The Future Positive Toolkit is designed to give you the tools and skills to start up a customised youth project that can be adapted to the capacity of your organisation and the needs of your community, getting young people involved in HIV/AIDS dialogue using radio and outreach activities.

Its focus is to create and strengthen spaces for dialogue and participation of young people and provide tips to facilitate creative spaces where they can share and discuss productively.
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Editorial Advisors
Laura Myers
Médecins Sans Frontières

Authors:
Yumna Martin
Clémence Petit-Perrot
Hermione Townsend
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SECTION ONE

GETTING STARTED

- WELCOME
- WHY YOUTH RADIO AND COMMUNITY DIALOGUE?
- HOW TO USE THIS TOOLKIT
A simple idea powers the Children's Radio Foundation. Give young people the tools and skills to express their ideas and share their stories – and you will give them a springboard to a world of wider opportunities. In the communities where we work, the means to that end is radio. It is the technology that is most popular and accessible. It is also enormously impactful.

The concept for Future Positive was developed in partnership with Médecins Sans Frontières (MSF) and Civil Society Organisations working in Khayelitsha (Cape Town), where an estimated 16% of the community is infected with HIV.

While anti-retroviral therapy (ART) is available, it is proven that young people find it difficult to access treatment and services. In 2010, up to 70% of the eligible youth in Khayelitsha's clinics were “lost to care” before starting ART, and 60% of these losses happened immediately after testing HIV positive. Oftentimes, youth only return to the clinic when they are very ill, making treatment very difficult.

So what is the cause of being “lost to care”? Stigma. It presents the most significant challenge to youth in accepting and disclosing their HIV status, which makes them less eager to access clinic services. While HIV messaging is ‘everywhere’, HIV positive youth argue that there are few platforms for them to speak openly about experiences of living with HIV in ways that reflect the realities and challenges they face.

With a grant from the Commonwealth Foundation, the Children’s Radio Foundation, working closely with a variety of local partners, provides training, expertise, and support to ensure that the Future Positive project creates spaces for young people to participate, learn, share, and engage in dialogue about HIV/AIDS with their peers and the wider community.

Through the immediacy and intimacy of radio, young people share experiences and connect with one another. They learn about other paths, other possibilities. They inspire and are themselves inspired. Through radio, they enrich their lives and the lives of their community.

As we seek to inspire even more young lives in your community, we need your help. Thank you for joining us.

2Idem
WHY YOUTH RADIO AND COMMUNITY DIALOGUE?

Amongst youth in South Africa about 30% of the population is younger than 15 years of age. This tender group of young people are also the most affected by HIV/AIDS. Couple this with the fact that children’s voices are only heard in 2% of media in South Africa and creating spaces for young people to ask questions, reflect, listen, and learn becomes essential.

In order to create thoughtful, impactful HIV/AIDS dialogue for infected and affected youth in Khayelitsha, it is important to build a community of local experts and youth that come together to create a language that best illustrates the realities of living with the epidemic. In partnership with MSF, CRF has created a network of CSOs, which you are a part of, that act as a platform for the Future Positive project.

Through the sharing of real life experiences, knowledge and references to health resources, this dynamic network brings about more informed responses to issues such as stigma and to promote acceptance.

This Toolkit contains a recap of the skills you acquired during the foundation training and will assist you to build a community-based youth radio or community dialogue project that makes sense for you, your organisation and community.

With your assistance, we aim to equip young people in Khayelitsha to speak about their concerns, and to reach out to their peers and the wider community about the issues that matter to them.

Your role as a Future Positive member is key to us attaining this goal together.

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1 Statistics South Africa, Mid-Year Population Estimates, 2013
HOW TO USE THIS TOOLKIT

THE TOOLKIT HAS THREE MAIN GOALS:

1. To help you realise your potential to be a voice for your peers and community
2. To assist you through learning the skills you need to share your ideas, challenges, solutions, and talents.
3. To guide you in the different ways you can reach out to your peers and community to inform, entertain and raise awareness on topics and issues that interest and affect you.

As a Future Positive facilitator and member, this Toolkit will represent both your road map and your toolbox. The Toolkit is to support you after you have been trained; it recaps and guides you through all the skills you acquired and outlines some new activities. Tips and examples throughout the Toolkit will help you to engage with your peers and create rich and insightful radio and outreach activities that reflect your reality and your community’s.

Chapters one through five of the Toolkit cover the basic requirements you will need to know as a facilitator and member. From Chapter Six onwards specific step-by-step instructions are detailed to help guide you through producing radio and organising outreach activities.

Depending on the resources and needs of your CSO, you can use all of the stages or decide to only use certain stages that suit your goals and needs of empowering and engaging young people. It is very important to understand that if you want to produce a radio show you need to go through each stage in the correct sequence as skills are built on those which come before. Each stage is broken down into thematic sessions. This structure can be used if you decide to conduct further training with other youth.
THE STAGES

Depending on the resources and needs of your CSO, you can use all of the stages or decide to only use certain stages that suit your goals and needs of empowering and engaging young people.

It is very important to understand that if you want to produce a radio show you need to go through each stage in the correct sequence as skills are built on those which come before. Each stage is broken down into thematic sessions. If you want to train further Future Positive members, facilitators or new youth participants, the structure and sequence can be used to conduct further training.

STAGES OF INVOLVEMENT

STAGE 1: GETTING TO KNOW ONE ANOTHER
This stage is essential for building trust and a sense of team spirit. Whether your objective is to produce plays for outreach activities or to produce radio shows, Stage One creates understanding and purpose as a group.

STAGE 2: BASIC MEDIA SKILLS
Before you can produce your own radio show and raise awareness in your community, you need to understand the basics of radio and develop good communication skills. Stage 2 builds your basic radio and communication skills in order for you to be able to express yourself on topics that matter to you.

STAGE 3: LIVE RADIO FORMATS
Now that you have foundational communication skills, you can start to create live radio formats. These live radio formats will provide a structure for you and others to be able to express yourselves on topics you choose to discuss. These formats can be used during a ‘live’ radio show or narrowcast (when your show is only heard by an audience in the same room through speakers). You do not need audio recorders to produce these formats.

STAGE 4: RECORDED RADIO FORMATS
Stage Four marks your entry into producing recorded radio formats, relying on the build-up of reporter skills and competencies from the previous stages. The formats outlined in Stage 4 provide structures for you to explore and share information on a wide range of topics that matter to you. You need an audio recorder.

STAGE 5: PRODUCING A RADIO SHOW
Now that you understand and are already putting into practice some of the live and recorded formats you have learned, it is time to pull all of these formats together into a planned narrowcast or broadcast radio magazine show. All of the principles that apply to a narrowcast radio show also apply to the production of a broadcast radio show.

STAGE 6: ORGANISING OUTREACH ACTIVITIES
All the outreach activities described in this stage aim to help you directly engage your audience (peers at school, clinic members or the larger community) regarding the challenges or topics they are dealing with, and as a result foster interaction, awareness and dialogue.
## UNDERSTANDING THE ICONS

<table>
<thead>
<tr>
<th>Icon</th>
<th>Description</th>
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| ![ AIMSDiagram ] | **AIMS**  
Introduction to help you understand why this is important. |
| ![ OUTREACHACTIVITYDiagram ] | **OUTREACH ACTIVITY**  
Quote from youth and mentors that relates to this section / chapter. |
| ![ REFERTODiagram ] | **REFER TO**  
Ladder step, referring to previous chapter or stage. |
| ![ EXAMPLESDiagram ] | **EXAMPLES**  
Situation examples to help you understand. |
| ![ TIPSDiagram ] | **TIPS**  
Skills / tip box. |
| ![ TIMEICONDiagram ] | **TIME ICON**  
Duration it takes to plan and prepare outreach activities. |
| ![ MATERIALSDiagram ] | **MATERIALS**  
Resources needed to organise and host outreach activities |
| ![ WHATYOONEEDTOKNOWDiagram ] | **WHAT YOU NEED TO KNOW**  
Steps and information you need to know to complete activities. |
SECTION TWO

BASIC PRINCIPLES

• CHAPTER 1: YOUR ROLE
• CHAPTER 2: WORKING WITH YOUTH
• CHAPTER 3: ETHICS AND CONSENT
EXPRESSING YOURSELF AND HELPING OTHERS EXPRESS THEMSELVES.

As a Future Positive member your role is to bring out young people’s potential in a positive and productive way, to help them express what they think, feel, and see. As a Future Positive member you will set the example for how everyone should behave. It is important to remember that you are facilitating a process of learning, expression, and discussion.

THINK OF A MENTOR OR YOUNG PERSON YOU LOOKED UP TO. WHY DID YOU RESPECT THEM? WHAT MADE THEM A ROLE MODEL?

KEY POINTS OF YOUR ROLE:

CREATE A SAFE SPACE
Show your interest in everyone and greet everyone individually. This will help people feel acknowledged and encourage them to express themselves openly and honestly.

SHOW RESPECT
With younger participants, physically get to "their level" when speaking. Don't "talk down" to them with your choice of words or tone. Also try to avoid big words, and if you use a term that you think someone might not know, explain it.

ENCOURAGE SHARING
Listen to every comment and question, recognise the contributions made, and thank participants for sharing their stories. But never force someone to participate. Respect the fact that some people are shyer than others.

RESPECT DIFFERENCES
Your background and beliefs may not be the same as those of others participating. Always welcome and respect differences.

BE A SUPPORTER
Sometimes, someone will express very personal experiences: listen and be supportive. Offer to speak about the issue later in private. Never stop a session, and don’t ‘react’. If need be, refer them to a social worker or someone else capable of assisting them in a productive way.

KNOW YOUR COMMUNITY
It is imperative to research the community or group you are going to work with, be aware of the cultural sensitivities and backgrounds, as well as their needs.

TALKING POINTS
Simply because the project has an HIV/AIDS focus, it does not mean limiting the topics to only speak about the virus. Explore and be creative, take any issue and scenario that appeals to youth, then ask the question: How would HIV impact this situation?
DISCLOSURE
In the project, you will not always be aware of who is HIV positive. Privacy regarding your HIV status is a right guaranteed by the South African Constitution.
But it is imperative to be prepared for the reactions that may follow someone’s disclosure. Encourage the young people to see this as an opportunity to question their reactions and feelings, while working with a counsellor to introduce the right health information that can demystify perceptions on HIV.

KEEP IT SIMPLE
Feel free to adapt the way topics or activities are outlined in the Toolkit to suit your environment. Speak about issues or topics in a way that best suits the participants’ understanding, without being strict about sticking to curriculum language.

MAKE IT YOURS
Hold a sense of ownership of Future Positive. Use the resources, skills, and opportunities being a part of the network gives you, your peers, organisation and community.

DEMONSTRATE COMMITMENT
Being part of Future Positive is not just about being a DJ. It requires organisational, research, reporting and technical skills. It is important that you understand what being part of Future Positive requires and are prepared for the commitment it will take.

EQUAL OPPORTUNITIES FOR GIRLS AND BOYS
There should be equal opportunities and spaces for girls and boys and when interacting with your peers. It is your job to make sure that the girls have an equal chance to participate.
CHAPTER 2: WORKING WITH YOUTH

AS A FUTURE POSITIVE FACILITATOR YOU WILL BE WORKING WITH YOUNG PEOPLE. KEY TO THIS IS NOT TELLING YOUNG PEOPLE HOW TO DO SOMETHING. IT IS ABOUT HELPING THEM TO FIND OUT HOW TO DO IT THEMSELVES.

IF YOUR CSO Chooses NOT TO DIRECTLY ENGAGE YOUNG PEOPLE, IT IS STILL VITAL TO BE AWARE OF THE YOUTH PARTICIPATORY WAYS YOU CAN ENGAGE THEM

KEY POINTS FOR WORKING WITH YOUTH

1. ANSWER ALL QUESTIONS, BUT DON’T VOLUNTEER MORE INFORMATION THAN ASKED FOR.
2. ALWAYS ADMIT IF YOU DON’T KNOW SOMETHING.
3. LISTEN. TALK ONLY WHEN NEEDED.
4. USE GROUP WORK AND ALLOW DEMOCRATIC DECISION-MAKING.
5. MIX UP THE GROUPS SO THAT FRIENDS DON’T ALWAYS WORK TOGETHER.
6. LET THE YOUTH PARTICIPANTS FACILITATE WHENEVER POSSIBLE.
7. GIVE POSITIVE FEEDBACK REGULARLY.
8. ALLOW YOUNG PEOPLE TO LEARN BY DOING.
9. USE GAMES, HUMOUR, AND PLAY TO KEEP THE YOUTH PARTICIPANTS ENGAGED, INTERESTED, AND RELAXED.

APPENDIX 1: ENERGIZERS

10. CONSTANTLY WATCH THE GROUP DYNAMIC AND ADJUST WHAT YOU’RE DOING AS NEEDED.
11. DON’T JUDGE OR MAKE ASSUMPTIONS ABOUT WHAT YOUTH THINK OR FEEL: ASK THEM.
12. ENCOURAGE EVERYONE TO PARTICIPATE (ESPECIALLY THE SHYER ONES), BUT NEVER FORCE PARTICIPATION.
13. ONLY ALLOW OBSERVERS IF THE GROUP AGREES, AND THEN BE SURE THAT THE OBSERVERS PARTICIPATE.
14. CREATE A SENSE OF OWNERSHIP IN THE YOUNG PEOPLE AND INVOLVE THEM THROUGHOUT.
15. BE AWARE OF AGE DIFFERENCES, IT AFFECTS THE YOUTH PARTICIPANTS’ NEEDS.
16. NEVER PAY CHILDREN AND YOUTH TO PARTICIPATE, MAKE IT CLEAR THAT THIS IS A VOLUNTARY PROJECT.
17. ALWAYS SPEAK TO AND TEACH IN THE LANGUAGE THE YOUTH FEEL MOST COMFORTABLE IN.
18. SHOW INTEREST IN EVERYONE. THAT WAY, EVERYONE IN THE GROUP WILL FEEL ACKNOWLEDGED AND ENCOURAGED TO EXPRESS THEMSELVES OPENLY AND HONESTLY.
19. EXPLAIN THAT EVERYTHING THEY SAY AT YOUR MEETINGS WILL REMAIN CONFIDENTIAL, NO-ONE MAY TELL SOMEONE OUTSIDE THE GROUP WHAT WAS SAID. EXPLAIN THAT THIS APPLIES TO YOU TOO.
CHAPTER 3: ETHICS AND CONSENT

CONSENT: IT IS VERY IMPORTANT TO UNDERSTAND CONSENT—THE PROCESS OF GETTING THE PERMISSION AND AGREEMENT OF YOUNG PEOPLE PARTICIPATING IN YOUR PROJECT

Before starting to work with a new group of young people, facilitators need to:

1. Make sure all young participants sign a consent form, and that they understand what giving consent means. Because you are running a training or project that will produce media content and have outreach activities, it is vital that the young people understand that others will hear, see or read what they produce. The young participants need to read each line of the consent form and understand it. Do not rush this process.
2. Have the permission and support of parents, guardians, and/or organisations. You need to get permission from the young participants’ parents or guardian if they are under 18 years old.
3. Know that consent can change. By signing consent forms, the young participants have agreed to be part of the project and given you the right to make their stories or media public. However, they always have the right to change their minds. Make it clear that their recordings/video/images/articles may be used in public on an ongoing basis, unless and until they state otherwise.

APPENDIX 2: SAMPLE CONSENT FORM

ETHICS: IT IS YOUR LEGAL AND MORAL RESPONSIBILITY TO ENSURE THAT THE YOUNG PARTICIPANTS’ RIGHTS ARE PROTECTED.

The points below from International Save the Children Alliance and the United Nations Declaration of the Rights of the Child (UNCRC), highlight key issues to consider regarding your code of conduct when you work with young people.

YOU MUST NEVER:
• Hit or otherwise physically assault or abuse the young participants.
• Develop physical/sexual relationships with the young participants.
• Develop relationships with the young participants, which could in any way be deemed exploitative or abusive.
• Spend excessive time alone with young people away from others.
• Take a young person somewhere where he or she will be alone with you.

AVOID ACTIONS OR BEHAVIOUR THAT COULD BE UNDERSTOOD AS POTENTIALLY ABUSIVE:
• Never use language, make suggestions, or offer advice, which is inappropriate, offensive, or abusive.
• Never behave in a manner that is physically inappropriate or sexually provocative.
• Never have a young person that you are working with stay overnight in the adult’s room.
• Never allow young participants to produce media or organise outreach activities that can be used for political or economic purposes, for example to support a political campaign or advertise a product.
• Never allow young people to participate in the project for more than five hours a week.

United Nations Convention on the Rights of the Child:
Save the Children, ‘So you want to consult with children?’
IF YOU ARE WORKING IN AN ENVIRONMENT SPECIFICALLY DEALING WITH HIV/AIDS YOU NEED TO BE AWARE OF AND PRACTICE ETHICS AND CONSENT AROUND HIV TOO:

- People with HIV infection and AIDS have the right to confidentiality and privacy about their health and HIV status.
- Health care professionals are ethically and legally required to keep all information about clients or patients confidential.
- Information about a person’s HIV status may not be disclosed to anybody without that person’s fully informed consent.

Health 24: The Basic Rights of Someone Living with HIV/AIDS:
CHAPTER 4: BEFORE YOU START

BEFORE YOU START PRODUCING RADIO OR PLANNING OUTREACH ACTIVITIES, FACILITATORS NEED TO FIND THE LEVEL OF CHILDREN AND YOUTH PARTICIPATION THAT WILL BE PRACTICAL AND SUSTAINABLE FOR YOU AND YOUR ORGANISATIONAL NEEDS AND WANTS.

KEY POINTS TO BEFORE YOU BEGIN WORKING:

1. Check which stages apply to you and your organisation. Each stage has a specific aim – outlined at the beginning – make sure you understand the purpose of the stage and that it fits into what you and your organisation wants to achieve.

2. Decide on a group size. The maximum number recommended for active members is 15 young participants. When you begin to do outreach activities you can involve more children or youth outside of your group.

3. Organise a space. Before you begin working make sure you have a booked space that will be available to you and your participants when you need it. Ensuring the same space allows for consistency.

IMPORTANT THINGS TO CONSIDER WHEN CHOOSING A SPACE:

- It needs to allow you and your participants to concentrate, not with lots of activity around it or with people passing through.
- Everyone needs to feel like they can participate in the space. Sitting in a circle generally works better than rows.
- Find a space that will always be available. It is great to be able to put (and leave) things on the walls (house rules, brain storm lists, work plans).
- Make sure that you are working in a quiet environment, particularly when recording media.
- If possible, get a place with outside space, it is great for games and recording.
SECTION THREE

STAGES OF MEDIA DEVELOPMENT

• STAGE 1: GETTING TO KNOW ONE ANOTHER
• STAGE 2: BASIC MEDIA SKILLS
• STAGE 3: LIVE RADIO FORMATS
• STAGE 4: RECORDED RADIO FORMATS
• STAGE 5: PRODUCING A RADIO SHOW
• STAGE 6: OUTREACH ACTIVITIES
Section Three | Stages

STAGES

STAGE 1: GETTING TO KNOW ONE ANOTHER
This stage is essential for building trust and a sense of team spirit. Whether your objective is to produce plays for outreach activities or to produce radio shows, Stage One creates understanding and purpose as a group.

STAGE 2: BASIC MEDIA SKILLS
Before you can produce your own radio show and raise awareness in your community, you need to understand the basics of radio and develop good communication skills. Stage 2 builds your basic radio and communication skills in order for you to be able to express yourself on topics that matter to you.

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STAGE 4: RECORDED RADIO FORMATS
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STAGE 5: PRODUCING A RADIO SHOW
Now that you understand and are already putting into practice some of the live and recorded formats you have learned, it is time to pull all of these formats together into a planned narrowcast or broadcast radio magazine show. All of the principles that apply to a narrowcast radio show also apply to the production of a broadcast radio show.

STAGE 6: ORGANISING OUTREACH ACTIVITIES
All the outreach activities described in this stage aim to help you directly engage your audience (peers at school, clinic members or the larger community) regarding the challenges or topics they are dealing with, and as a result foster interaction, awareness and dialogue.
UNDERSTANDING THE ICONS

**AIMS**
Introduction to help you understand why this is important.

**OUTREACH ACTIVITY**
Quote from youth and mentors that relates to this section / chapter.

**REFER TO**
Ladder step, referring to previous chapter or stage.

**EXAMPLES**
Situation examples to help you understand.

**TIPS**
Skills / tip box.

**TIME ICON**
Duration it takes to plan and prepare outreach activities.

**MATERIALS**
Resources needed to organise and host outreach activities.

**WHAT YOU NEED TO KNOW**
Steps and information you need to know to complete activities.
STAGE 1: GETTING TO KNOW ONE ANOTHER

This stage is essential for building trust and a sense of team spirit. Whether your objective is to produce plays for outreach activities or to produce radio shows, Stage One creates understanding and purpose for your project as a group. It will help you to meet the group, learn each other’s names, break the ice, create a sense of ownership and begin to build trust and understanding of the training and the future of your project.

THERE ARE DIFFERENT EXERCISES AND GAMES YOU CAN PLAY TO BUILD TEAM SPIRIT, UNDERSTANDING AND TRUST.

Remember that the games allow for the experience of understanding, there is no need to explain the purpose of the game first.

Appendix 1 has several different games and energisers you can choose from depending on what you want to achieve. There are specific energisers in Appendix 1 that you can use for:

- Getting to know one another
- Building trust and team spirit
- Creating a sense of ownership
- Warming up, energising and relaxing
- Expressing Feelings
- Recapping and gaining feedback

APPENDIX 1, ENERGISERS
Before you can produce your own radio show and raise awareness in your community, you need to understand the basics of radio and develop good communication skills. Stage Two builds your basic radio and communication skills in order for you to be able to express yourself on topics that matter to you.

### 1. CONSENT TO BROADCAST

Whether you are the one holding the microphone or the one being interviewed it is essential to know and understand your rights regarding consent to broadcast.

1. When you give consent it means you give permission and agreement to something.
2. When something is published or broadcast it means it is made public, with no control as to who sees, hears or reads it.
3. When someone seeks your consent to broadcast it means they need to gain permission from you and your parents or guardians (if you are under 18 years of age) to broadcast or publish an interview, image or recording of you.

Consent refers to an approval or agreement that is reached between two people. For example Children’s Radio Foundation asked you and your parents or guardians (if you are under the age of 18) for consent when you joined Future Positive. This also applies to when a journalist wants to interview you, take a picture of you or film you for broadcast or publishing, or when you are the journalist.

### KEY POINTS TO KEEP IN MIND FOR CONSENT TO BROADCAST

1. Consent can change. At any time a person is allowed to change their mind and it must be respected. If it has already been broadcast or published the journalist or media organisation must ensure that it won’t be used again.
2. You must always understand what it means to be broadcast or published. This is called informed consent. If someone doesn’t understand what it means to be broadcast or published and they give consent it is like telling a friend a secret and the friend promises not to share it with anyone, but then the friend shares it with others.
3. If you are under 18 years of age your parents or guardians need to give consent for you to be broadcast or published. You are not legally able to make decisions to be broadcast without the consent of a parent or guardian. If for example, you share your experience of being forced to work by your parents and you don’t want them to know then you will need to be anonymous.
4. If you are under 18 years of age your surname, address and any other contact information must not be broadcast or published.
5. It is your right to be anonymous if you want to be and this must be respected.
6. If you want to change your name you can, and this must be respected.
7. If you have been sexually assaulted it is illegal for your image to appear or personal details to appear in public, unless you are over 18 years of age and have given consent.

### APPENDIX 3: SAMPLE CONSENT TO BROADCAST
2. BASIC COMMUNICATION SKILLS

This session focuses on the importance of speaking clearly and with animation, as well as listening and observing. As a member of Future Positive, it is key to use these communication skills to report, raise awareness and organise outreach activities as precisely and accurately as possible.

LISTENING, SPEAKING CLEARLY, AND OBSERVING:

These are all skills that are an extension of life skills that you already use on a daily basis.

- Remember the difference between hearing and listening: when you hear you are not paying attention, it is in the background, like the sound of a fan. When you listen you take a message in, you understand it and you concentrate. Hearing is passive, whilst listening is active.
- Remember the difference between talking and speaking: when you talk you are not paying attention to what you are saying, or how the other person is receiving what you are saying. When you speak you are articulate, projecting and thinking about what you are saying and how the person is receiving it.
- Remember the difference between seeing and looking: When you see, it is like hearing, you are not concentrating on what you are seeing, the details. When you look, you are taking in what you see, actively observing, and it helps you to understand the world around you or pass on the correct message.
- A message usually involves two people: the sender and the receiver, the one speaking and the one listening.
- The cause of a message changing is due to: lack of focus from the sender or the receiver, lack of articulation, mumbling, soft voice from the sender, lying. Different accents, assumptions or noisy environments can also be disturbing factors.

APPENDIX 4: GAMES AND EXERCISES TO PRACTICE LISTENING, SPEAKING AND OBSERVING

3. STORYTELLING

Whether it is truth or fiction, radio, print or TV, all media forms rely on the basics of storytelling. In this session you will recap what makes a good story, and a good storyteller.

KEY TO TRUE AND FICTIONAL STORIES IS CAPTURING YOUR AUDIENCE’S ATTENTION THROUGH:

- Intrigue, suspense (pace)
- Description (words that detail)
- Emotion (emotive words)
- Tone (expression into speech)

ELEMENTS OF GOOD STORIES INCLUDE:

- A beginning, middle, and end, though they are not always told in that order
- Details or descriptions of characters, settings and events
- Emotions
- Sound effects
- Action or suspense
- Characters

ELEMENTS OF BEING A GOOD STORYTELLER:

- Tone of voice (expression)
- Pace (timing)
- Articulation (clear pronunciation)
- Projection
- First person

APPENDIX 5: GAMES AND EXERCISES TO DEVELOP STORYTELLING SKILLS.
4. EXPRESSING YOUR OPINION

It is a child’s right to express her or his opinion (article 12 of the UNCRC). Building on the communication and storytelling skills you learned, this session is geared towards encouraging you to express yourself on a particular issue.

HOW TO EXPRESS YOUR OPINION:

1. Introduction:
   “My name is….”
   What you agree or disagree with:
   “… and I think that young people in my community are at risk of teenage pregnancy because….”

2. Support your opinion: you need to describe and explain your views, and give examples (either experienced or witnessed) to support your opinion.
   “As a young person myself, I have experienced how few spaces there are where we can talk about sex and learn how to protect ourselves from falling pregnant. At school we do not talk about safe sex, at home parents do not feel comfortable talking about sex with us, and there are no events organized or gatherings were we as young people can share experiences and advise one another.”

3. Solution: you need to think of realistic, achievable solutions that you and any other peer or community member can do to solve the issue.
   “In order to protect young girls, and allow them to achieve their dreams we need to protect ourselves. I encourage parents to have conversations about sex so that they educate and protect their children, schools need to include sex education and as young people we need to organise ourselves and support each other.”

KEY POINTS OF EXPRESSING YOUR OPINION:

- Remember what you learned about storytelling:
  o Description
  o Detail
  o Personal or emotive words (for examples to support your opinion)
  o Articulate
  o Expression
  o Tone

APPENDIX 6: GAMES AND EXERCISE TO DEVELOP THE SKILLS TO EXPRESS ONE’S OPINION.

5. TOPIC SELECTION AND RESEARCH

Now that you have acquired basic communications skills, the next step to producing your own media is deciding on a topic and researching it. This session specifically deals with the guiding principles of choosing a topic of interest for your audience and how to research.

HOW TO CHOOSE A TOPIC:

1. Write the word ‘topics’ in the middle of a piece of paper.
2. Draw arrows from the word ‘topic’ and write down your ideas.
3. Once you have a maximum 10 topics, choose one topic.
4. Get another piece of paper and write the topic you have chosen in the middle.
5. Think about all the things you can talk about (angles) when you think of this topic.
   If the topic you have chosen is ‘HIV/AIDS’ the angles you could brainstorm include: living with HIV, how to get tested, how to be young and still protected, and busting myths.
6. Drawing arrows from the topic, write down all your suggested angles.
7. Choose one.
8. To make sure the topic and angle is right ask yourself:
   a. Can you find contacts and sources for this?
   b. Will your audience (your peers) care about this story?
   c. Is this new, useful or interesting to your audience?
9. It is very important to ensure that you really understand your topic and angle you have chosen:
a. Look up the meaning of the topic and angle in the dictionary
b. Discuss with your fellow members how they understand the topic and angle.
10. Remember to keep your notes with all your other topic and angle suggestions for the future.

**HOW TO RESEARCH:**
1. Write the topic and angle in the middle of a page and draw a circle around it.
2. Draw three arrows from the topic and angle – each arrow with a header:
   - People (people with personal experience, experts, teachers)
   - Places (community organisations, medical centres, schools, universities)
   - Resources (internet, library, newspapers)
3. Think of people, places and resources that you can access in your community to find information on your topic and angle. Remember, you need to give a space for different opinions and ideas - don't only interview or feature places or people who have the same beliefs or thoughts.
4. Write down the people, places and resources you can use to find out more information.
5. Plan when and where you will go to find out information (from the people, places and resources).
6. Just like when you did your surveys, you need to think about how you will introduce yourself and what you would like to find out or research.

**KEY POINTS TO REMEMBER WHEN RESEARCHING**

1. Research ensures that you feel confident when you discuss your topic and angle during narrowcasts and outreach activities.
2. Steps for good research:
   a. Define your topic. Check a dictionary or the Internet to make sure you know what your topic means.
   b. Research the topic. Find more information and facts and support what you know about the topic you have chosen. Here are some examples of where to go:
      - Libraries
      - Community organisations
      - Schools (clubs, life orientation teacher/library)
      - Newspapers
      - The Internet
   c. Compare your sources. Try to find at least three sources that support one another before taking a fact for the truth.
Now that you have foundational communication skills, you can start to create live media formats. These live media formats will provide a structure for you and others to be able to express yourselves on topics you choose to discuss. These formats can be used during a ‘live’ radio show or narrowcast (when your show is only heard by an audience in the same room through speakers).

You do not need audio recorders to produce these formats.

1. INTERVIEWS

This session will outline the different kinds of questions you can ask, how to probe for interesting information and interview etiquette.

Asking questions comes naturally to us all. It is how we learn about the world around us. Interviews give you the chance to ask total strangers questions about their lives, jobs, and opinions so you can learn from their experiences, expertise or advice. The microphone, pen and camera gives you “permission” to ask questions, but it also means you have the responsibility to ask good questions.

GUIDELINES FOR GOOD QUESTIONS:

• Ask open questions that don’t allow yes or no answers. If the interviewee does answer with a yes or no, always ask “why”.
• Listen for interesting and unexpected information and ask a follow-up question. Do not only stick to the questions that were prepared.
• Avoid questions that suggest answers, for example, “being a teacher must be fun, right?” A better way to ask this question would be, “How does it feel to be a teacher?”
• Keep it simple. Don’t ask two questions at the same time. People usually only answer the second question and forget about the first.

HOW TO CONDUCT AN INTERVIEW:

A. RESEARCH AND PREPARATION:
   1. Decide on a topic.
   2. Figure out what you want from your interview: expert advice or personal experience.
   3. Find a person who knows about your topic and will be able to give you the information you are looking for.
   4. Find out as much as you can about the person you are interviewing before you interview him or her.
   5. Write up questions to ask, but remember you don’t have to stick to these questions only.
   6. Organise to meet the person you are interviewing. If you are interviewing them in the context of a live narrowcast, it is crucial that you discuss the purpose, theme and outlines of the interview with your interviewee beforehand.

B. BEFORE THE INTERVIEW:
   1. Approach the person you want to interview. Always be polite and respectful.
   2. Introduce yourself and the aim of your interview.
   3. Ask the interviewee for their consent to record/write the interview and/or to photograph them. Explain what you will do with it: e.g. live narrowcast the interview at your school or publish it in the school newsletter.

C. DURING THE INTERVIEW:
   1. Start by asking the interviewee to introduce himself/herself.
   2. From the very beginning, try to make the interviewee feel comfortable and keep eye contact.
   3. Converse with your interviewee, don’t just read questions from a list.
   4. Don’t be afraid of pauses or silences. Give the person you are interviewing a chance to think.
   5. At the end, thank the interviewee, and end the conversation.
2. COMMUNITY ANNOUNCEMENTS

In the context of narrowcasts at school, your organisation or at a radio booth, community announcements are a very commonly used format. Whether it is to publicise a community meeting or to alert the community about a vaccination campaign, community announcements are a powerful way to get a message across. It is also a way for you to engage with what is going on in your community and help spread positive and meaningful messages. “Community announcements” is a generic term. They can take different forms depending on the context.

IN THIS CONTEXT, COMMUNITY ANNOUNCEMENTS ARE:

• Live spoken announcements of a minute in length maximum.
• Advertising events or campaigns taking place in the school, youth centre or in the community in general, usually related to health, education, safety, or gender.

STRUCTURE OF AN EVENT COMMUNITY ANNOUNCEMENT:

1. Introduction:
   An introduction of the event and its theme.
   [This is an announcement by the Ikasi Youth Radio team about the 2013 World Aids Day Event in Khayelitsha]
2. Information:
   Figures or examples to explain your theme and why the event is important.
   [The global theme for World Aids Day was announced last year and runs until 2015. It involves three messages: “Zero New HIV Infections”, “Zero Discrimination”, and “Zero AIDS-Related Deaths”.]
3. Details:
   Describe where and when the event is happening and the name and phone number of the potential contact person. Or if you are raising awareness you can give information about where people can get help or find out more information.
   [Join us on 1 December from 12pm at the Nolungile Clinic where we will be celebrating ZERO to HERO].

STRUCTURE OF AN AWARENESS/INFORMATIVE COMMUNITY ANNOUNCEMENT:


b. Information: Figures or examples to explain your theme and that explain why the campaign is important.

c. Details: If it is a campaign, you can describe where and when the event is happening and the name and phone number of the potential contact person. Or if you are raising awareness, you can give information about where people can get help or find out more information.

REMEMBER TO SPEAK CLEARLY, ARTICULATE AND PUT FEELINGS IN YOUR VOICE. ALL THE SAME ELEMENTS YOU LEARNED IN HOW TO TELL A GOOD STORY AND BE A GOOD STORYTELLER.

3. COMPETITIONS, QUIZZES, GAMES

Competitions, quizzes and games are a great way to engage people while sharing knowledge on a specific topic. It also creates excitement around your organisation or your radio show. Many competitions exist on radio and television and in print. They can take the form of games and quizzes. Focus on competitions that get your audience to gain knowledge.

HOW TO DESIGN YOUR OWN QUIZ:

1. Choose a topic, and angle and research information on it (facts, figures, did you know).
2. Use your research to think of four to five questions for your quiz. Ask each group to design a set of four questions.
3. Good questions are often shaped around:
   • A complicated word that the audience has to define
   • A date they have to know
   • A place to identify
4. Design the right answer for each of the questions and two wrong answers for each of the questions.
5. Write the answer options on paper, marking them a/b/c, so that people can choose the right answer for each question.

YOU CAN ALSO CREATE GAMES AND COMPETITIONS TO RAISE AWARENESS ON TOPICS. IT COULD BE A POEM COMPETITION ON A SPECIFIC TOPIC, A QUIZ CONTEST WHERE TWO PEOPLE COMPETE TO ANSWER QUESTIONS AS FAST AS POSSIBLE, OR A GAME IN WHICH THE LISTENERS HAVE TO GUESS FROM CLUES WHAT OBJECT THE MEMBERS HAVE WITH THEM.
4. SCENARIOS “WHAT WOULD YOU DO?”

Scenarios themed around specific topics are a great way to talk through social issues with your peers and find creative solutions to the topics you are discussing.

**SCENARIOS:**
Scenarios are role-plays around a theme or topic where participants can share opinions, advice and solutions for a situation. There are different kinds of scenarios you can use with your peers.

**THE CONSCIENCE ALLEY:**

This ‘scenario’ game or format is useful for exploring any kind of dilemma and the decisions and choices one can make.

1. Choose a topic and angle.
2. Research your topic and angle to find out information.
3. Set up a situation or scenario, based on your topic and angle.

**TOPIC:** Disclosure
**ANGLE:** It’s your partner’s right to know your HIV status.

**SCENARIO:** Sanele has known for almost 6 months that he is HIV positive, but he doesn’t know how to tell his girlfriend. He doesn’t want her to think he cheated on her, it was something he always had and didn’t know. He wants to protect her and love her, but is too scared to tell her his HIV status.

4. Explain or read out the scenario you have thought of.
5. Once you’ve read out your scenario get the audience or listeners to give the person advice as to what they should do.
6. After you’ve received a few suggestions of advice the hosts can discuss and decide on what advice the person should follow.

**YOU CAN USE THIS AS A GAME WHEN YOU ARE WORKING WITH A GROUP OF YOUNG PEOPLE, TO HELP START DISCUSSION AND AWARENESS AROUND ISSUES.**

**FORUM THEATRE:**

Forum theatre is basically a play or scene, usually indicating some kind of community or social issue. The full play is acted out. Then the play is acted out a second time, during the replay any member of the audience is allowed to put their hand up and suggest a different action or direction. The actors remain in character, improvising what has been suggested for them to say or do.

**HOW TO CREATE A SCENE OF FORUM THEATRE:**

1. Choose a topic and angle.
2. Research the topic and angle.
3. Use the information you have found to create a scenario, this time the scenario must have a beginning, middle and end (remember to use the elements that make a good story).
4. Make sure that the resolution (end of the scenario) is either lacking completely, unfair or controversial.
5. You then need to choose or ask for members to volunteer to play the characters in the scenario.
6. You then need to practice the skit.
7. Once you are ready, you can perform the skit once fully in front of the other members.
8. Then you can perform the play again. This time the audience can shout “Stop,” and tell one of the characters what to change in what he or she is doing or saying. The actors then carry on the story from there until the next interruption.
9. Play until the audience is happy with the ending.

**YOU CAN WRITE OUT THE SCENARIO OR SKIT YOU DEVELOPED AND SCRIPT IT FOR AN “AUDIO SCENARIO” LIKE A RADIO DRAMA, YOU CAN THEN PERFORM LIVE DURING YOUR NARROWCASTS OR BROADCASTS, AND INVITE YOUR AUDIENCE OR LISTENERS TO COME UP OR CALL IN AND SUGGEST ALTERNATIVES.**
5. AUDIO DEBATE

Expanding on the “Express Your Opinion” session (Stage Two), debates are a very useful format to get you and your peers to express your opinions and understand that there are always a variety of opinions and perspectives on a topic.

DEBATE:
Debate can be defined as “an art of reasonable discussion of issues that helps one become more aware and enhances your ability to think critically. Debate can cause disagreement but the bottom line is that people will learn to disagree respectfully and in a civil manner.”

- Debate is normally on a single topic, which may be an issue of public concern.
- Different stakeholders participate from different ‘sides’ (agree or disagree) of an issue. There is an exchange of information and ideas among participants.
- The different stakeholders listen to one another and acknowledge one another’s positions. They may have different status and power, but within the context of the debate they can challenge one another.

THERE ARE THREE MAIN ROLES NEEDED IN A DEBATE:

- Host (moderator): acts as a neutral mediator that doesn’t take sides. Their responsibility is to present the topic and the different views on it and to introduce the questions or concerns of the audience, not to express their own opinion.
- Person for the statement (you can have more than one): to put forward his or her views convincingly and counter-argue.
- Person against the statement (you can have more than one): to put forward his or her views convincingly and counter-argue.

STRUCTURE OF A DEBATE:
1. A beginning (host introduces herself, the topic and the guests)
2. A middle (two or more rounds of questions/answer discussion)
3. An end (host rounds off debate, thanks the guests)

HOW TO PRODUCE AN AUDIO DEBATE:
1. Choose a topic and angle.
2. Once you have chosen the topic and angle you need to do research.
3. The research will help you develop your ‘statement’ for the debate.

Topic: Let’s talk about sex
Angle: Adults and children find it hard to talk about sex with one another.
Statement: “Young South African girls and boys are infected and affected by HIV because elders do not discuss sex with their children.”

4. Once you have your statement your research can also help you find your guests:
   - Person for the statement (you can have more than one)
   - Person against the statement (you can have more than one)
5. Once you have found your guests and decided on which member will be the host you need to look at the structure and make sure you have researched enough to:
   a. Introduce the topic, statement and guests
   b. Understand the concerns from both sides of the argument
   c. Have facts and figures to refer to during the debate
   d. Add a good conclusion to end the debate.

THE SAME STRUCTURE, ROLES/PEOPLE AND PRINCIPLES OF AN AUDIO DEBATE OUTLINED ABOVE CAN BE USED AS AN ACTIVITY OR GAME WHEN WORKING WITH YOUNG PEOPLE.
6. POEMS AND SPOKEN WORDS

This session explores formats that are a great way to use your creativity to explore social topics but also emotions. Poetry recitation also represents a great training for voicing radio and TV shows by developing articulation and breathing skills.

THE ROLE OR FUNCTION OF POETRY IS TO:

- Express feelings
- Describe reality
- Raise awareness

POETRY WRITING IS VERY SIMILAR TO STORYTELLING, IT USES:

- Rhythm
- Rhymes (but not always)
- Metaphors
- Detail
- Description
- Emotion
- Pace
- Tone (expression)

YOU CAN RECITE YOUR POEMS YOU HAVE WRITTEN ON YOUR RADIO SHOWS.

HOW TO DO CROSSWORD POEMS:

1. On each sheet of paper write a word, vertically (maximum eight letters).

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RECYLE
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2. Use the letters to begin the sentences of a poem (horizontally).
3. The poem must have something to do with the vertical word.
4. It doesn’t have to rhyme.
5. Lines can be as long or short as you like.

Rancid smell fills the air,
Emanating from the dump and plastic bags litter the streets of my Community. I feel like
Yelling to everyone:
Compost, recycle, re-use, this is the only way to
Liberate ourselves and save the planet
Earth!

HOW TO CREATE PLACE POEMS:

1. Think about a place you know or that has made a strong impression on you.
2. Close your eyes and think about all the details of this place using your five senses (smell, touch, hear, see, taste).
3. Write a short poem (10 lines maximum) about this place with at least one metaphor.

TAKE TIME TO IMPROVE YOUR POEMS IF NECESSARY AND YOU CAN RECITE YOUR POEMS ON YOUR NARROWCASTS.

APPENDIX 7: GAMES AND EXERCISES TO LEARN AND APPLY TECHNIQUES FOR WRITING POEMS
Stage Four marks your entry into producing recorded radio formats. Relying on the build-up of reporter skills and competencies from the previous stages, Stage Four will guide you through producing media content that includes recorded material. The formats outlined in the following sessions provide structures for you to explore and share information on a wide range of topics that matter to you.

You need an audio recorder.

1. BASICS OF RADIO

This session helps you familiarise yourself with audio recorders and how to use them.

HOW TO USE THE RECORDER:
- Always wear headphones, otherwise you will not hear what you are recording. The person holding the recorder wears the headphones.
- Always start recording a few seconds before someone speaks, and leave a few seconds after the end before pressing the stop button to make sure you don’t cut the beginning or the end of your recording.
- Keep the microphone about 10 cm (more or less the length of a fist) away from the mouth of the person who is speaking to avoid distortion.
- Recording levels: for recording sounds or voices, choose a recording level between 6 and 8 on the microphone input knob (out of 10 total).
- Try to keep your levels as high as possible (moving between green and yellow/orange) without distortion (red).
- Use the microphone distance as a volume control. Move in for whispering and out for loud laughter. Don’t change the input volume on the recorder for this kind of quick change.
- Hold the microphone firmly but lightly. Don’t let the microphone’s cable bump things or rustle on your clothes.
- Check that all your cables have good, noise-free connections at both ends.
- Don’t use the pause button. If you’re listening through headphones, it can fool you into thinking you’re recording when you’re not. Instead, always press the stop button at the end of a recording.
- Logging is as important as recording. If you record something and can’t find it, you might as well not have recorded anything.
- Prepare a proper labelling and logging system: each audio recorder should come with a logbook in the form of a small notebook, where you can keep track of what you have recorded.
- Logging template to be written down in the logbook:
  - File no:
  - Reporter:
  - Date:
  - Interview & topic:
  - Name of the person(s) the reporter spoke to:

RECORDING ENVIRONMENTS:
- For a quiet interview:
  Find a small quiet room where you know no one will come in and disturb you. If there are curtains, close them, as it minimizes the hollow sound you can get in many rooms.
- Set everything the way you want it before you start. Make sure to check for interfering noise, like air conditioners, fluorescent lights, refrigerators, traffic, radios, or noisy crumpling of sweet wrappers. Turn off noisy appliances or move away from them.
- When music is playing:
  Either ask for the music to be turned off, or if this is not possible you can move away from the music. Keep in mind that a musical background is very distracting.
- When you’re in a noisy environment:
  Always feel free to control the people around you. Explain that you are recording, and politely ask them to be quiet if needed. Otherwise you can always move away to a quieter environment.
2. JINGLES

This session guides you through creating a theme song or jingle for your project that can be used during your radio shows. This is a big (and fun) step towards creating an identity for your project. The jingle should contain the name of your project or the radio show, a slogan and should be in the form of a song that you can create and sing yourselves. It should not be longer than 30 seconds.

HOW TO CREATE A JINGLE:
1. Call out one word that sums up your show and write all the suggestions on a sheet of paper.
2. Think out of the box, come up with catchy names that reflect what your project or organisation is about.
3. Use local languages as well as children and youth lingo, if appropriate.
4. Once you have the name, create a slogan that compliments it.

Name: Boom Talk
Slogan: By the youth, for the youth, it’s Boom Talk!

5. Once that is done, think of the “mood” you want for your jingle in terms of music. Listen to sample jingles for inspiration (if you don’t have any, look and listen out for jingles on TV and radio).
6. You can also use sound effects and musical instruments.
7. Take time to plan, working in one large group. [Get the group to rehearse the jingle, and sing it a couple of times.]
8. Record the jingle with the audio recorder.
9. Listen back and refine if necessary.

2. AUDIO COMMENTARIES

This recorded format encourages you and your peers to express your personal opinion on specific issues. It is an extension of the opinion pieces you created in Stage Two Session Four, Opinions. This session will help you understand the right to freedom of expression and how to structure and develop your point of view on a certain topic.

This format, called an “audio commentary” in radio language, is an extension of the opinions of the Agree/Disagree game. As it is meant for broadcast, it needs to be longer (about one minute) and structured.

STAGE TWO, SESSION FOUR, EXPRESSING YOUR OPINION

Once you have mastered the format you can also use the audio recorders to record the opinions of a wide range of community members.

HOW TO MAKE YOUR OWN AUDIO COMMENTARY:
1. Decide on a topic you really care about, or you can use a topic you are currently preparing a narrowcast magazine show on.
2. Structure your audio commentary:
   • Start with a statement about the issue you have chosen, and state your opinion.
     “There’s a lot of talk about safe sex in my community, but when it comes down to it, action speaks louder than words.”
   • Follow this by introducing yourself.
     “Hi, my name is Tina Gabriel, and this is my commentary.”
   • Continue your opinion. Make sure to develop your point, and use personal examples and/or share facts and figures that support your point of view.
   • Finish with a powerful concluding statement that shares practical, realistic solutions.
3. Write your commentary out word-for-word. Remember that it should only be one minute long. Use the structure to help guide how you write it.
4. Once you have written out the whole commentary, write it out in point form.
5. Read your commentary out loud to edit it and make sure it sounds like you are ‘speaking it’.

STAGE FIVE, SESSION THREE, PRESENTING A RADIO SHOW

4. AUDIO PROFILES

This session covers audio profiles, a recorded format aimed at finding out about someone who is doing something interesting, has a hobby or pastime, or is making a positive impact in the community and bringing the audience into their world. At the end of this session you should have learned the importance of attention to detail when creating strong stories and the power of individual stories to tell us about people, places, and issues.

A profile is not the same as an interview. It is a first-person narrative in which the person speaks for and about herself or himself without interruption. It is a recording that paints a picture about a person and some aspects of her or his world. Everybody can be profiled, not only “important people.”

HOW TO CREATE AN AUDIO PROFILE:
1. Identify someone (in the school, clinic, youth centre or close surroundings) who could be the subject of a profile. Or you can think of someone that relates to a topic you are currently preparing a narrowcast magazine show on.
2. Consider the structure of a profile:
   • Sounds that relate to what the person does
   • An introduction (age, school, family)
   • Information on their hobby/initiative and personal experiences
   • An inspirational message

If you are talking to Thandi Nquebela who distributed more than 200 condoms and other HIV/AIDS educational materials to high schools in Khayelitsha, ask her to:
   • Introduce herself and tell you a bit about her background (age, school, family situation).
   • Tell how, when and why she started
   • Explain a specific moment that stood out for her or when she knew she was doing the right thing.
   • Explain what she felt when she went to schools and she met with principles and youth.
   • Share a message of encouragement to other children and youth.

3. Think about what sounds relate to the person you have chosen.
4. Sketch out some questions you could ask.
5. Divide the workload:
   • Identify who will contact the person selected for the profile
   • Identify who will conduct the interview
   • Identify who will record
6. Once you have organised everything go out to record your audio profiles.
7. Remember it is one take of 3 minutes long, so you will need to fully explain to the person what they need to do and rehearse a few times with them.

5. VOX POPS

This session will recap how to conduct vox pops. Vox pops or “voices of the people” is a media format that consists of a short interview with members of the general public where they are asked to express their view about a specific topic. They provide a great introduction and different perspectives “from the street”. This is also a very versatile format that can be use across media (radio, TV or print).

In an interview many questions are asked of one person. In a vox pop the same question is asked of many people. The answers to a vox pop needs to be very short (30 seconds maximum).

HOW TO CREATE VOX POPS:
1. Brainstorm a topic, you can use a topic you are currently preparing a narrowcast magazine show on.
2. Draft one simple question that relates to the topic.
3. Think and plan out how you are going to introduce yourself and what you are going to do.
6. PUBLIC SERVICE ANNOUNCEMENTS

This session is geared towards helping you create a 30-second public service announcement.

A public service announcement (PSA) is an advertisement that delivers a message about a social issue. Just like an advertisement tries to sell something, a PSA tries to ‘sell’ a social cause, a lifestyle, or a certain behaviour. PSAs can be used in different media and sometimes go by other names like “spot messages” or just “announcements.” In print and photography, they are called “awareness campaigns” or simply “campaigns.”

STRUCTURE OF THE PSA:
- Problem (this is the situation or issue that needs to be changed)
- Information (in order to change it, people need to be empowered with information. Give a few facts and figures)
- Solution/action (a problem or issue can only be solved when action is taken. Provide a simple and realistic solution)

HOW TO CREATE A PSA:
1. Think of a topic that you want to do a PSA about. It can relate to a topic from one of the narrowcast shows you are organising.
2. Refine the topic to an specific angle, and think of a:
   a. Problem
   b. Information
   c. Solution
   d. How are you going to communicate these three elements through words, images, and sound?
      Remember you can communicate the message through drama (skit), sounds, written slogan or singular image.
3. Remember the visual details or sound effects that you can use to communicate your message.
4. Once you have thought out how you are going to bring across the problem, information and slogan, rehearse a few times before you record.

REHEARSE THE PSA BEFORE RECORDING. HAVE ONE PERSON BE THE DEDICATED SOUND TECHNICIAN. IT IS GOOD TO RECORD THE REHEARSALS, AS IT HELPS TO CO-ORDINATE THE RECORDING.

7. ON LOCATION

This session teaches a very useful format called “on location” that allows you to report on events in your community, sharing information as well as giving the audience a taste of what it was like.

Key to the ‘on location’ format is research, preparation and informed on-the-spot presentation.

On radio and TV stations this format is often broadcast live. Examples include sports events or live coverage of news. In the context of a project with recording and broadcasting facilities, the “on location” format will be recorded and not more than two minutes long. It is therefore crucial that you keep to a very strict structure.

STRUCTURE OF ‘ON LOCATION’:
1. Introduction: introduce yourself, introduce the time and event, then describe what you see.
2. Background information: this is a researched section where the reporter gives us the history or back-story of the event. For example, participants may speak to an organiser or event coordinator beforehand and write a script with this information in their own words.
3. Interview: find a person who is attending the event to answer prepared questions that allow them to speak about their experience of the event or why they decided to attend.
4. Conclusion, with a signing off that connects the report back to a studio.

KEY POINTS TO REMEMBER FOR ‘ON LOCATION’:
- The importance of research
- Preparation and informed on-the-spot presentation
- Interviewing
- Use of sound
HOW TO CREATE AN “ON LOCATION” FEATURE:

1. Think of an event you want to cover:
   Events can range from marches, to talent shows, to awareness campaigns.

2. On a piece of paper write the event in the middle and draw a circle around it.

3. Imagine what you would record if you were at this event.

   Key elements:
   - Ambient sound
   - Interview with organiser
   - Interview with people at the event
   - Reporter describing what is happening
   - Reporter giving information on the event

4. Now apply all your ideas of what you want to record to the structure:
   - No longer than 3 minutes.
   - Introduction: introduce yourself, state the time and event
   - Description: describe what you see going on at the event
   - Background information: the reporter explains what the event is and how long it is going on. (This is a researched section where the reporter gives us the history or back-story of the event.)
   - Interview: the reporter finds a person who is attending the event to answer a few prepared questions that allow them to speak about their experience of the event or why they decided to attend.
   - Conclusion: the reporter wraps up all the information shared and signs-off.
Now that you understand and are already putting into practice some of the formats you have learned, it is time to pull all of these formats together into a planned narrowcast or broadcast show. Almost all of the principles that apply to a live radio show also apply to the production of a pre-recorded radio show.

Before you start with producing radio shows, you might want to spend a session recapping all the skills you have learned and practice them further.

1. Planning a radio show

You are already familiar with the steps to take when choosing a topic, researching and creating different formats (poems, debates, scenarios, interviews). Now you need to start planning your radio shows. This session will guide you through structuring and planning your live or pre-recorded formats, which will take the shape of a radio magazine show.

A magazine radio show is focused around a topic and angle (for example, the topic could be HIV treatment and then angle could be the different kinds of treatments there are) and it uses the formats described earlier (interviews, profiles, debates, on location). You can also allow for live audience participation. Every show requires thorough preparation, so that you are as equipped as possible to manage the show, especially if it’s live. It is an exciting way to inform, express and discuss issues that concern you and your community.

Roles:
There are specific roles needed for a live magazine show and each role has specific responsibilities:
• Presenters: host the show
• Sound engineers: ensure the sound is good, in charge of the equipment
• Producer: the organizer, makes sure everyone is keeping to their role
• Researchers: find information and guests on the topic
• Interviewers/reporters: perform the formats live, such as poems, quizzes or go out and record formats to play during the show
• Audience screeners: if you are having live audience participation they help choose who can participate

Remember that producing a magazine show is a team effort and each role is vital to produce a good show.

Developing the show:
1. Decide on a topic and angle for your show
2. Create a focus statement to help you stick to your angle and topic when you start developing your show. Ask yourselves:
   a. What is our topic?
   b. Who is our audience?
   c. What is the purpose of the show?
3. Now that you know these three answers, you need to combine them to form a focus statement.
4. Once you are all clear on the focus of your show it is time to brainstorm the different formats you can use.
5. Write your topic and angle in the middle of a clean page.
6. Next, draw one arrow to the right of the topic and one arrow to the left.
7. On the right, list all the people, places and resources in your community that relate to the topic.
8. On the left, list all the different formats you want to use (quiz, scenarios, PSA, interviews, profiles).
9. Next you need to draw a line between the formats and what person, place or resource it matches. This will allow you to see how you can use the people, places and resources available to you to make up your show.

PLANNING THE SHOW:
1. Plan how long you want your show to be, this may be dependent on how much time the clinic or radio station gives you to broadcast.
2. The time you have set for your show will guide how long your formats need to be and how much you can include in your show.
3. Contact the people you want to interview (students, teachers), read poems, debate and brief them and let them know at what time the show will take place and how long they will be needed for.
4. Once you know the amount of time you have for your show and have decided on how much time you want to spend on each format, you need to map out the contour of your show:

<table>
<thead>
<tr>
<th>SECTION</th>
<th>WHAT IT IS ABOUT</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHOW JINGLE</td>
<td>Jingle</td>
<td>30 seconds</td>
</tr>
<tr>
<td>INTRO</td>
<td>Welcome to the show (hosts introduce themselves and the show)</td>
<td>30 seconds</td>
</tr>
<tr>
<td>INTRO TOPIC</td>
<td>Hosts introduce the topic of the show and give some information about it</td>
<td>1 minute</td>
</tr>
<tr>
<td>VOX POP INTRO</td>
<td>Hosts introduce the vox pop and the youth reporter who recorded it</td>
<td>30 seconds</td>
</tr>
<tr>
<td>VOX POP</td>
<td>Vox pop</td>
<td>2 minutes</td>
</tr>
<tr>
<td>VOX POP OUTRO</td>
<td>Hosts thank the reporter, recap what was said and what they found interesting in the vox pop, recap the topic of the show and introduce the song</td>
<td>30 seconds</td>
</tr>
<tr>
<td>SONG</td>
<td>Song</td>
<td>2 minutes</td>
</tr>
</tbody>
</table>

5. The show clock is your guide to follow when you are doing your show.

2. SCRIPTING A RADIO SHOW

Now that you know your topic and have a show clock, it is time to transform your show clock into a script. A script is a guide to how the presenters will introduce the show and the guests, it acts as a step-by-step map of what they will say and discuss in the narrowcast.

HOW TO WRITE FOR RADIO:
1. Write the same way you speak. Be conversational.
2. Imagine you are writing words that you would use if you were talking about the theme or topic with one of your friends.
3. Keep it simple and short sentences. One sentence per idea.
4. Remember when you are writing your script, that you are talking directly to your listener, use words like ‘you’, ‘me’, ‘us’, ‘we’. Write as if you are writing to your friend—one friend, not many.
5. Avoid saying ‘listeners out there’ as it distances you from the listeners.
6. Paint pictures with your words. You are trying to get the listener to imagine and see what you are talking about: describe things, use specific details and sensory details.
7. You have to speak what you have written, not read it. Make pauses. Take your eyes off the paper.
8. Smile while talking, as you can really hear when someone is smiling.
HOW TO WRITE A RADIO SHOW SCRIPT:
1. The structure of a magazine show is:
   • An introduction (word for word).
   • A conclusion (word for word).
   • Links or introductions to live formats (point form).


   • Comments on live formats, after they have been performed (point form).

Scripting discussion points between the two presenters allows them to unpack the different perspectives of the topic, and to give more facts and figures.

3. PRESENTING A RADIO SHOW

Once you have written your script, the next step is to make it come alive. This session is about how to make your script engaging, so your peers will want to keep listening.

Enunciation, tone, and pace give meaning to the words and sentences and are very important things to consider. When the presenter really feels confident in what they are saying and understands it, so will their listeners.

HOW TO WARM UP AND PROJECT:
1. Warm up your face muscles.
2. Physically massage your face and stretch and contract your mouth.
3. Have fun, pull the funniest face you can!
4. When you are presenting:
   • Become aware of your breath
   • Correct your posture
   • Speak from your stomach
   • Be relaxed but open
   • Place your feet firmly on the floor
5. Remember, people can hear your mood or emotion through your voice. Intros and outros may especially need that warm feeling of speaking with a smile.
6. Remember to project and enunciate properly. Projection starts from your stomach instead of your throat, so try and speak from your diaphragm instead of your voice box.
7. Guidelines for voicing a script:
   • Find your own personality (don’t try and imitate someone else).
   • Remember the importance of pace and breath.
   • Use the tone of your voice to express what you are talking about.
   • Read your script out loud and mark with a pen where your breath falls in your sentences.
   • Underline the words that are really important to you and that you want to emphasize.
   • Imagine that your listener is sitting just on the other side of the microphone. One listener!
   • Keep in mind all the elements you learned about being a good storyteller.
All the outreach activities described in this stage aim to help you directly engage your audience (peers at school, clinic members or the larger community) regarding the topics they are dealing with, and as a result foster awareness and dialogue.

This stage includes recommendations of materials to use (to organise your outreach activities and a time indication for each activity) so that you can plan your events. Once you’ve organised successful outreach activities in the context of your school or community organisation you can start thinking of reaching out to the community at large. Talk to people from relevant organisations and inquire about co-hosting an event where you could, for example, play an audio debate and facilitate a peer group discussion.

1. **PUBLIC SPEAKING**

Public speaking is very popular, as it develops communication, argumentation skills and confidence. Many schools even have their own public speaking clubs, sometimes competing within the school and beyond. In the context of this project, public speaking is going to be used to get a social message across or engage audiences with topical issues.

- 40 cards with nouns written on them
- Non-see-through bag (plastic bag)
- Room to host the public speaking event

Public speaking requires lots of preparation. You don’t want to hold an event until you feel fully ready and confident. Enquire at the school, community centre, community organisation to know whether a public speaking club exists already.

You might want to partner with them, share ideas and techniques, and may invite them to co-host your event.

### CONNECT THE DOTS

15 minutes

Prepare a collection of word cards with a noun on each. You’ll need at least 40. You could also use key words that relate to a specific social issue. For example: patient, home, book, TB, boyfriend. This activity allows the audience and volunteers of the game to think on their feet, drawing from the skills they learned on storytelling, scripting and presenting.

1. Put the word cards into an opaque bag.
2. Ask four to five audience members to come and volunteer for a public speaking competition.
3. Ask the volunteers to come up and pick three cards.
4. Instruct them to tell a story connecting the three words together convincingly. The story doesn’t need to be long, complicated or true.
5. Up the competition by increasing the number of cards selected to four or more.
6. After three rounds, get the audience to vote for the best public speaker that made the most engaging and interesting stories with the words.
Prepare a list of sayings.

For example: “Just do it,” “Diamonds are forever,” “Some like it hot,” “His bark is worse than his bite,” “Love makes the world go round,” “An apple a day keeps the doctor away,” “First up, best dressed,” “King for a day,” “Funny money,” “Laughter is the best medicine.” Again, the sayings you choose can be themed on a specific topic to suit your theme.

This activity again creates a competition based on the participants’ ability to react in the moment, drawing on their storytelling, scripting and presenting skills.

1. Put the sayings in an opaque bag.
2. Ask four to five audience members to come and volunteer for a public speaking competition.
3. Ask the volunteers to come up and pick a card.
4. Instruct them to tell a story that uses the saying as the topic. The story doesn’t need to be long, complicated or true.
5. Up the competition by increasing the number of cards selected to two or more.
6. After three rounds, get the audience to vote for the best public speaker that made the most engaging and interesting stories with the words.

EXPRESS YOUR OPINION PUBLICLY

This activity builds on the previous activities, but now relates it to a specific outreach activity or event that involves the group you work with preparing and presenting a public speech.

1. Once you feel that the young participants are comfortable with improvising, ask them to brainstorm a two-minute speech on a topic they feel strong about.
2. Ask the young participants what guidelines they should follow. Remind them of what they learned when voicing their scripts:
   • Once you have written out your speech put away the paper.
   • Write up bullet points, but don’t write your speech word for word.
   • Practice the speech out loud with your bullet points guiding you.
   • Try:
     o Not to hesitate (stop for more than a count of two seconds)
     o Not to deviate (skewing the subject off topic completely). If the topic is animals and the speaker is talking about cars, they are off topic.
     o To speak slowly, looking at the audience and taking pauses.
     o Your speech should have a strong first and last sentence (emphasizing a message or moral) that people will remember.
3. When they are ready, get them to practice in front of the rest of the group with a timekeeper.
4. Allow for feedback.
5. Once you feel that the young participants are ready, start advertising the event.

ONCE YOU HAVE ORGANISED PUBLIC SPEAKING EVENTS WITH YOUR GROUP AND FEEL CONFIDENT, YOU CAN ORGANISE EVENTS THAT ALSO INVOLVE YOUNG PEOPLE OUTSIDE OF THE PROJECT. YOU COULD CHOOSE A SPECIFIC THEME, ADVERTISE A CALLING FOR PEOPLE TO SIGN UP TO TAKE PART IN THE PUBLIC SPEAKING COMPETITION AND HOW THEY NEED TO PREPARE A SPEECH ON IT, ON THE DAY OF THE EVENT THE AUDIENCE THEN VOTES FOR THE BEST PUBLIC SPEAKER.
2. PLAYS

3 hours

Plays are a great way to “repackage” all the information you have been gathering for your shows, or activities and to make this content available in a fun and playful way. Theatre is a fantastic “awareness raising” tool. You can also create plays on completely new topics, but to do so, you will need to go through the research session again.

STAGE TWO, SESSION FIVE, TOPIC SELECTION AND RESEARCH

- You need to advertise your play to make sure people will attend.
- You can create posters to promote the play, based on the three key points used in the community announcements.

STAGE THREE, SESSION TWO: COMMUNITY ANNOUNCEMENTS

- For this activity, you might want to get in touch with teachers or youth groups already involved in theatre related activities for further ideas and guidance, or even ask them whether they would like to collaborate with you on this activity.

- Props and costumes for the play

PRODUCING A PLAY

30 minutes

You are aiming to produce a live play, which will include characters, a narrator and sound effects. The play will have a social message that is revealed in the drama of the play. This format will allow the young reporters to address social issues through narrative and communicate messages through fictional storytelling.

STAGE THREE, SESSION FOUR, FORUM THEATRE

1. Think about plays you have seen or radio dramas you have heard.
2. Think about what a play is, its purpose, and what the elements in a play are:
   - Characters:
     You want your characters to be diverse and express the different views on a topic (like the guests in an audio debate).
   - Story line and structure (plot, climax, suspense):
     The beginning is the most important as you want to bring the audience into the story from the start with something exciting a dramatic moment. The start is also a good place to introduce characters that are important (like the structure and elements learned in Stage Two: Storytelling).
   - Scenesc:
     A play is made of different scenes that might take place in different places (house, school) and involve different characters.
     It is recommended not to exceed five scenes.
   - Dialogue:
     Good dialogue between the characters is not simply a matter of stringing together different conversations. Every bit of speech must help the play move in some direction, increasingly involving the audience as it does. If you have a problem with a scene, ask yourself: what is happening at this point? If nothing is happening, that’s the problem.
   - Narration:
     The narrator knows everything that is happening, in the past and in the future. Her or his role is to guide the audience, to give them more insight and information. While the characters are on stage, the narrator can be sitting on the side while speaking. It is not always necessary to have a narrator.
   - Message:
     Keep in mind that you want to convey a message through the play. But remember that it is more powerful if the message is not stated but comes through the actions of the characters and the play.
3. Think about the roles needed to make your play, and the responsibilities of each role. This also depends on what you’re including in your play: music, dancing?
MAIN ROLES NEEDED ARE: DIRECTOR, SCRIPTWRITER, ACTORS, SET DESIGNER, PRODUCER.

SCRIPT WRITING

1 hour

This activity gets you to use your skills as storytellers to develop your play.

**STEP 1: DEVELOPING THE BASIC STORY (20 MINUTES)**
1. Brainstorm a topic or theme for the play (you can also draw from radio shows or formats you have been producing).

**STAGE TWO, SESSION FIVE, TOPIC SELECTION AND RESEARCH**

2. Ask yourself ‘what if?’ to develop the topic or theme you have chosen.

If a community challenge is teen pregnancy, and you decide on this topic, create a ‘what if’ situation:
- What if a girl is in love with a boy, and he wants to have sex with her—but she is not ready?

3. From this ‘what if’, start developing:
   - Characters
   - Locations (scenes)
   - Beginning, middle and end ideas (storyline, structure)
   - Costume, props and sound effects/music ideas

**STEP 2: DEVELOPING THE CHARACTERS (15 MINUTES)**

This step will help you understand that people’s personalities help to shape the play.
1. Ask yourself: what kind of characters could be in this story?
2. Create three to five main characters.
3. Give them a name, age and physical description.
4. Now ask yourself: what traits do these characters have?
5. Create two columns, one titled ‘good’ and one ‘bad’ on the board/paper.
6. Divide the columns horizontally, with each section being the name of a character.
7. Write down one good trait and one bad trait in each column under the name of each character.

Some traits might be shy, rude, honest, lazy, friendly, angry, selfish, creative, and generous.

8. Go back to the ‘what if’ scenario and think about how some of the personality traits can help your characters solve their problem, and which traits will make things more difficult for them.

**STEP 3: CREATING CONFLICT (15 MINUTES)**

This step gets to the heart of the play, taking the ‘what if’ challenge and the characters, then defining what the goal (ending) of the play is and what is keeping the goal from happening. That is the conflict.
1. Ask yourself: what is conflict? Is it just fighting? What other types of conflict are there?
2. Refer back to the two traits you chose for each character. Explain that with these traits each character creates their own challenges or conflict and achieves their goal.
3. Remind them that place or environment can also affect the challenges and the process of achieving the goal.
4. Help the young participants create the main dramatic event of the play (which usually takes place in the scene situated at the middle of the play).
5. Write the name of the scene and the event.
6. Once you have your main scene, write the name of the scenes that are going to come before and after the main event until you have all your scenes.
**STEP 4: WRITING A PRACTICE SCRIPT (30 MINUTES)**

1. Ask yourself what makes good and bad dialogue:
   - **Bad dialogue is dry and over-informative:**
     "Hi my dear husband, how are you after this day at work? You look very tired and angry."
     "Yes my wife, I am tired but I am not angry. Now I need you to make me a nice supper to make me feel better."
   - **Good dialogue is natural and sounds the way one speaks everyday—it is more like conversation, and has emotion:**
     "Hello my darling. How was your day? You look exhausted! Are you cross or something?"
     "No, not at all. I am just finished. Please cook me something nice for supper, OK?"

2. Divide your group into sub-groups of around 3-4 people, and ask each group to write up one scene of dialogue (20 lines maximum). Give them the context of the scene and to imagine the dialogue.

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**APPENDIX 8: SAMPLE SCRIPT PLAY**

**STEP 5: FINALISING THE SCRIPT AND REHEARSING (1 HOUR)**

1. Have people in the group volunteer to be actors and choose characters and choose the other respective roles.
2. Instruct the actors to read through their lines and possibly change words that don’t feel natural.
3. Remind the director that they need to help the actors perform.
4. Rehearse the scenes in order and have the producer time the play.
5. Get the set designer to think about props needed and organize who will be responsible for bringing them on the day of the performance.
6. Choose the stage carefully and make sure there is enough space around for the audience.
7. Rehearse on the stage with props if possible.
8. Decide whether you need more rehearsing sessions or whether everybody is feeling confident.

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**PLAY TIME!**

Length of the play plus 30 minutes for discussion and debate

1. **Preparation:**
   - Advertise the event and make sure your peers know when and where it is happening.
2. **Choose someone in the group as a host to introduce the play to the audience, and explain that it will be followed by a short debate.**
3. **Perform the play.**
4. **Once the play has ended start a discussion about the theme of the play with the audience, moderated by the host.**

**MAKE SURE THAT YOU RECORD THE GROUP DISCUSSION SO THAT YOU CAN PLAY EXTRACTS DURING YOUR NEXT SHOW.**

**3. COMMUNITY DEBATES AND DISCUSSIONS WITH RECORDED FORMATS**

1 hour

You can host a live community debate with the participation of members of the community and comments from the audience or you can organise community debates that use pre-recorded formats (commentary, profile, vox pops) as a conversation starter.

**Stage Four**

- Room to host the debate (school, youth centre, library or clinic)
- Chairs for community members, if possible
- Loud speaker and recorder or computer (if playing pre-recorded audio and to record the debate)
- Mixer, mics, speakers (if you want to amplify and record the debate)
**STEPS TO FOLLOW FOR PREPARING A COMMUNITY AUDIO DEBATE USING RECORDED FORMATS:**

1. Plan a community debate event around a specific community activity or an awareness day or campaign, such as World AIDS Day on 1 December.
2. Brainstorm a topic you want to present to the community members and think about formats you have already produced that match the topic or what formats you can create.
3. Keep your presentation quite short and simple, you simply what to convey a clear message that will trigger a debate. A short recorded vox pop or a commentary can be a very effective format to do this.
4. Once you have a clear idea and have researched and started planning your format/s on the topic, you need to find suitable guests for the debate, and ask them to avail themselves for the event.
5. Advertise your event in the community at least a week in advance. Invite community representatives (such as a mayor, principal or school counsellors).
6. Set up the speakers and make sure the audience will be able to hear the recording and themselves. Make sure all technical matters are sorted at least one hour before the scheduled time.
7. Appoint a host and get her or him to rehearse what they are going to say to the audience before playing the recording.
8. Appoint another couple of young participants to welcome the audience when they arrive at the venue.
9. The event host introduces the topic and the pre-recorded format.
10. Debate hosts introduce guests and the debate topic, then start the debate.
11. Once the debate has concluded, the event host takes questions or comments from the audience and moderates. Young participants can be part of this discussion.
12. The event host closes the debate and thanks everyone involved.

**MAKE SURE YOU RECORD THE GROUP DISCUSSION SO THAT YOU CAN PLAY EXTRACTS DURING YOUR NEXT SHOW.**

**STAGE THREE, SESSION FIVE: AUDIO DEBATES**

**4. PEER DISCUSSION GROUPS**

1 hour

Peer discussion groups are an easy way to get a good overall understanding of the topic and create a space for young people to voice their opinions. But they are often dull and difficult to kick off. That's where the recorded audio will help.

- Flip chart with paper or black board
- Chalk or markers
- A large room
- 10 to 20 participants (not including the project members). You need to decide whether you want to involve youth from the same grade/age group or mix them up. With youth from different age groups you might find that their conceptual understanding of some topics is too different to have a constructive discussion.
- Notebook and pen for note taking
- Loud speaker and recorder or computer (if playing pre-recorded audio)
- Projector (if playing pre-recorded video)

Peer discussion groups need to be well prepared and tight. Preparation is key and they shouldn’t be too long (1 hour maximum). Remember you still need to follow the organisational steps outlined in previous activities – choosing a theme or topic, organising roles and responsibilities, advertising the event and organising a venue.

**HERE IS AN EXAMPLE OF A GOOD STRUCTURE FOR A DISCUSSION:**

1. Two young participants act as the hosts of the discussion.
2. Hosts welcome their peers and introduce the topic.
3. Play the chosen format.
4. Hosts restate the focus statement of the discussion group and ask the audience to share their thoughts.
5. Hosts moderate the discussion, making sure that everybody in the audience who wants to speak gets a chance.
6. If there is an up-coming event or campaign linked to the topic in the community, the host can mention it before closing the session, using the community announcement template to do so. They can also refer to a resource place, organisation, person or book for children and youth who want to know more about the topic.

7. Hosts remind the audience of the discussion’s key arguments and round up the session.

**MAKE SURE YOU RECORD THE GROUP DISCUSSION SO THAT YOU CAN PLAY EXTRACTS DURING YOUR NEXT SHOW.**
SECTION FOUR

APPENDICES AND SAMPLE SHOWS
APPENDICES

APPENDIX 1: ENERGISERS AND ACTIVITIES FOR GETTING TO KNOW ONE ANOTHER

APPENDIX 2: SAMPLE CONSENT FORM

APPENDIX 3: SAMPLE CONSENT TO BROADCAST FORM

APPENDIX 4: GAMES AND EXERCISES TO PRACTICE LISTENING, SPEAKING AND OBSERVING

APPENDIX 5: GAMES AND EXERCISES TO DEVELOP STORYTELLING SKILLS

APPENDIX 6: GAMES AND EXERCISES TO DEVELOP THE SKILLS TO EXPRESS ONE’S OPINION, AND TO PARTICIPATE IN CONSTRUCTIVE DISCUSSION

APPENDIX 7: GAMES AND EXERCISES TO LEARN AND APPLY TECHNIQUES FOR WRITING POEMS

APPENDIX 8: SAMPLE SCRIPT PLAY

APPENDIX 9: SAMPLE SHOWS
This selection of icebreakers and energisers has been compiled using the document “100 ways to energise groups: Games to use in workshops, meetings and the community” by the International HIV/AIDS Alliance.

**GETTING TO KNOW ONE ANOTHER – ICEBREAKERS**

**NAMES AND ADJECTIVES**
Participants think of an adjective to describe how they are feeling or how they are. The adjective must start with the same letter as their name, for instance, “I’m Henry and I’m happy” or “I’m Siphokazi and I’m amazing.” As they say this, they can also mime an action that describes the adjective. The group then responds, ‘Hello Siphokazi, you are amazing,’ and copies the action.

**CONNECTING EYES**
Participants stand in a circle. Each person makes eye contact with another person across the circle. The two walk across the circle and exchange positions, while maintaining eye contact. Many pairs can exchange at the same time, and the group should try to make sure that everyone in the circle is included in the exchange. Begin by trying this in silence and then exchange greetings in the middle of the circle.

**THREE TRUTHS AND A LIE**
Everyone thinks of four pieces of information about themselves, three of which are true and one of which is not true. For example, ‘I like singing, I love football, I have five wives and I do a lot of yoga’. Participants then pair up and take it in turns to tell each other their four pieces of information about themselves, in any order. Their partner must guess which is the lie. If you prefer to do this as a whole group activity, each person can tell the group their four facts and the group can discuss or vote on which they think is the lie.

**WHAT WE HAVE IN COMMON**
The facilitator calls out a characteristic of people in the group, such as ‘having children’. All those who have children should move to one corner of the room. As the facilitator calls out more characteristics, such as ‘likes football’, people with the characteristic move to the indicated space.

**KNOTS**
Participants stand in a circle and join hands. Keeping their hands joined, they move in any way that they want, twisting and turning and creating a ‘knot’. They must then unravel this knot, without letting go of one another’s hands. Everyone stands in a close circle. *(If the group is very large, it may be necessary to split the group into two circles.)*

**BUILDING TRUST AND TEAM SPIRIT**

**CATCH YOUR PARTNER**
Participants get into pairs. In their pairs one person stands about one step away with their back facing their partner. Their partner stands firm, with their feet apart. The person in front then falls back and their partner catches them. The pairs then swap positions and repeat the exercise. The facilitator asks the participants how this exercise made them feel and what they learned from the exercise.

**LEADING AND GUIDING**
Participants split into pairs. One participant puts on a blindfold. Their partner then leads them carefully around the area making sure they don’t trip or bump into anything. After some time, the facilitator asks the pairs to swap roles. At the end, participants discuss how they felt when they had to trust someone else to keep them safe..
WHY ARE WE HERE?

This activity allows participants to think about and voice their concerns and expectations regarding the training and its purpose for their mini media club or youth media hub. In the middle of a piece of paper the facilitator writes ‘Why are we here?’ He or she then asks the participants the following questions to encourage them to share their expectations, excitement and fears:

- When you were making your way here, what did you think this was going to be about?
- Is anyone feeling a bit worried? About what?

The facilitator writes down the answers of the participants on the flipchart and corrects or adjusts incorrect answers and affirms or elaborates on correct answers.

CREATING A SENSE OF OWNERSHIP

WHAT YOU HAVE TO OFFER

This activity allows the young participants to think about the skills, talents or passions they already have and that they can bring to the training and mini media club or youth media hub to make it a success. The facilitator cuts A4 paper into four pieces and gives one piece to each participant. He or she writes ‘skills pool’ in the middle of the flipchart paper and draws a big circle around it. Each participant writes their name and three or four things they think they can offer the group on their piece of paper. The facilitator should emphasise that what we have to offer does not need to be a degree, it can be your ability to make others laugh. Each participant then comes to stick their piece of paper inside the circle. The facilitator can then read out some or all of the skills or talents within the group.

HOUSE RULES

This is an important activity to build common agreement about how we would like everyone to behave during the training or when the group works together. It allows the group to create their own rules, which they decide on and enforce themselves. The facilitator explains that everyone needs to agree on how to behave so that everyone has a good experience and can work together effectively as a group. He or she asks for a volunteer to scribe, and then asks the participants what rules they think they should have. As they call out their suggestions, discuss each individually and make sure there is agreement from all. Once there is, the scribe can write them down. Have a maximum of ten rules. Once the rules are decided, the facilitator needs to lead a conversation around the consequences of breaking the rules and what the participants think these should be. There is no need to match each rule and once the participants have decided on two or three that is enough. Once they have decided and written up all the rules and consequences, each participant and mentor needs to come up and sign the agreement.

IMPORTANT: If participants suggest corporal punishment the facilitator needs to challenge it and negotiate a different set of consequences. It is important that the consequence is in line with the severity of the behaviour. If they only suggest corporal punishment or humiliation, ask questions like: “How would you feel if that happened to you?” and “Do we really want that kind of thing happening here? I don’t want that...”

Standard rules:

- Don’t interrupt each other.
- Keep cell phones off.
- Listen to whoever is speaking.
- Equal respect for boys and girls.
- Respecting each other.

Suggestions for consequences:

- Three warnings
- Apologise to the individual and group
- Show us your talent
- NON-OPTIONS: Corporal punishment; withholding food, breaks, or participation in activities; humiliation; physical exertion.

The United Nations Convention On The Rights Of A Child applies to all children, whatever their race, religion or abilities; whatever they think or say, whatever type of family they come from. It doesn’t matter where children live, what language they speak, what their parents do, whether they are boys or girls, what their culture is, whether they have a disability or whether they are rich or poor. No child should be treated unfairly on any basis.
WARMING UP, ENERGISING AND RELAXING

GROUP STATUES
Ask the group to move around the room, loosely swinging their arms and gently relaxing their heads and necks. After a short while, shout out a word. The group must form themselves into statues that describe the word. For example, the facilitator shouts “peace”. All the participants have to instantly adopt, without talking, poses that show what ‘peace’ means to them. Repeat the exercise several times.

MOVE TO THE SPOT
Ask everyone to choose a particular spot in the room. They start the game by standing on their ‘spot’. Instruct people to walk around the room and carry out a particular action, for example, hopping, saying hello to everyone wearing blue or walking backwards, etc. When the facilitator says “Stop”, everyone must run to his or her original spots. The person who reaches their place first is the next leader and can instruct the group to do what they wish.

DANCING ON PAPER
Facilitators prepare equal sized sheets of newspaper or cloth. Participants split into pairs. Each pair is given either a piece of newspaper or cloth. They dance while the facilitator plays music or claps. When the music or clapping stops, each pair must stand on their sheet of newspaper or cloth. The next time the music or clapping stops, the pair has to fold their paper or cloth in half before standing on it. After several rounds, the paper or cloth becomes very small by being folded again and again. It is increasingly difficult for two people to stand on. Pairs that have any part of their body on the floor are ‘out’ of the game. The game continues until there is a winning pair.

PASS THE ENERGY
Participants stand or sit in a circle, hold hands and silently concentrate. The facilitator sends a series of ‘pulses’ both ways round the group by discreetly squeezing the hands of those next to her/him. Participants pass these pulses round the circle, as in an electric current, by squeezing the hand of the person next to them and literally ‘energising’ the group.

DRAGON’S TAIL
Ask the group to divide into two. The two groups form dragons by holding on to one another’s waists in a long line. The last person in the line has a brightly coloured scarf tucked into his/her trousers or belt, to form the dragon’s tail. The first person in the line is the dragons head. The dragons start at opposite sides of the room and the object is to catch the tail of the other dragon with your dragon’s head, without losing your own tail in the process.

CLAP EXCHANGE
Participants sit or stand in a circle. They send a clap around the circle by facing and clapping in unison with the person on their right, who repeats the clap with the person on their right, and so on. Do this as fast as possible. Send many claps, with different rhythms, around the circle at the same time.

DO LIKE I DO
The group forms a circle with someone in the centre. This is a rhythmical dance game and should be said to a beat or clapping hands. The centre person says ‘Do like I do’, and the group responds ‘I do, I do.’ The centre person repeats ‘Do like I do’ and the group repeats ‘I do, I do’. The person in the centre then says ‘I do, I do’ whilst doing a dance move, and the group responds ‘I do, I do’ as they copy the dance move. Then someone else jumps in and the game is repeated. Keep going until everyone has had a turn in the centre.

MASTER TO THE JACKS
The group stands in a circle. The facilitator is the ‘Master’ and the group are the ‘Jacks’. The facilitator goes around the circle and gives each Jack a number counting up from one. The master then starts the group with the rhythm sequence – slap thighs with both hands, clap hands, click fingers and keep repeating until the group is in sync. Once the rhythm is going the master calls ‘Master to the Jacks’ and the jacks reply ‘Jacks to the Master’, the master calls again ‘Master to the Jacks’, and again they reply ‘Jacks to the Master.’ The master then calls, for example, ‘Master to three’, then ‘Jack 3’ would pass it on to someone else: ‘three to ten’, then Jack ten would say ‘ten to four’ etc. Jacks can pass it back to the master. If someone gets it wrong or hesitates they are out of the game, including the master (in this case the next person in the circle becomes the master). Once someone is out of the game their number does not exist anymore and if someone passes
EXPRESSING FEELINGS

WHAT AM I FEELING?
Participants sit in a circle. Each person takes a turn acting out an emotion. Other participants try to guess what feeling the person is acting out. The person who guesses correctly acts out the next emotion.

COLOUR-FEELING
Everyone in turn has to say how they feel today and associate a colour to the feeling.

RECAPPING AND GAINING FEEDBACK

POSITIVE AND NEGATIVE CHAIRS
Draw a positive sign and a negative sign on two separate pieces of paper. Place two chairs in the front of the room and stick the positive sign on one chair and the negative sign on the other. Ask all the young participants to come up and sit on the negative chair and share something they felt didn’t work, that they didn’t like or suggest a change. Then they can sit on the positive chair and share something they liked, they enjoyed or something that really worked for them.

ACTION FEEDBACK
Each participant thinks of one word and an action that matches to describe how they found the training or session. Participants go round the circle and take it in turns to say their word and do their action. For example, “Interesting” (taps head with finger).

CATCH
This is a good game to play for recapping what was learned or finding out how people are feeling. Stand in a circle and throw a ball to anyone, the person that catches it needs to share one thing they learned, and needs to give as much detail as possible or how they are feeling. That person then needs to throw the ball to someone else and the person that catches it then needs to share a different element they learned and so on.
## APPENDIX 2
### SAMPLE CONSENT FORM

<table>
<thead>
<tr>
<th>My full name is</th>
<th>Age</th>
</tr>
</thead>
</table>

I am taking part in a project organised by (name of radio station) ________________________________
By signing this form, I give permission to (name of radio station) ________________________________
to use my work in their programming.
I am aware that my audio recordings might be edited by (name of radio station).

The programming may be broadcast. It may also be placed on the Internet or distributed as a CD, mp3 or other audio formats.

I also understand that if there is anything that I do not want to share with (name of radio station) ________________________________ I will tell them and it will not be used.

I understand (name of radio station) ________________________________ will respect my work and will respect me and my family. I understand that, whenever possible, they will give me a copy of my work so that I can hear how it has been used.

<table>
<thead>
<tr>
<th>Print name</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Parent’s / guardian name</th>
<th>Parent’s / guardian signature</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Address</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
</table>
APPENDIX 3
SAMPLE CONSENT TO BROADCAST FORM

My full name is ____________________________
Age ____________________________

I consent to the use of audio, photographs or video footage of myself for use on the

…………………………………………………….. website, in newsletters and publications or broadcast.

I consent to the future use of audio, photographs or video footage of myself.

I further understand that this consent may be withdrawn by me at anytime, upon written notice.

I give this consent voluntarily.

Print name __________________________________________________________

Signature __________________________________________________________ Date

Parent’s / guardian name ______________________________________________

Parent’s / guardian signature __________________________________________

Address __________________________________________________________

Phone ____________________________ Email
APPENDIX 4
GAMES AND EXERCISES TO PRACTICE LISTENING, SPEAKING AND OBSERVING

This selection of icebreakers and energisers has been compiled using the document “100 ways to energise groups: Games to use in workshops, meetings and the community” by the International HIV/AIDS Alliance.

EXERCISES TO PRACTICE LISTENING AND SPEAKING SKILLS

THANDO SAYS
A volunteer stands at the front of the group and gives them actions to follow, always beginning with "(their name) says...." For example, "Thando says touch your toes!", "Thando says close your eyes!" As long as the instruction starts with the name of the leader, they follow the instructions. When the group are not expecting it at some point the leader gives an instruction without saying his name, for example "Jump three times!" This time the group should not follow the instruction and if anyone does they are out.

TIDE’S IN/TIDE’S OUT
Draw a line representing the seashore and ask participants to stand behind the line. When the facilitator shouts "Tide's out!" everyone jumps forwards over the line. When the leader shouts "Tide's in!" everyone jumps backwards over the line. If the facilitator shouts "Tide's out!" twice in a row, participants who move have to drop out of the game.

BROKEN TELEPHONE
All participants stand in a circle. One participant thinks of a phrase or message and whispers it to the next person. This person then whispers it to the next person in the circle and so on, until the message reaches the last person before it gets back to where it started. This person says the message out loud. Discuss as a group if and how the message has changed from the original message that was sent and the reasons for this. How could you have communicated the message better? What were the problems in the successful communication of the message? What can we learn about good communication from this?

EXERCISES TO PRACTICE OBSERVATION SKILLS

FIND SOMEONE WEARING...
Ask participants to walk around loosely, shaking their limbs and generally relaxing. After a short while, the facilitator shouts out “Find someone wearing...” and names a specific article of clothing, for example jeans, or earrings. The participants have to rush to stand close to the person described. Repeat this exercise several times using different types of clothing. To develop the game, shout out “Touch something...” and names a colour. The participants have to rush to touch something of this colour. This could be a blue shirt, pen, shoe or whatever. Continue the game in this way, asking participants to call out their own suggestions for things to touch.

WHAT HAS CHANGED?
Participants break into pairs. Partners observe one another and try to memorise the appearance of each other. Then one turns their back while the other makes three changes to his/her appearance; for example, putting their watch on the other wrist, removing their glasses, and rolling up their sleeves. The other player then turns around and has to try to spot the three changes. The players then switch roles.

MIRROR IMAGE
Participants sort themselves into pairs. Each pair decides which one of them will be the ‘mirror’. This person then copies (mirrors) the actions of their partner. After some time, ask the pair to swap roles so that the other person can be the ‘mirror’.

THE KING IS DEAD
The first player turns to their neighbour and says, “The king is dead!” The neighbour asks, “How did he die?” and the first player responds, “He died doing this”, and starts a simple gesture or movement. All participants repeat this gesture continuously. The second player repeats the statement and the third player asks, “How did he die?” The second player adds another gesture or movement. The whole group then copies these two movements. The process continues around the circle until there are too many movements to remember.
READING TEST
This activity demonstrates to participants how easily we often ignore information that is right in front of us. The facilitator draws up on a board or shows participants a copy of the following image for a few seconds:

![Image]

Ask for a volunteer to give the message that they saw in the triangle. Often people will ignore the repeated word 'the' and just read 'A walk in the park'. If this happens show the message again and ask the volunteer what they did wrong. Ask the group who also did this and ask why they think this happened. Explain that we often ignore information that we don’t think we need. Part of being a good observer is actively looking at what is really there, rather than just seeing what we expect to see. Sometimes the details can be very important to the meaning of the situation.

THE LONGEST LINE
This exercise demonstrates to participants that what we see may not always be as it first appears. The facilitator draws the following on a board or shows a copy to participants (if you draw it, make sure the vertical lines are the same length!)

![Image]

Ask participants which line is longer. Expect to hear responses that the line on the right is longer. Point out that the lines are in fact the same length. Why did participants believe that the line on the right was longer? How does this relate to communication? As a reporter it is always important to do your research and know the facts, as first impressions can be misleading.
APPENDIX 5

GAMES AND EXERCISES TO DEVELOP STORYTELLING SKILLS

STORY ROUND THE CIRCLE
This game allows the group to explore the elements and structure of a good story. All participants form a circle, either standing or seated. The facilitator explains that you are going to create a story together, giving a word or a sentence each as you go around the circle. Ask a volunteer to start and go around once. When the story is finished ask the participants if it had any of the elements of a good story. How could it be improved? Did it flow well? Did people really listen to the story as it developed up to their turn? Try a second time with this in mind, and ask the group the same questions. Another variation is to ask people to only give one word as you go around the circle, and go around a few times.

A MOMENT I WILL NEVER FORGET
This can be done as a group activity in a circle or you can ask participants to pair up and tell each other. Participants think about a moment they will never forget. Take five minutes to think about it, and write notes if necessary, then the facilitator can ask volunteers to tell their story in about a minute. This is a great way for participants to develop their confidence in speaking aloud and to apply their storytelling skills. Also discuss how the listener or the rest of the group can be a good audience for the storyteller. Remember never to force people to tell personal stories if they are not ready, they can always just listen to others.

Variations might include giving your storyteller a list of mini story-starters:

• A funny thing that happened
• An embarrassing moment
• A time at my favourite place
• Moving homes
• Getting lost
• Getting hurt
• My worst memory
• Making or losing a friend
• A holiday
• Getting caught out
• A moment of realisation
• A big decision

TELL ME MORE (TRUTH)
This game is good for developing both questioning and storytelling skills. Participants break into pairs and decide who is the storyteller and who is the listener. The storyteller begins by telling the listener one or two sentences about themselves. For example “My name is Sibi and I am 17 years old. I live in Khayelitsha with my family and I like drawing.” The listener chooses a word from the two sentences that they would like to hear more about and says, “Tell me more about...(the word).” For example “Tell me more about your family,” or “Tell me more about Khayelitsha,” or “Tell me more about drawing.” The storyteller gives another sentence about the new word, for example, “My family is large and I have a mother and a father and two brothers and three sisters. I am the oldest.” Then the listener chooses another word from the new sentence and says, “Tell me more about (your mother)”. Keep going in this way, and when you get to a stopping point the listener and the storyteller can swap roles.

TELL ME MORE (LIES)
This is essentially the same as Tell Me More Truth, except that the storyteller makes up a character to start with, and makes up nonsense or lies each time the listener asks them a new question about a word from their sentence. Participants can be as creative as they want with their lies.

FORTUNATELY UNFORTUNATELY
Participants stand in a circle. The first participant introduces a character and then participants go around the circle taking it in turns to describe alternately fortunate and unfortunate things to happen to the character, without killing them. It is important that participants listen to what has been said before them so that their event makes sense.
For example:
One day there was a boy called Jack.
Unfortunately, he fell down a hole.
Fortunately, at the bottom of the hole was a diamond.
Unfortunately, it was sharp and he cut his finger on it.
Fortunately, his mother found him bleeding and took him to the hospital.
Unfortunately, the police saw the diamond and put him in jail.
Fortunately, the bars on his window were broken and he escaped.
And so on....

DESCRIBING OBJECTS
This activity will develop the skills of giving detailed description and the importance of specific and targeted questioning. You will need five small objects (match box, fruit, spoon, tennis ball, bottle cap) and an opaque bucket or packet. A volunteer comes to the front, faces their back to the group and chooses one object in the bucket (without looking into the bucket). It is key that the volunteer does not see the other objects. The other participants can the volunteer questions to try to figure out what the object is, but the volunteer can only answer ‘yes’ or ‘no’. For example “Is it blue?” or “Is it a vegetable?” Each time the volunteer answers a questions they can give one clue about the object, and so on, until the group guess the object. Then another volunteer takes over and picks a different object from the bucket, repeating the process. The facilitator can then ask the participants what they learned through the activity, such as, “Was it difficult to figure out what it was?” “Why?” and “What type of questions helped you figure out what it was?” The questions will allow the young participants to understand the importance of concrete sensory details and description.
APPENDIX 6
GAMES AND EXERCISE TO DEVELOP THE SKILLS TO EXPRESS ONE’S OPINION

AGREE OR DISAGREE

This activity will allow participants to voice and share their opinions, as well as develop their understanding of how to communicate their opinion and support it. Before the workshop the facilitator will need to prepare a series of four statements aimed at provoking strong reactions. It is important though, to make sure that they are culture and gender sensitive and relevant to topics and issues of the community you are working with. For example, “I feel safe in my school,” or “Young people in my community know a lot about hygiene.” The facilitator will also need to stick signs saying “AGREE” and “DISAGREE” on opposite walls of the room, and ask participants to gather in the middle of the room. The facilitator then reads out a statement and asks participants to go to the sign that represents their view. He or she then asks a couple of participants on each side to explain the reason they agree or disagree with the statement. For example, “My name is...... and I agree that a young people in my community know a lot about hygiene BECAUSE...” Encourage them to elaborate on their views and give examples. Repeat the process with different statements. The participants can then share with the group what they learned from this activity. This will help the young participants understand how important it is to support your opinion (using all the key elements of storytelling) as well as giving them an opportunity to share their thoughts and opinions.
GAMES AND EXERCISES TO LEARN AND APPLY TECHNIQUES FOR POEMS

EXERCISES TO PRACTICE WRITING POEMS

WORD ASSOCIATION
This is another simple game to warm up for poetry writing and get participants to generate words and ideas rapidly. The facilitator writes one word up on the flipchart, such as ‘fire’ or ‘snow’ or ‘train’. It could be anything, but a noun works best. The participants then go around the circle very quickly and each gives a word or phrase that is associated with that noun, for example, “hot” “burning” “scolding” “flame” “painful”. Keep going until the group runs out of words. As you go around and the obvious ones have been said participants will have to be more and more creative with the language they use and connections they make. The point of this game is to establish the idea of ‘brainstorming’ – generating words and ideas to select from.

RHYMING
The group stands in a circle and one person starts by giving a simple word, such as ‘car’. The next person has to then give a word that rhymes with the first word and so on round the circle. For example, ‘car, far, star, bar...etc’. Try to keep going at a good pace, possibly even to a clapping beat. This can be quite challenging, especially if there are different languages in the group and one way of playing is to allow made up words, as long as they rhyme. The aim is to tune in to the rhythmic effects of rhyming words and sounds. A development of the game is to split into pairs and to go backwards and forwards to create a short rhyming poem. The first person gives a short sentence that ends in an easy rhyming word, for example, ‘There once was a girl...’ and the next person has to follow on with a rhyme, for example, ‘who had a beautiful pearl’, the first person then goes on to a new sound, for example ‘she loved it so much,’ and the partner then has to follow this with a rhyme, for example, ‘and it was Dutch.’ Again, it is great if the poem makes sense, but it is not essential – the point is to practice and play with rhyming, even if the poem ends up being nonsense!

INVENTING SIMILES
The facilitator needs to make sure that all the participants are familiar with the word ‘simile’ and explain that it means a description using the words ‘like or ‘as’. He or she needs to then ask for suggestions of adjectives, such as ‘thin’ ‘big’ ‘slow’ ‘funny’ ‘scary’ etc. Each time someone volunteers a word the facilitator writes on the board ‘As (big) as...’ inserting whichever adjective has been suggested to create a list. Once you have a good list of around ten ‘As....as...’ phrases, the facilitator can go down the list asking for suggestions of how to finish each simile. Try to encourage participants to move past obvious clichés such as ‘As thin as paper’ and to make up detailed phrases that are totally new ideas, for example: ‘As thin as a strand of hair form a tiger’s tail etc’.

ALLITERATION SENTENCES
The facilitator needs to make sure that all the participants are familiar with the word ‘alliteration’ and to explain that this is a collection of words that begin with the same letter one after the other. For example ‘the big blue balloon’. The facilitator then gives a starting word and the group work in pairs for a few minutes to try to come up with a phrase or sentence around this word with alliteration in it. For example, if the word was ‘dog’, they might come up with ‘The dirty dog dug a deep ditch’. It is important that participants are not afraid to be playful with words and that they understand that their sentence does not have to make perfect sense. For example they might say ‘The down dog dumped the duck’. Try it out with a few different words beginning with different letters.

TALKING TO TURNIPS
In many poems, the poet talks to animals or non-living things as if they could understand. The facilitator writes a list of everyday objects on the flipchart (taking suggestions from the group). The group then give suggestions of questions that you might ask these objects if they could understand, for example ‘Book, what secrets do you hide beneath your pages?’ ‘Television, do you ever get tired to entertaining people?’ ‘Snail, where did you get your shell?’ Like many of these games, it is not necessary to write down everything that is said, it is more a chance for participants to experiment and play with language.
POETRY READING ACTIVITIES TO USE WITH EXISTING POEMS

In order to explore poetry as a genre, and for the activities below, you will need to build up a collection of poems as a group. It is helpful if the facilitator can provide a few examples of poems that the group might relate to, such as poems by South African Poets, or even better, by Poets from Cape Town or Khayelitsha. The facilitator can also invite the group to find and bring along any poems they have enjoyed or found interesting to share with the group.

Activities and questions to consider around a poem (as a group or in pairs)

- What do you like about the poem? Why? What do you dislike? Why?
- Select the five most important words for you in the poem – why are they powerful/important?
- What was the most powerful image in the poem? Why?
- Has the poet used any techniques you recognize from the games we have played (rhyming, alliteration, similes etc)? Are they effective?
- Illustrate the poem
- Prepare interview questions for an imaginary or real interview with the poet.
- Prepare a group reading of the poem. Think about how to use voices, varying the pace, expression and volume to suit the meaning. Make sure the words are clear but feel free to add sound effects or movement if it adds to the performance. You could also sing or rap the poem. What is the most appropriate way to perform it?

ACTIVITIES FOR WRITING POEMS

These activities will help you to produce a poem. They can be done as a group exercise and scribed by the facilitator on the flipchart, or can be done by individual members of the group to write their own poems.

WRITING ‘COLLAGE’ OR ‘LIST’ POEMS

A collage or list poem has a simple structure in which every line begins in the same way. It can be quite simple and can be any length. For example:

I like the sound of children playing.
I like the sound of my friends chattering.
I like the sound of my mother singing.
I like the sound of the birds in the morning.

Here are some simple list poem ideas that work well, but you can brainstorm your own list as a group:

- I wish I was...
- It is a secret but...
- I remember...
- Tomorrow I promise to...
- In my dreams...
- One day I saw...
- If only...

Once you have mastered this structure you can begin to break the rules and play with it. For example you might repeat the beginning phrase all the way through the poem, and then change the structure of the last line, or you might break you poem into verses, each using a different repeated phrase. Or you could just use the repeated phrase at the beginning of each verse and then break into free verse.

WRITING ‘ON LOCATION’ POEMS

This type of poem is similar to the place poems that you have learned about. The best way to write ‘on location’ poems is to be actually in the place you are writing about, as you write. Begin by jotting down everything that you can see, hear, touch or smell (or even taste if you are somewhere where food is being served), that is important to the essence of that place. For example, if you were in a busy café you might write:

people, children, music, food, chatter, smells, clattering dishes, calling orders, drinking, shouting, smiles, family, spices

It can help to write these first words in a list down the centre of your page, and then add words either side of them to expand the description of each.

For example:

buzzing **people** chatter and laugh like wasps returning to a nest

excited **children** weave in and out of their laughing parents legs

the tinny speakers blare out **music**, barely audible above the happy din

Once you have done this you will have some good material to work with, adding in words and phrases to sow the poem together, or changing and improving your description as you go.
There are a number of different ways that you can format a theatre script. The example below is a standard formatting.
If you have already written your play and your formatting is different from this, don’t panic. Formatting for the theatre is flexible up to a point. As long as there is a clear differentiation between stage directions and dialogue, and the script is easy to read and carefully proofread, it is acceptable.

ACT ONE
SCENE 1

Stage directions are usually given in italics. Some writers put them in UPPER CASE ITALICS. OTHERS JUST PUT THEM IN UPPER CASE. The main idea is to differentiate them clearly from the dialogue.

CHARACTER 1 Dialogue is written in sentence case. Character names are given in upper case – again to differentiate them clearly from the spoken dialogue.

CHARACTER 2 It’s a good idea to set a second-line tab so that dialogue always begins on the same vertical line. This makes it clearer and easier for actors to read.

CHARACTER 1 Dialogue is usually double-spaced between each character’s speech, but single-spaced within a character’s speech. This again makes it easier for the actors to differentiate between characters.

CHARACTER 2 Left align everything. Don’t right hand justify the document.

CHARACTER 1 Use a font like Times New Roman or Arial. Fonts like Courier New and Arial Narrow are hard to read, and fancy fonts are just a nuisance. Remember that this is a working document and must be easy for actors and directors to use.

Pause

CHARACTER 2 If you need to write in a pause, it should go in italics or upper case, the same as other stage directions.

CHARACTER 1 (to herself) Brief stage directions that specifically apply to one character can be put in the dialogue like this.

SCENE 2

It’s a good idea to keep stage directions to a minimum. Directors and actors need the space to put their own interpretations on what you have written. So forget about directions like ‘she picks up a glass of wine’ or ‘he smiles sadly’ unless it is integral to the action of the play. They just annoy the director.

CHARACTER 3 Don’t forget to paginate your script. It’s also a good idea to put the name of the script on each page as part of the header – in slightly smaller print than the dialogue.

CHARACTER 1 Some writers also like to put their name and the copyright symbol © on each page as a footer. You don’t need to do this. Your play is protected by copyright whether you put the copyright symbol on it or not.

CHARACTER 3 Leave a decent margin. And of course only use one side of A4 paper.

CHARACTER 1 Proofread your finished script carefully AFTER you print it out and BEFORE you send it to us. Check spellings, punctuation, line spacings etc. Your play doesn’t have to be grammatically correct – and you might choose not to use standard punctuation – but it DOES need to be consistent. Poor proofreading suggests a lack of professionalism.

CHARACTER 2 When you submit a play script to a theatre company or a script development organisation, don’t staple it or bind it. Use a simple bulldog clip that can be easily removed, for actors and directors to use.

THE END
PLAY SCRIPT FORMAT EXAMPLE

SAMPLE SHOW 1: DISCLOSURE
SAMPLE SHOW 2: HIV TESTING
SAMPLE SHOW 3: HIV/AIDS STIGMA
SAMPLE SHOW 4: HIV TREATMENT