately to the theme you have chosen. Good curating is not about quantity, but about quality and the right combination of creations.
4. Rely on the sensitivity of each individual to know what is most important and to make the selection of works.
5. Once the selection has been made, you can collectively write the statement of intent for your exhibition project. To do this, you can use the elements of the pitch. Remember to mention the names of all the participants and highlight the mediums that will be presented. The title, if not yet decided, often follows from this writing time.

**Setting up the exhibition :**

6. Before proceeding with the hanging and display of the different productions, you can make a plan of the space in which you wish to exhibit with the correct measurements and start to spatially organise your exhibition. This will give you an overview.



7. Evaluate your material needs for mounting and display. If there is sound, how do we want to hear it? Is it a listening time during the opening, or are mp3s made available in the exhibition room? If there are drawings, do we want to frame them, do we want to hang them with transparent wire, with clips? If there are books, how many should be printed? Everything has to be thought out before the assembly session.
8. Now you can start editing. Take your hanging plan with you to make sure that each piece of work is placed correctly.
9. Make sure you have the right materials and tools for each work.
10. Hang the note of intent strategically in the space for visitors to read
11. You can open the exhibition.

## Tips for the facilitators

Rely on the sensitivity of each individual to know what is most important and to make the selection of works.

Look at the example of the next pages to gain ideas from a previously staged exhibition.

## Debriefing

- Do you like the final result of the exhibition?
- How did it feel to present your work to the public?
- What would you like to improve?

## An Example of an exhibition to inspire you

by *Constant Léon*

### An example

During Jouir workshop in Marseille, we created in a small group with Aphélandra Siassia, Elise Boutié and Constant Léon, a sound lab to create podcasts together in Marseille, according to Creating a podcast handbook. My piece is called “Everything got illuminated”, it’s about incest, trauma, amnesia and trans identity creation.

I then created a visual called The incest motive in the frame of a queer collective exhibition in Vanadzor, Armenia “Maybe We exist”. The Incest motive / Le motif de l’inceste, visual and sound installation, music by Loli, 2022

Sahmaner means bordering as well as boundary in Armenian. The visual part of the installation questions how physical boundaries respond to country borders, as a political concept. How to get rid of sahmaner ? The installation is completed by photos and personal items visible on the photo, such as a nurse costume. The photo is printed on a pillow, a notebook and a cup. Trauma is a trace which repeats in intimacy and daily life.





# CONCLUSION

The aim of this final guide was first and foremost to provide you with the tools to approach sexual and intimacy education using different artistic prisms. They are essential for a good understanding of the issues at stake, but also allow for a more creative approach to dealing with said topics. Intimacy and sexuality issues cannot be treated separately from the social field, but they also invite room for . They are particularly important because they are at the crossroads of various issues and oppressions. As a facilitator, it is your responsibility not to reproduce, fuel or deny these mechanisms. Making room for their recognition and identification during your interventions will allow everyone to feel heard. This guide also acts as a finishing point and a means of bringing together all the skills, abilities and discussions that have been learned and taken place throughout the workshops found in previous manuals.

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

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

## CREDITS

This guide is the result of a partnership within the framework of the European youth project SNAP. The project explores and develops educational tools related to radio, in particular to explore questions of sexuality and intimacy with young adults. The team travelled during the project between Paris and Marseille in France, Limerick in Ireland and Zrenjanin in Serbia. The five associations have come together to share their expertise and experience in order to develop available methodologies and activities free online: [www.snap-podcast.eu](http://www.snap-podcast.eu)

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

This guide is the result of a partnership within the framework of the European youth project SNAP. The project explores and develops artistic and creative methods and tools related in particular to the exploration and questioning of sexuality and intimacy within young adults. The team the travel project between Paris and Marseille in France, Limerick in Ireland and Zrenjanin in Serbia. The five associations have come together to share their expertise and experience in order to develop available methodologies and activities

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