

**How to start a youth radio
project in your community:**
Facilitator's Handbook



Published in 2011 by:
UNICEF
www.unicef.org/infobycountry/liberia.html

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Funded by:

Connecting Classrooms
UNICEF Liberia
UNICEF Division of Communication: Youth Section
www.unicef.org/infobycountry/liberia.html

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WELCOME

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.

Since our founding in 2007 we have created networks across Africa and trained youth radio reporters who broadcast programs on local and national radio stations and via social media. Their programs, brimming with honest, authentic feeling, are about young people, for young people, and from young people. To their listeners, what our youth reporters and commentators say resonates in a way that only peer-to-peer messages can.

We provide the necessary training, expertise, and support to ensure that our community-driven projects are successful spaces for young people to participate, learn, share, and engage in dialogue with their peers. Working closely with a variety of partners, the Children's Radio Foundation designs youth media projects that meet the needs of individual communities, and develops innovative solutions that take into consideration infrastructural constraints, pertinent social issues, and cultural sensitivities.

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 life of their communities.

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

Mike Rahfaldt
Executive Director, Children's Radio Foundation



HOW IT WORKS

The Children's Radio Foundation (CRF) works with community partners like you to create spaces where young people can ask questions, reflect, listen, and learn.

Contained in this Facilitator's Handbook is a training curriculum and a series of workshops that will assist you to build a community-based youth radio project that makes sense for your community.

The exercises train young people as radio reporters and citizen storytellers. The curriculum is also designed to build confidence, develop communication skills, and encourage critical thinking and global awareness among young people.

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

CRF will work with your community to create powerful, uplifting, and informative radio for young people. Our youth-produced radio broadcasts contain a compelling and entertaining mix of well-produced content that reflects the concerns, aspirations, and experiences of young people in a particular community, while reaching a wider audience via the internet and local, national, and international broadcasters.

Our goal is to create an international network of community-based youth radio projects that can collaborate, learn from each other, and give voice to diverse youth experiences.

Your role as a facilitator is key to us attaining this goal together.



HOW TO USE THIS HANDBOOK

Radio is easy to learn, and a youth radio project is a great way to get young people thinking, talking, sharing, and learning.

Using the 10 workshop sessions included in this handbook, you can have a youth radio project up and running at your school, community centre, community radio station, or wherever else you work with young people.

All you need is motivation and some basic recording equipment. This handbook will show you how to get started, how to keep going, and how to keep improving.

Make it work for you:

1. Planning is everything.

It's important to have a plan (and to believe in it). Always be prepared for your workshop sessions and make sure that you talk through the day's plan with your co-facilitator beforehand to make sure everything is in place. At the same time, it is important to remain flexible.

2. Be flexible.

The times suggested with activities are just guidelines to help you stay on track. You can adjust them according to your needs and how your workshop functions. You may choose to spend a lot of time on one section the participants are struggling with, or less time on a topic that is less relevant. That's OK. Just make sure that your group understands the concepts and feels confident in what they are doing.

3. Adapt to your needs.

This handbook is adaptable, so you can schedule the sessions around a timeline that works for you. Maybe you want to hold sessions once a week after school for 10 weeks? Or maybe you want to run all-day workshops over the course of one week, covering two to three sessions per day. Either way, make sure to start at the beginning, and work your way through the sessions in order.

4. Be a knowledgeable facilitator.

This handbook introduces you to what it takes to get a CRF project up and running. It includes practical information and suggestions, and helps you understand why we do things the way we do, but it is just a beginning. It's up to you to develop your facilitation skills even further, and to constantly enhance your ability to work with young people.



5. **Be creative.**

We encourage you to explore beyond this handbook for other ideas and activities. There are so many things that you can do beyond the scope of this handbook. Be creative, and see radio as a platform for sharing, learning, and speaking. Adapt it to meet the needs of young people in your community. Check our website for additional sessions or new material to add to existing sessions, and always feel free to contact us directly for more information. www.chidrensradiofoundation.org/tools

6. **Keep it simple.**

From the type of recording equipment you use to what you make your end goal, start with something small. Gradually build the project over time. Perhaps you want to start with a short-term audio diary project, and eventually work your way towards having a weekly live show on a community radio station. Whatever you decide, make sure that you don't bite off more than you can chew. You'll get there in time.

7. **Think about logistics.**

Inviting children who live 20km away in an area with no public transportation means you might end up with a half-empty workshop. It will cost you a lot for transport, and make it difficult for them to participate fully. This is just an example of the many logistical elements you will need to keep in mind. Don't worry though—we'll help you prepare for this and get you asking the right questions.



Icons:

Throughout the handbook we use these guideposts to get you thinking.



THINK

Questions to pose to participants or yourself.



AUDIO

Audio samples you should play for the participants.

CHECKLIST
A checklist of the materials you need for the workshop sessions.

TIP
Tips and suggestions.



AIM

Detailing the aim of each learning exercise, to help you understand what the participants should know by the end of each session.



REFER TO

All workshop sessions build on each other, so it is important to refer back to things the participants have already learnt.



REMEMBER

Important points to keep in mind when going through the sessions.



ENERGISERS

Games you will play with the participants to keep the energy levels up during the workshop sessions.



LEARNING EXERCISE

Planned exercises for each session that will allow the participants to learn by doing.



READY FOR BROADCAST



During the learning exercises, participants will also produce radio pieces that can easily be used for broadcast.



PERTAINING TO THE WORKSHOP SESSIONS ONLY

Text written in plain denotes what you need to say to participants.

Text written in italic denotes what you need to know for yourself, as a facilitator.



CHAPTER ONE: BEFORE YOU START

There are two very important questions you must ask yourself before you start planning your workshops. Your answers will determine the direction and shape of your project.

1. What am I hoping to achieve with this youth radio project?

Are you hoping to get local youth speaking about a particular issue? To reach your larger community via radio broadcasts? Or do you want to build communication skills, confidence, and critical thinking? It's important to have an idea of your end goal before you start planning the project. Make sure that your answers to the questions below match what you hope to achieve.

2. Who should I work with?

Will you work with a local radio station, a school, a partner NGO, or a combination? Compare the benefits of each, and think about the different pros and cons of what working with each would bring. At the end of the day, you want committed individuals who have the interests of the young people at heart, and who can help them to develop and give them a special skill. Partners can make or break a project, so make sure to choose the right ones.

Choosing participants:

Your participants will be key to the success of the project. When selecting young people—whether doing it yourself or through a partner organisation—be really clear about what you want and need, both with yourself and with the youth participants. The selection process takes time and should not be rushed just to fill seats.



What to think about when selecting youth participants:

- **What is the project trying to achieve overall?**
The young people you choose for a project whose goal is to empower people affected by HIV/AIDS might be different from those you'd select for a project trying to get people to recycle.
- **What is the profile of the youth participants you want?**
Should they represent the whole community, or are you looking for only future leaders? Do you need youth from a certain group (for example, youth who speak a certain language, or youth interested in child rights issues)?
- **What are the outcomes you hope for?**
Do you want recordings where youth speak knowledgeably about specific issues, or are you looking for personal stories?



- **How big of a group do you want, and how long will your workshop run?**
How many youth participants are manageable for you and can they all participate for the whole workshop, without missing a single session?
- **Remember that people who are shy or don't seem articulate can be great participants.**
Don't limit yourself to the chatty "stars" of the community. You'll be amazed who emerges as a star within a workshop!
- **Be sure that you have a transparent selection process for the youth participants.**
Whether it's writing an essay or being interviewed, let them know what structure guides the selection process.
- **Be aware of age differences.**
If you choose participants that are all the same age, versus participants that are different ages, this will change the dynamic of the workshop. It will also affect the needs of participants and your role as facilitator. Be aware of different developmental ages, especially in mixed groups. Sometimes age-mixed groups are ideal, but for other projects they might present a challenge.
- **Keep gender balanced!**
Boys can often seem more confident and talkative than girls. But it is your job to make sure that girls have an equal chance to participate, from the starting point of selection, all the way to equal participation within the workshop itself.



Never pay children to participate in a workshop.

Basically, you need to figure out the aim and outline of the project and then select the appropriate youth participants. But always do so in a way that is open and transparent, and that encourages diversity and community representation as much as possible.

CHAPTER TWO: THE FACILITATOR'S ROLE



**Remember a mentor you looked up to.
Why did you respect them?
What made them a good mentor?**

The reason we call you a facilitator is because you are just that: the person *facilitating* a process that is taking place within the youth participants themselves. You are not a teacher, and you are not an authority figure, *per se*, but you do have the power to influence. Use it wisely! 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 facilitator, you will set the example for how everyone should behave, and you will also lead the way in setting the tone for the workshop environment.

Key points for good facilitation:

- 1. Create a space of trust and safety.**
Do this right from the beginning by showing your interest in everyone and greeting everyone individually if you can. This type of behaviour will help the youth participants to feel noticed and encourage them to express themselves openly and honestly.
- 2. Make it clear that this is not school.**
We want to create a space that is separate from school. Sometimes it's good to start a workshop with a physical exercise or activity (instead of you talking and them scribbling notes). Also, arrange the actual space so everyone feels like they can participate. Circles generally work better than rows.
- 3. Body language and tone.**
Use your body language and tone of voice to show respect. With younger youth participants, physically get to "their level" when speaking. Don't "talk down" to them with your choice of words or tone.
- 4. Don't try to be "cool."**
Treat the young people with respect and interest, but also remember that you are not there to be their friend or peer. You should participate in activities and share stories when appropriate, but beware of over-sharing.



5. **Be clear.**

Avoid big words, and if you use a term that you think someone might not know, find out and explain it. To be sure that they really understand something, ask for a volunteer from the group to paraphrase what you've just said.

6. **Encourage sharing.**

Young people will sometimes express thoughts, feelings, or stories that they've never shared before. Encourage this sharing, and never show judgment. Really listen to every comment and question, recognise the contributions made, and thank youth participants for their stories.

7. **Respecting differences.**

Your background and beliefs may not be the same as those of the children in your workshop. The participants themselves may come from very different families, cultures, and belief-systems. Always welcome and respect differences. For example there may be certain taboos around touching between boys and girls. In some settings you might not want to play games that involve physical contact. If so, rather separate the group by gender if you play a game requiring contact. Remember that such taboos apply to you, as well as to the participants. It may be inappropriate for a male facilitator to ever touch a female participant, even a simple pat on the shoulder.

8. **Be a supporter.**

Sometimes young people reveal or express surprising things in workshops: listen and be supportive. This is not a time for answers or counselling, and you are not a counsellor, therapist, or social worker. Listen, and offer to speak about the issue later in private. Never stop the workshop, and don't "react." Contain the situation while also allowing it to unfold. There will be certain stories young people share that will need to be followed-up. Feel free to address this on a case-by-case basis. But always make sure you can refer them to someone in the community if need be, either a social worker or psychologist, or someone else capable of listening in a productive way.

9. **Never force anyone to participate.**

Though we hope that all the young people will participate in all activities, respect the fact that some are shyer than others. If someone doesn't want to participate in an activity, never force them. Don't put a young person on the spot, and don't corner them or bombard them with questions. Think of other inventive ways to get them involved in the conversation.

10. **Establish rules. (refer to Session 1)**

We all need and appreciate boundaries. House rules should be established right from the beginning of the workshop—before you start telling stories, and certainly before recording stories. You will rarely encounter behaviour problems in these workshops. However, if you do have a problem, always remember that it's important to maintain boundaries, and to keep control of your group. **Whatever happens, at no time use physical force. It is not necessary or appropriate.**

11. Identify and prepare your co-facilitators.

Always try to have at least one other person with you, co-facilitating. Three facilitators are sometimes necessary for longer, more intensive (six+ hour day) workshops. Clearly establish your roles and who will do what ahead of time. All facilitators should be familiar with the concepts in this handbook, the rights of the child, the project itself, and the production standards that you want to meet.

Code of Conduct for facilitators:

As a facilitator you have to know the rights of children. The rights of the child directly influence how you will interact with and treat them—your code of conduct. The points below from International Save the Children Alliance, highlight key issues to consider when deciding what your code of conduct will be.



Go to www.childrensradiofoundation.org/tools for the full handbook, *So You Want to Consult with Children? A toolkit of good practice*, by International Save the Children Alliance and United Nations Declaration of the Rights of the Child.

It is important for the accompanying adults/facilitators in contact with children to:

- Be aware of situations that may present risks and manage these.
- Ensure that a sense of accountability exists between staff, so that poor practice or potentially abusive behaviour does not go unchallenged.

In general it is **inappropriate** to:

- Spend excessive time alone with children away from others.
- Take children to places where they will be alone with the chaperone/facilitator.

The accompanying adult/facilitator **must never**:

- Hit or otherwise physically assault or physically abuse children.
- Develop physical/sexual relationships with children.
- Develop relationships with children which could in any way be deemed exploitative or abusive.
- Act in ways that may be abusive or may place a child at risk of abuse.

The accompanying adult/facilitator **must avoid** actions or behaviour that could be construed as poor practice or potentially abusive. For example, they should never:

- Use language, make suggestions, or offer advice, which is inappropriate, offensive, or abusive.
- Behave in a manner that is physically inappropriate or sexually provocative.
- Have a child/children that you are working with stay overnight in the adult's room.



CHAPTER THREE: ETHICS AND CONSENT

You have a clear understanding of what the aim and outcome of the project will be. You've found participants to join the project, and you know what your role as facilitator means. Now what?

The next step is to understand consent—the process of getting the permission and agreement of young people participating in the workshop, as well as the permission of their guardians or parents, and people who will be interviewed.



For sample consent forms to use in your project, go to www.childrensradiofoundation.org/tools

- 1. All participants must sign a consent form, and they must understand what giving consent means.**

Because you are running a workshop that will produce radio stories, it is vital that the children understand that the stories they record may be broadcast. They need to know what that means and to give their informed consent for that use. Everyone must sign consent forms for both ethical and legal reasons. The youth participants need to read each line of the consent form and understand it. Do not rush this process.
- 2. You must have the permission and support of parents, guardians, and/or organisations.**

You need to get permission from the children's parents or guardian. It is important that they understand who you are and what you will be doing in the workshop. This will protect you and help gain their support for the project.
- 3. Consent can change.**

By signing consent forms, the children have given us the right to listen to and broadcast their recordings. However, they always have the right to change their minds. Make it clear that their recordings may be used in public, unless and until they state otherwise.
- 4. Consent also involves all of the people you interview or speak to.**

Consent is a two-way street. Make sure that your youth participants tell their interviewees what they are being interviewed for, and that it could be broadcast on the radio.
For example, **"Hi, My Name is _____, and I would like to ask you a few questions for a program that might be aired on _____ FM. Is that OK with you?"** Make sure to always get the full names, ages, and contact details of interviewees, and let them know if and when their contribution might be broadcast. Also make sure they know how to contact you, in case they change their mind and don't want something broadcast.



5. What happens in the workshop stays in the workshop.

What does confidentiality mean in this workshop? It means that anything that the children hear each other say in the workshop, whether in a brainstorm activity or in a recorded session, should not be repeated outside the workshop. It's really important that participants can speak honestly and openly without worrying that what they say inside the workshop might be repeated outside. You'll cover this topic in the first day of the workshop—make sure the facilitators and participants really understand it.

6. What does it mean to be broadcast?

It is very important that you fully explain what it means to have a recording broadcast on radio and shared with the community. When a radio story is played widely, we say it is broadcast. Why is it important to think about this when talking about consent? Think about what would happen if a child told a story about a teacher who was failing to teach his learners anything. What would happen if that story was played on the community radio station and suddenly everyone in the community heard the learner talking about her teacher in this way? What might the consequences be for her? Would she want to accept those consequences? Use an example like this so youth participants really understand that even though recordings may be made in the privacy and safety of the workshop, recordings can take on a life of their own once they are out in the world.

7. Don't name others in recordings.

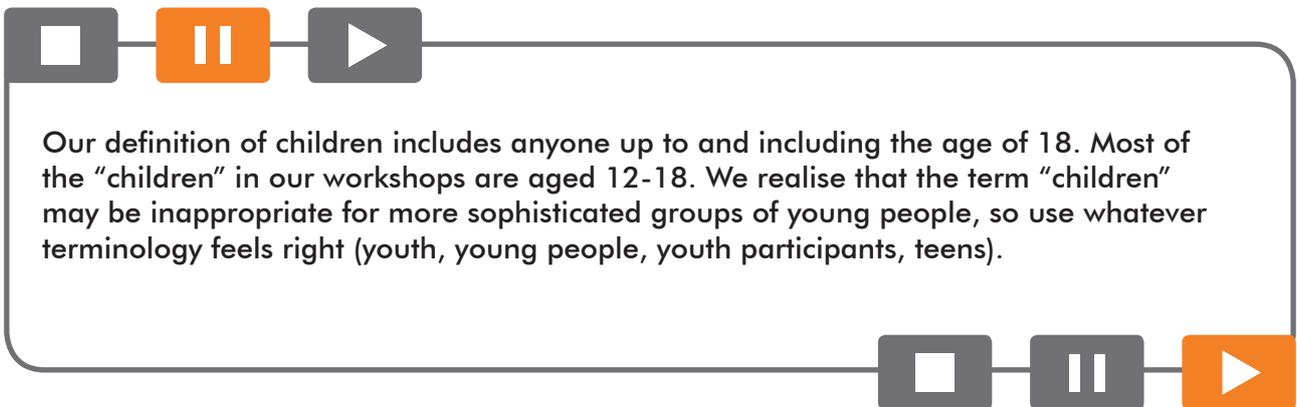
When recording a story, always repeat the importance of not specifically naming other people who are not involved in the production process, particularly when talking about sensitive topics. When talking about someone else in a story, just use a generic label (friend, relative, teacher, etc.), and avoid real names.



CHAPTER FOUR: CHILD PARTICIPATION

Think of the workshops as being led by the youth participants, with you facilitating the process (rather than you leading or teaching, and the young people following or absorbing your knowledge). Obviously you have a huge list of things you need to cover, and so you must lead the group to certain topics. However, once on-topic, let the participants determine the content of the conversation. Your role is to keep the conversation productive, positive, expansive, and on-topic.

Child participation is not when youth participants are filling in boxes, but rather when they help create the shape of the box.



Our definition of children includes anyone up to and including the age of 18. Most of the “children” in our workshops are aged 12-18. We realise that the term “children” may be inappropriate for more sophisticated groups of young people, so use whatever terminology feels right (youth, young people, youth participants, teens).

Guidelines for working with young people:

- Answer all questions, but don't volunteer more information than asked for.
- Always admit if you don't know something.
- Listen. Talk only when needed.
- Use group work and allow democratic decision-making.
- Mix up the groups so that friends don't always work together.
- Let the youth participants facilitate whenever possible.
- Give positive feedback regularly.
- Allow young people to learn by doing.
- Use games, humour, and play to keep the youth participants engaged, interested, and relaxed.
- Constantly watch the group dynamic and adjust what you're doing as needed.
- Don't make assumptions about what youth think or feel: ask them.
- Encourage everyone to participate (especially the shyer ones), but never force participation.
- Only allow **guest observers** if the group agrees, and then be sure that the observers participate.
- **Give the participants time alone** with no adult presence (preferably in small groups).

Outcomes of positive child participation:

- Dignity and respect.
- Questions are answered, confusion and misunderstanding reduced.
- Enhanced well-being and self confidence, reduced anxiety.
- Better understanding of one's own needs.
- Encourages taking responsibility and making informed decisions.
- Contributes to life skills and leadership development.
- Promotes democratic citizenship.



CHAPTER FIVE: ADVOCACY AND MESSAGING

Media can be powerful. It can change your mind about something with just a few words or a single image. Media that speaks to us, that appeals to our emotions, and our sense of right and wrong can motivate us to act and to share our ideas with others. It can create the potential for individuals and entire communities to change their behaviour. These messages can also reach people in power, like decision makers and government leaders. Advocacy means to argue in favour of an idea, a cause, but its not just a passive thing. Advocacy is also a call to action.

In this manual we teach you how to produce several radio formats that can be used in advocacy and messaging, including Public Service Announcements (PSAs), audio commentaries, audio profiles, and interviews.

Media with messages can accomplish many different things at the same time. HIV and AIDS, human rights, climate change, cancer, hand washing, teenage pregnancy, and basically any problem or concern affecting communities—you can create media that addresses just about any topic. So what does it achieve?

- Raise awareness.
- Get people speaking about the issue.
- Give your audience much-needed information.
- Motivate people to change their behaviour.
- Suggest simple actions.
- Refer your audience to places where they can learn more and get help.

How to create a message that encourages advocacy, step-by-step:

1. Identify the topic.

For a message to be effective, you need to know what issue or part of the issue you're going to tackle. For example, if the issue is HIV and AIDS, you could choose stigma as the specific angle to focus on.

2. Identify your audience.

If you don't know who you're talking to, you're talking to anyone and your message will not be impactful. With stigma around HIV and AIDS, you could speak to those who are living with HIV, and direct them to support services. Or you could decide to speak to those who are HIV negative, to inform them about the virus.

3. Give information.

The issue you're tackling could have become a problem because of a lack of information or incorrect information. In a message about stigma, it would be important to dispel myths and provide accurate information. For example, highlight how HIV is transmitted.



4. **Suggest an action.**

At first glance, an issue like stigma around HIV and AIDS can be overwhelming for an audience to grasp. The goal of your message is to empower a larger group of people, so suggest something they can DO.

Keep your suggestion simple and realistic. Stigma is mostly about attitude—how we think about and treat people with HIV and AIDS. A suggested action could be: “Think again,” “Be compassionate,” “Get the facts straight,” or “Don’t discriminate.”

5. **Spread the word.**

- Getting your message broadcast is crucial. Whether it is made for radio, print, television, the internet, or theatre, it is always useful to have a text copy of your message.
- Connect with newspapers, radio stations, online agencies, and community centres to get your message out there.
- Get creative about your message. You could attach an art competition that deals with your message. In this way, it encourages the community to get involved.
- Refer to Chapter Eight on how to get your radio stories broadcast.

6. **Provide resources.**

Direct your audience to agencies, institutions and groups where they can find out more about the issue and topic. Provide phone numbers, websites, and other points of contact.

Personal stories:

A powerful message is often a personal story, oftentimes called a testimonial. These are stories about somebody who overcame something difficult because they empowered themselves in some way, either by getting information, accessing services or discovering their own resources.

These stories don’t have to follow the step-by-step messaging process, as the individual’s story has a journey and power all of its own.

Questions to help focus a personal story around advocacy and messaging:

- Has the person introduced themselves sufficiently?
- Where does the story live? In which place or environment does it take place?
- Has the person explained how their experience affected them and people around them?
- Does the person’s experience speak to a larger issue?
- Has the person explained what they did to solve their problem or make the situation better?
- Will people hearing their story be touched, motivated, or informed?
- Does the person refer to any groups or organisations that helped them?



Things to remember about messaging

- Keep it simple.
- Keep it short—nobody likes a preachy message.
- Appeal to the personal—let the listener get to know the person.
- Have a catchy phrase or slogan.



CHAPTER SIX: ORGANISING A WORKSHOP THAT WORKS

Environment:



What type of environment would you like to work in? Is it light and airy? Is there space to work outside? Is it quiet and free from distractions? This will help you determine the kind of space that the children would like to work in too.

A safe, friendly, quiet space is necessary to work with young people. Some important things to consider when finding a space:

- A space that allows the youth participants to concentrate, not with lots of activity around it or with people passing through.
- Arrange the space so that you can sit in a circle, and use multiple spaces within the location if possible.
- Find a **place that will be available for the entire time of your workshop**. It's great to be able to put (and leave) things on the walls (house rules, brain storm lists, etc.) without worrying about them disappearing. Also, logistically it's easier to set a rhythm if you're not constantly moving locations.
- Try to find a place that will be **easy for youth participants to travel to and from**, and where there is safe public transport for them to use, if necessary.
- Make sure that you are working in a **quiet environment**, particularly for recording. There are numerous ways to make a loud environment quieter (line the walls with blankets, build a make-shift studio from cardboard and pillows), but a truly loud space will never be good for radio. Make sure that there are multiple quiet spaces available for the participants to record, as they often work individually and in small groups.
- If possible, get a place with outside space, one that is safe and attached to the training room. Outside space is great for breaks, recording, and breaking the monotony.



Go to www.childrensradiofoundation.org/tools on how to build your own makeshift studio.



Important logistics:

1. Refreshments

Make sure water is always available. Depending on the length of the workshop, snacks or lunch should be provided. Also think about where the youth participants will be coming from. If they've just finished a whole day at school without going home, starting with a snack is important.

2. Translation

Find out if you will need translation. Are your printed materials translated (for example, consent forms). Will you need live translation? If so, keep in mind that everything will take almost twice as long.

3. Don't use jargon.

Be careful not to use words that the youth will not understand, like "empowerment" or "participation." Big words already pose a problem as some do not translate well.

4. Topics

When choosing topics for games or discussions use local trainers to help with certain cultural concerns. But also (gently) push the boundaries and bring up topics that people don't talk about easily, like gender equity.

5. Energisers

It's important to keep an eye on the dynamics and energy level of your group. They'll be learning a lot of new things very quickly and concentration and energy can disappear. A good way to shake things up and bring energy levels up again is to use energisers. Energisers are like games that get the young people to participate and move around instead of just sitting and listening.



Go to www.childrensradiofoundation.org/tools for examples of energisers.

6. Reflect and recap.

At the beginning of each session and after energisers or learning exercises, it is very important to recap what was done and discussed. Ask the youth participants what they remember from the last session and what they learnt. Ask them, "What has this taught me?", "What has it shown me about what we do and don't do as radio journalists?", "How can we apply what we have learnt to what we want to do as radio journalists?" If they want to, the youth participants can keep a diary about the sessions or you can have a 'wise words' wall, where participants can write up key things they learnt from previous sessions.



7. Schedule breaks.

A good rule of thumb is to schedule at least one full break every two hours. And use energisers every hour to get everyone's energy flowing again. For all-day workshops, be sure to include a lunch break. It's not a good idea to run a workshop longer than six hours a day, as it can be very tiring and your group might return without any energy the following day.

8. Assignments.

If you can think of a way to make an assignment more relevant to your group, by all means go ahead! Also, if you don't have time to cover everything in a session, or if a session includes activities that will probably take place outside of the workshop venue, consider turning those exercises into assignments.

9. Evaluate and debrief.

For us to continue improving these guidelines, it's important that you document **your** process from start to finish. Facilitators should plan to debrief, or discuss the workshop at the end of each day, writing down the main points made in these discussions. A debrief is a time for you to offer each other feedback, identify any problems, come up with solutions, and make adjustments for the next session based on what actually happened in the one that just finished. If possible, film your facilitation and watch to learn.

Always feel free to contact us at info@childrensradiofoundation.org if you have any questions or want to make some suggestions to modify this handbook.



CHAPTER SEVEN: THE WORKSHOPS IN 10 SESSIONS

Now that we've gone through the basics of how to get your radio project started, it's time to get down to the details of what each workshop will entail.





For all sessions you will need:
A flipchart, masking tape (for nametags and for sticking things on the walls), markers, recorders, headphones, extra batteries (for recorders), an MP3 or CD player, speakers, soccer ball (for recap exercises), toys for games.







Any additional materials needed are listed at the beginning of the relevant sessions.

Icons:



THINK



AUDIO



REMEMBER



REFER TO



ENERGISERS



LEARNING EXERCISE



GAME



READY FOR BROADCAST



TIP

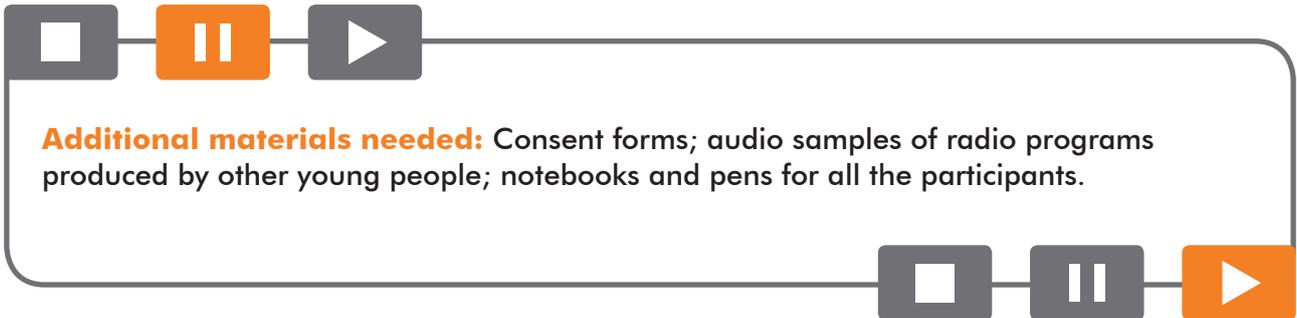
PERTAINING TO THE WORKSHOP SESSIONS

Text written in plain denotes what you need to say to participants.

Text written in *italic* denotes what you need to know for yourself, as a facilitator.

SESSION 1: Getting to know one another [2 hrs]

- Getting to know each other
- Why are we here?
- Consent
- House rules



Additional materials needed: Consent forms; audio samples of radio programs produced by other young people; notebooks and pens for all the participants.



Do not hand out the notebooks, pens, or recording equipment during this module. Focus on introductions first.

Getting to know you: [25 min]



To meet the group, learn each other's names, break the ice, and begin to build trust.

As participants arrive, greet them personally if you can, if it's after school offer some juice or a snack if available. Have everyone write their name on a piece of masking tape in letters big enough to read easily. Once everyone has arrived, begin the "official" session with introductions, and then choose from the various games suggested.



Play the Name & Adjectives Game: [10 min]

1. Participants think of an adjective and an action to go with their name.
2. Participants stand in a circle and one-by-one, step into the middle and say their name, the adjective that starts with the same letter as their first name, and perform an action ("I'm Henry and I'm happy" followed by his action, for example, jumping).
3. The group repeats what the person has said and repeats the action.



Worm Game: [10-15 min]

1. Form a chain, everyone standing closely behind each other.
2. Hold each other by the waist.
3. Everyone squat on their haunches; rest your bottom on the knees of the person behind you.
4. Now they need to try and co-ordinate the worm so that they can walk together in this position, with the facilitator giving instructions about which way the worm should be going.



Keep in mind that the worm game has physical contact between different genders. Be aware that this might be a cultural taboo for the children you are working with. If so, choose a different game.



For a selection of games and energisers go to www.childrenradiofoundation.org/tools

Why are we here? [15 min]



To clarify expectations on all sides, and make sure that everyone understands the purpose of the workshop. At the end of this session, we will have allayed any fears or misapprehensions, and clarified the purpose of the workshop.

After introductions, everyone will be feeling more comfortable and alert. Now it's time to discuss and get the young people thinking about why we are here:

The discussion should cover the following questions:

- Why are we here?
- How are we all feeling?
- Is anyone feeling a bit worried? About what?
- What are you excited about for the workshop?
- What do we each have to offer?
- What are our expectations for the workshop?
- Do we think we can achieve our mutual expectations?



Play examples of programs produced by other children/young people. Play a variety of examples to showcase a diverse range of formats, voices, and ages. Discuss what they think about the recordings, and ask them what kind of work went into producing them.



Download sample radio programmes from www.childrenradiofoundation.org/tools

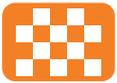
House Rules: [15 min]



To build common agreement about how we would like everyone to behave during the workshop.

At the end of this session the group will have created a list of house rules and will be in agreement about keeping them.

This is a binding agreement with consequences if broken.



Falling & Catching Game: [5 min]

This game will teach the youth participants the importance of trusting each other and always being honest.

1. Stand in pairs, behind each other, about 30-50cm away.
2. One person falls backwards and their partner must catch them safely so they do not fall to the ground.
3. Take turns and repeat.

Activity 1: Creating House Rules [10 min]

Ask the young people to come up with rules about how they feel everyone should behave in the workshops:

Standard rules:

- Don't interrupt each other.
- Keep cell phones off.
- Listen to whomever is speaking.
- Equal respect for boys and girls.
- Respecting each others' beliefs and statements.



If rules are missing the facilitator should ask questions to raise the missing issues.

1. *Explain that everyone needs to agree on how to behave over the next few days so that everyone has a good experience and can work together effectively as a group.*
2. *Ask who would like to volunteer to facilitate this session, and who would like to volunteer to scribe.*
3. *If the child facilitator needs support, the workshop facilitators should provide guidance around how to facilitate.*
4. *The participants develop the list of rules while the scribe writes them up on the flipchart paper.*
5. *The adult facilitator leads a discussion around, "What should we do if we break the House Rules?"*

6. *If participants suggest corporal punishment we need to challenge it and negotiate a different set of consequences. If they only suggest corporal punishment or humiliation, ask questions like: "How would you feel if that happened to you? Do we really want that kind of thing happening here? I don't want that..."*
 - a. *Possible ideas for consequences are: three warnings; apologise to the individual and group or do something else to compensate for the damage done; being asked to leave the group for a while, or permanently.*
 - b. *It is important that the consequence is in line with the severity of the behaviour.*
 - c. *NON-OPTIONS: Corporal punishment; withholding food, breaks, or participation in activities; humiliation; physical exertion.*
7. *It is important that everyone accepts the agreement. Each participant comes up to the board and signs the agreement, and so do the facilitators.*

Confidentiality and informed consent: [20 min]



To ensure that the young people have an understanding of what "informed consent" means with regard to broadcasting their own and/or other voices on air. And the right of interviewees and themselves to give or revoke consent regarding their own recordings.



How in-depth you go into the meaning of consent depends on the project. For example: if you are doing a project with children living with HIV about HIV and AIDS in their community, consent will be very important. In general, a lengthy discussion about consent and ethics gets the young reporters to think carefully about responsible and truthful journalism.

Activity 1: Confidentiality statement [5-10 min]



A confidentiality agreement means what's said in the workshop stays in the workshop.

Get the group to develop and write their own confidentiality agreement about what is said or discussed in the workshop. Let them write it down (3-4 lines) and sign it. Post it up with the house rules.

Activity 2: Consent [10-15 min]

Now distinguish between confidentiality in the workshop, and informed consent to broadcast, consent from guardians/parents/organisation, and the people who will be interviewed.

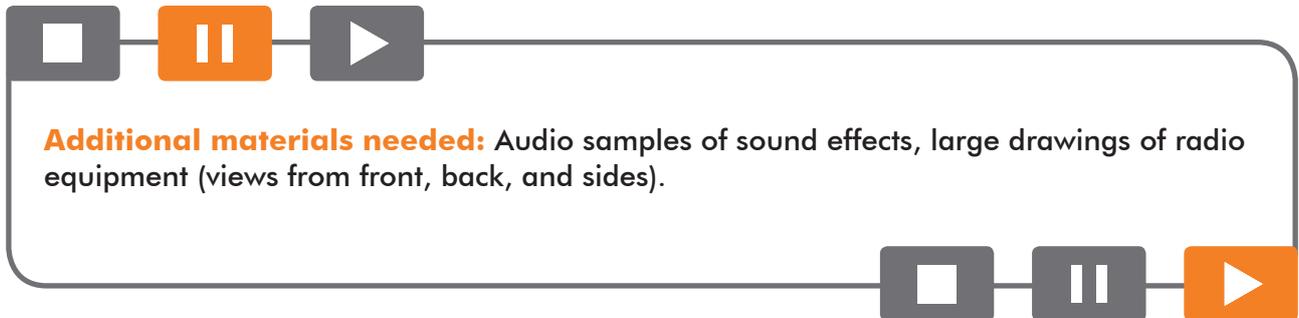


For more information, see **CHAPTER THREE: ETHICS and CONSENT**

1. *Remind the group that everything that is said in the workshop is confidential—use the example of telling a friend a secret and how you'd feel if that friend betrayed your trust.*
2. *Explain that the aim of recording and broadcasting youth voices, and people you interview, is for the youth participating in the project to share their stories on issues that are important to them. Distinguish this from the type of confidentiality above, if needed.*
3. *Explain the importance of informed consent from interviewees when recording.*
4. *If participants/interviewees do not want their real names to be used they can say so.*
5. *If there is something that youth participants say/record/photograph/video that they do not want to share with others outside the workshop, then they need to tell the facilitators, otherwise it will be assumed that everything can be shared.*
6. *Read through the consent form with them, emphasise that they can change their mind at any time, and allow them to ask questions.*
7. *Provide consent forms for them to take to their parents/guardians.*
8. *Explain why it is important that their parents give consent and understand what they are doing. Make it known that if parents/guardians want to know more they can speak to the facilitators.*
10. *Finally, re-emphasise that at any stage if youth participants or their interviewees have second thoughts about the permission they've given for broadcast, they may revoke this permission and the specific recording will not be aired. **But they must inform a facilitator.***

SESSION 2: **Listening and hearing** [2 hrs]

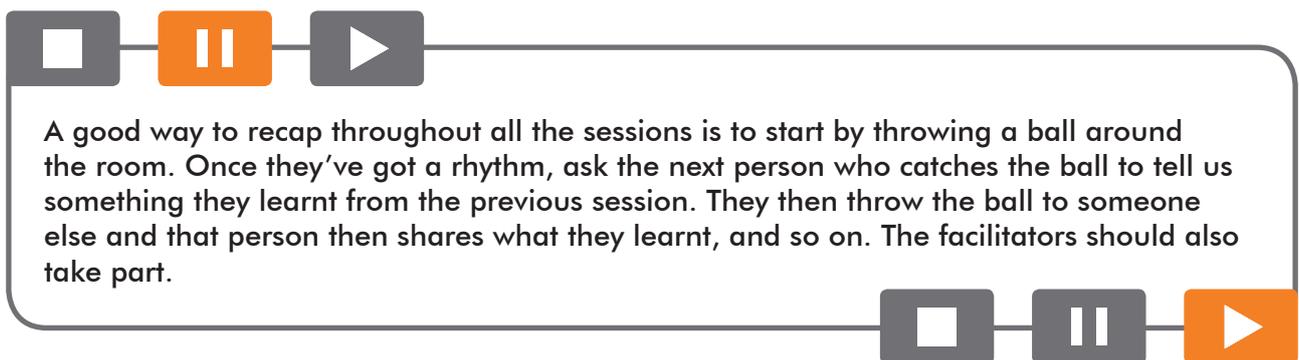
- Knowing when to listen and when to talk
- What is radio?
- Learning the equipment



Additional materials needed: Audio samples of sound effects, large drawings of radio equipment (views from front, back, and sides).

Refresher/game: [10 min]

Start the session with a quick energiser and recap of the last session.



A good way to recap throughout all the sessions is to start by throwing a ball around the room. Once they've got a rhythm, ask the next person who catches the ball to tell us something they learnt from the previous session. They then throw the ball to someone else and that person then shares what they learnt, and so on. The facilitators should also take part.

Collect consent forms signed by the children's parents/guardians from the last module.

Listening and talking skills: [25 min]



For the youth participants to realise the importance of speaking clearly and with animation, listening when it comes to radio, and the importance of sound and how it can shape stories.



Activity 1: Broken telephone [5 min]

This exercise will teach the youth participants the importance of speaking clearly and listening well. And what happens to a message when it passes through too many hands—this is a good introduction to a discussion around media, articulation, and clarity.

1. Ask the participants to sit or stand in a circle.
2. Ask one of the participants to whisper a sentence to the first person in the circle, so that only that person can hear.
3. That person whispers the sentence they heard to the next person, and so on.
4. Continue until the message reaches the last child in the circle.
5. The last participant to hear the sentence then repeats out loud what the message is that she or he heard.
6. The original message is then compared with the last one.
7. Youth journalists will then share with the group what they learnt through the activity.



Activity 2: Sound effects and story [10 min]

This exercise will help the children to understand how sound “tells a story,” opens their imaginations, and introduces some of the elements of narrative storytelling.



Tell the children to listen closely and remember the sounds they hear.

1. Participants sit with their eyes closed.
2. Facilitator plays a series of prepared sound effects.
3. After playing a sound effect, the facilitator asks participants to identify the sound.
4. Tell the youth participants that they will hear more sound effects and should make up a short story based on the sounds they hear.
5. Facilitator then plays a second batch of sound effects.
6. Youth journalists will then share their stories with the group.
7. Facilitator plays the second batch of sound effects again, and asks participants to identify the sounds.
8. Youth participants tell each other what they learnt through the activity.



Activity 3: Telling a story together [5 min]

Youth participants will learn the value of clear and expressive communication in order to help people understand their story. They will also learn the value of capturing the listener’s attention through intrigue, suspense, descriptive and emotive words, and putting expression into speech.

1. Participants sit in a circle.
2. One participant begins the story with a short sentence, the next one adds another sentence, and so on until we have come full circle.
3. Discuss with the group what they learnt from the process.



Discussion about radio: [25 min]

To understand the role of radio in our lives and demystify the tools of radio. At the end of this session everyone will understand the role of a radio reporter.



Activity 1: Understanding the importance of radio [15 min]

Almost everyone is familiar with radio. Start a discussion about why this is. Ask them what radio can do, both uniquely and in common with other media. We are here to make radio, so this should be an exciting conversation.

Questions for discussion:

- Who has a radio at home?
- Why do you think so many of us have radios?
- What is unique about radio (compared to other media)?
- What stations do you/ people in your family listen to? **Why?**
- What radio programs do you/ people in your family listen to? **Why?**
- What are your favourite programs? **Why?**
- Who are your favourite presenters? **Why?**
- What does a radio reporter do?
- How significant is radio in your community? In your family?



Activity 2: What are the characteristics of radio? [10 min]

Discuss the characteristics of radio as a form of media. Brainstorm those characteristics together or have the children split into groups to come up with lists.

Questions and qualities of radio for discussion:

Q: What is the difference between TV and radio?

A: It's a blind medium of communication—listening and hearing sound, using your imagination—no pictures can be fun.

Q: Why do people listen to radio?

A: Appeals to the imagination. Provides access to information, education, and entertainment.

- Radio is the cheapest and most available form of media.
- Radio can be intimate, personal, and friendly.
- You can listen to it while you do other things.
- Radio doesn't require electricity, and it's easy to use.



Learning the equipment: [1 hour]

To familiarise the participants with the recording equipment and how to use it properly.

This is an exciting moment when you finally bring out the tools! Before you start, be sure that you've drawn a large picture of the machine (front, back, and sides) on a flipchart sheet. You as the facilitator/s must know the equipment before introducing it to the youth participants.

1. Young people sit in groups (2-3 people)—each group with a recorder.
2. Get them to take out the different pieces of the equipment, while explaining that they should handle it with care.
3. Ask them to name the different parts: headphones, microphone, microphone jack, recorder (and other equipment, depending on the recording kit you use).
4. Use your large, drawn diagram of the recorder to discuss how it works: which buttons do what, which buttons to touch and not to touch. Explain what will happen to their recording if they touch certain buttons they should not.
5. After introducing each part, show them how to assemble the recording kit—where the headphones plug in, how the mic jack fits into the mic and then into the recorder, which mic plug-in to use. Explain why we record in mono: which is one sound line.
6. Let them assemble the kit in their groups, so that everyone has a turn.
7. Tell them what to do and what **not** to do when using the equipment to record sound. Write it up on a flipchart sheet and paste it up on the wall.

Do's and Don'ts to cover:

Do	Don't
Handle the equipment with care.	Don't touch buttons that you were told not to touch.
Know what you want to record.	Don't chew gum while recording.
Make sure that your hands are clean.	Don't eat or drink when you are using the equipment.
Only use the batteries provided and make sure to check that you have enough power before you go out to record.	Don't leave the recorder on when you are not recording, the batteries will run out very quickly.
Always wear headphones to monitor sound levels. Check that your signal (sound) is coming through your headphones. Explain why it's important to use headphones: whatever you hear in the headphones is what you are recording, and how it will sound when you play it back.	If the equipment is not working do not try to fix it yourself, call a facilitator to help you.
Always be aware of background sound when you are recording. If the environment is too noisy, find a quiet, sheltered spot to record (or build your own studio!).	Don't hold the microphone too close or too far away when doing interviews. The microphone must be close enough to the speaker's mouth, yet directly below their lips (to avoid popping).
Hold the recorder firmly—don't move your hands over the recorder while holding it, as it will make a noise and this noise will be recorded.	Don't leave the field recorder on the ground or exposed to the sun. Make sure that when you finish using it you pack it away in the equipment bag.
If the mic cable is very long, loop the extra cable (not too tight) and hold it with the same hand you are holding the mic with. This will prevent unwanted sounds from the cable's movement being recorded.	Don't record in a place where the TV or radio is playing. Ask someone to switch it off.



Activity 1: Practice Recording [30 min]

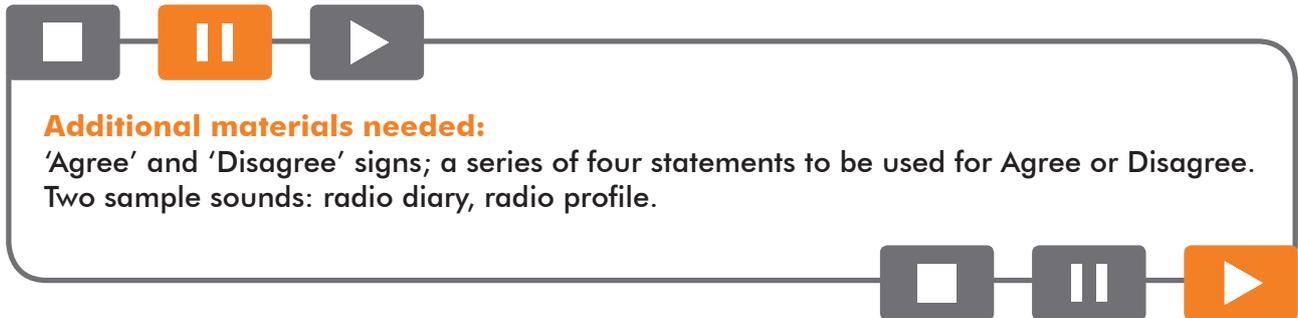
- Divide youth participants into groups (split according to how many recorders you have).
- Let each person record an introduction of themselves: **My name is ____, I'm __ years old, I come from ____ and [INSERT SOMETHING ABOUT YOURSELF].**
- Each recording should be **one minute only**.
- Play some of the recordings back (you probably won't have time for all of them). Discuss what you talked about earlier, the do's and don'ts, pointing out issues around sound quality, recording techniques and how this can be improved.



For more information on recording, see:
www.childrensradiofoundation.org/tools

SESSION 3: **Storytelling** [2 hrs]

- Agree or Disagree
- Stories and storytelling
- Best practice recording
- Doing your first recording



Additional materials needed:
 'Agree' and 'Disagree' signs; a series of four statements to be used for Agree or Disagree.
 Two sample sounds: radio diary, radio profile.

Refresher/game: [10 min]

Start the session with a quick energiser and recap of the last session. Collect any last consent forms that haven't been returned yet.

What do you think? [25 min]



To encourage young people to express themselves on particular issues. As well as understanding the right to have different points of view, and the importance of substantiating your opinion with reason.



Activity 1: Agree or Disagree

1. Before the workshop, the facilitators should prepare a series of four statements to provoke reactions—whether children agree or disagree with the statement. For example, “I feel safe in my school,” or “Young people in my community know a lot about teenage pregnancy.”
2. Make signs with “AGREE” and “DISAGREE” and place in separate corners of the room. Make sure they are close enough that each side can hear the other side speak clearly.
3. The facilitator should read out a statement; participants should consider their view and then go to the sign that expresses their point of view.
4. Facilitator should then ask four participants to volunteer to explain the reason they agree or disagree. They should start by saying, **“My name is, and I think that [young people in my community know a lot about teenage pregnancy because...].** They should be encouraged to elaborate on their views, and if applicable, to tell a story about someone/something related to the issue.

5. Repeat the process with a variety of different statements—ideally have some serious issues and several light-hearted ones to make it fun!
6. Make sure to record the entire exercise—it's a great way to get the youth participants comfortable with the recorder.
7. At the end of the exercise ask participants what they have learnt from this experience.

Examples of statements:



Adapt the statements to your workshop conditions or what is relevant to the particular group (and their community) you are working with.

- Radio is better than TV.
- The police keep us safe.
- Girls should be allowed to wear long pants.
- If a child does something wrong he/she should be beaten.
- Boys should also cook and wash dishes.
- I can talk to my parents about things that matter to me.
- I like being at school.
- I feel happy and safe to walk around where I live.

Interesting stories and interesting storytellers: [15 min]



Identifying what makes a good/interesting story and pointers to help them become good storytellers.

In this session we discuss the basic principles of a good narrative. At the end of this session everyone will have heard a recording of his or her voice. They will understand the uniqueness of stories and the importance of clarity and expression when talking on radio.



Activity 1: Sounds and stories



Play two sample sounds of what children in other CRF projects have produced, preferably a sample story and/or a radio diary.

Download them from: www.childrensradiofoundation.org/tools



1. After they have listened, ask the participants to reflect on the stories they have just heard:
 - Q: What did they like about it?
 - Q: What did they think worked?
 - Q: What did not work in the story?

Points of discussion to cover:

- Diversity is interesting—everyone has a different story to tell!
- Concrete sensory details are key. We want to see and smell and feel what’s being told. The more specific the better.
- Different stories: there are those that happen to us [*these are the ones we want to tell in the radio programs*] and those that we make up [*fiction, which is not what we’re doing*].
- Why is a good story usually one you have been a part of as opposed to a story you’ve just heard from someone?
- Stories have a beginning, middle, and end—but they are not always told in that order! Do you always have to stick to this? Can you mix up the beginning, middle and end, how does this make a story better?
- What makes for good storytelling on radio? Identify tips and aspects of strong storytelling on radio (tone of voice, use of sounds, silences, good and detailed descriptions, painting a picture with words and sounds).

Best practices for recording: [45 minutes]



Through discussing the processes and rules to keep in mind before they record, while they record, and after they record, participants should then be able to record their radio pieces.

Before you record: [10 min]



These are the key elements you need to check before going out to record:

- Become comfortable with your equipment and how it works.
- Make sure you have enough battery power.
- Pack extra batteries, just in case.
- Check that you can hear sound through the headphones.
- Check that the mic is picking up the sound and that the cable works (no fuzzy noises).
- Make demo recordings to check that everything is working.
- Have everything set up before you need to record.



Activity 1: How to log recordings

Explain to the participants the importance of logging all their recordings and write out and explain how they should go about logging their recordings.



Logging is as important as recording, because if you record something and you can't find it, you might as well not have recorded anything!

- Prepare a proper labelling and logging system:
 1. Each recorder should have a log book where they keep track of what they have recorded.
 2. The elements needed to log recordings:
 - **Recorder no:**
 - **File no:**
 - **Reporter:**
 - **Date:**
 - **Interview & topic:**
 - **Person(s) they spoke to:**
 3. Write out an example of how to log and paste it up on the wall:
 - **Recorder no:** 5
 - **File:** 101
 - **Reporter:** Moses Hamilton
 - **Date:** February 15th, 2011
 - **Topic:** Recycling in schools
 - **Person(s) they spoke to:** Interviewing School Principal, Mr Lionel Mussa.

Environments for recording: [10 min]



Ask youth participants what they think they should keep in mind about the environments they record in.

Points of discussion:

- **Q:** **If you want a quiet interview, what type of environment do you think you should record in?**
A: *Try to sit on a couch in a room with curtains and a carpet, as this minimizes the hollow sound you can get in many rooms. Set everything up the way you would like it before you start. Be sure to check for interfering noise, like air conditioners, florescent lights, refrigerators, traffic, radios, or noisy crumpling of sweet wrappers. Turn off noisy appliances or move away from them.*
- **Q:** **What should you do if music is playing?**
A: *You can either ask for the music to be turned off, if this is not possible you can move away from the music. Keep in mind that a musical background is very difficult to edit. Loud hums are also difficult, because they add nothing and don't make sense.*

- **Q:** **What do you do if a noisy environment is what you want, because it expresses something about the person, where they live, or what they do?**
A: Sometimes a noisy environment is exactly what you want. But in this case, be sure to hold the mic a bit closer to the person speaking, and record 30 seconds of the noise by itself without any talking over it. It will be crucial if you edit later.
- **Q:** **What if people are being very noisy around you?**
A: Always feel free to control the “people environment” around you! Explain to people that you are recording, and politely ask them to be quiet if needed.

While recording: [25 min]



Activity 1: Learning technical recording tips

1. Make sure all the groups have their recording equipment assembled (connect the mic and headphones to the recorder).
2. Arrange youth participants into groups of three or four.
3. Get them to play around and start recording one another with:
 - one person in charge of recording (wearing the headphones, using the mic)
 - one person interviewing
 - and one person being interviewed
4. As they record, go around to the different groups and explain the points below.

Points to cover:

- Always wear headphones. Otherwise you will not hear what you are recording.
- Always start recording a few seconds before someone speaks, and leave a few seconds after the end before pressing the stop button. This buffer of silence/ambient sound is very important for later editing.
- Mic position: keep the mic about 12 cm from the speaker’s mouth and a bit off to one side to avoid P-pops.
- For recording most sounds or voices, choose a recording level between 6 and 8 on the mic input knob (out of 10 total). Recording levels are critical. You are trying to keep your levels as high as possible (moving between green and yellow/orange) without distortion (red). It depends on what recorder you are using, but determine a common recording level, and teach the youth participants to use this as a centre point.
- Use mic 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.
- If you are in a very noisy background that you want to reduce, bring the mic even closer to the subject (6 cm) and re-set your input volume.
- Hold the microphone firmly but lightly. Don’t let the mic cable bump things or rustle on your clothes. Check that all your cables have good, noise-free connections at both ends. Monitor with headphones to check for these problems.
- Don’t use the pause button. It uses up the batteries, and if you’re listening through headphones, it can fool you into thinking you’re recording when you’re not.



Activity 2: Record your own true story [30 min]



1. Ask the participants to choose one thing that stands out for them in their life. Perhaps get them to think about one day at school that they won't forget, or something that happened at home when they were younger that changed their life forever.
2. Give them time to think about what they want to say, encourage them to get their thoughts in order and write down bullet points if they want to. They should feel free to run their stories by their peers or group members.
3. Then they should record their stories.



Participants should include these elements in their story:

- An introduction with their name and age.
- Each story should be no longer than three minutes.
- Don't forget to use concrete sensory details.
- Don't forget to leave three seconds of silence at the beginning and at the end of the recording.



Activity 3: Listening back and discussion [30 min]

Listen back to the recordings and discuss what makes them good stories, referring to the technical elements of recording. Also discuss what the storytellers did that made it a good story or what they could have done to make their stories more compelling.



Elements to cover:

- Concrete sensory details—descriptions.
- How did the chronological structure (beginning, middle, end) affect the story?
- How did tone of voice affect the story?
- How did the recording quality affect the listening experience?



If you still have time left, after listening and giving feedback on the recordings, you can do Activity 4.



Activity 4: Improving recorded stories

1. Get the young people to “interview” each other about their stories, to get more information and specific detail that they wanted to know or thought was missing.
2. Then encourage the storyteller to think how they would tell the story again, but this time using some of these new details.
3. If you have enough time, allow the participants to re-record their stories, keeping in mind what they didn’t get right and what they could add.



In the future, make sure to allow the young reporters time to re-do recordings that they are not entirely happy with.

SESSION 4: Interviewing [2 hrs]

- How to prepare for and conduct an interview.



At the end of this session participants will know about different kinds of questions; how to probe for interesting information; the importance of microphone technique and interview etiquette.

Refresher/game: [10 min]

Start the session with a quick energiser and recap of the last session.

Learning to Interview: [1hr 30 min]

Asking questions comes naturally to most of us. It's how we learn about the world around us. But the difference between simply asking questions and doing an interview is that when we interview someone we feel empowered because we have the chance to ask total strangers questions about their lives, jobs, and opinions. The mic gives young people "permission" to ask questions of anyone.



Activity 1: Learning to ask the right questions [20 min]

1. Pose to the children: "If you want to find out about what life is like in a place you don't know, what questions would you ask?"
2. Divide the participants into small groups. Give them time to prepare one "winner" question per group that will bring about a longer descriptive answer to the question. Get them to shout out questions, like in a game show.
3. Write the questions up on the flipchart.
4. Once they've given the questions, go through them and answer them one by one, with respect to the exact wording of the question.
5. After you've answered a question, go through how they could have improved their questions. For example, if they asked, "Are there street children where you live?" The answer might be, "Yes." A better way to have asked in order to get more information is: "What is it like to be a street child where you live?"

Points to cover when going through the questions:

- Avoid asking questions that require short answers, for example, “What is your name?” Rather say, “Tell me about yourself...”
- Ask questions that don’t allow yes or no answers, if they say ‘yes’ or ‘no’ always ask ‘why?’
- Talk about the importance of follow-up questions. While you are interviewing someone, if they say something very interesting and unexpected, ask a follow-up question. Don’t feel that you must stick only to the questions you wrote down.
- Listen and respond to what your interviewee says.
- Avoid questions that suggest what the answer should be. For example, “Making radio must be fun, right?” A better way to ask this question would be, “Tell me what you think about producing radio?”
- Don’t ask two questions at the same time—people usually only answer the second one.



Activity 2: Role-play [20 min]

Now that the youth participants are aware of all the technical elements and the basics of interviewing, get them to role-play how to conduct an interview. At the end of this exercise they should understand the steps to follow, from introducing yourself to someone to handling an interview.

How to:

1. Use the following topic of: ‘Getting to know you better.’
2. Decide on ground rules so that everyone treats the exercise seriously. For example, no laughing, no eye contact or pulling faces at the people that are doing the role play.
3. Ask someone to volunteer as the youth reporter.
4. Ask someone to volunteer as the person who will be interviewed.
5. Have the youth reporter start the role-play from the very beginning—where she/he goes up to interviewee and introduces herself.
6. The facilitator will shout: “Pause!” whenever they spot something that the youth reporter did wrong. Ask the participants watching what they think was wrong and what the youth reporter should have done.
7. Get one of the participants to volunteer as a scribe and write out the Do’s and Don’ts on the flipchart. Post it up on the wall.

Points to cover about the steps to take when conducting an interview:

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 after.
4. Find out as much as you can about the person you’re interviewing before you interview them.

5. Write up a few questions to ask, but remember you don't have to stick to these questions only. Remember to ask follow up questions too.
6. Make sure your interview has a narrative structure: beginning, middle and end.
7. Approach the person you want to interview, always be polite and respectful. Explain who you are and what you are doing.
8. Ask them for their consent to record the interview and broadcast it, and inform them that you may edit the interview too.
9. Organise to meet the person you are interviewing, keeping in mind the environment.
10. Before recording the interview, record a few seconds of ambient sound (the sound of the room or environment).
11. Before beginning the interview check your sound level by asking them a simple question. For example: "What did you have for breakfast?"
12. This kind of question relaxes people, and you never know what interesting things it may bring up. Meanwhile, you can get a sense of their voice (loud or soft), checking the levels, where you should hold the mic, and if there are any problematic ambient noises that you can hear through the headphones.
13. Start by asking the interviewee to introduce himself/herself and to tell us something about themselves, "**My name is so and so, and I am this and that...**" Let them determine how to introduce themselves, or if you need something specific, you might want to suggest what is needed in the introduction.
14. Remember always to hold the mic yourself—never give it over to the person you are interviewing. You must keep control of the equipment at all times.
15. From the very beginning try to make the interviewee feel comfortable and to ignore the fact that there's a microphone in their face—don't forget this role, keep eye contact.
16. Watch out for your own natural conversational responses like uh-huhs or laughter. Try to use quiet responses: a concerned nod, questioning eyes, a silent laugh.
17. If you are interviewing a group of people, don't let everyone talk at once. Either ask the person you are interviewing to move to one side, away from the group. Or have them gather around close to the microphone. Try to focus on one or two people. Less is more.
18. Don't only ask questions. Get the person you are interviewing to do things too, and get them to describe what they are doing or seeing. Have them take you on an audio tour of the location.
19. Converse with your interviewee, don't just read questions from a list.
20. Don't be afraid of pauses or silences, don't just jump in. Give the person you are interviewing a chance to think.
21. At the end, thank the interviewee, and end the conversation. Don't turn your recorder off until the interviewee has left the room.



Activity 3: Doing a real interview [50 min]

Now that the participants have been through all the steps to capture a good interview, it is time for them to experience the real thing! Practicing the technical, storytelling, and interviewing skills they have learnt so far.

1. Participants will decide on a topic they want to explore in their interview and identify the appropriate person to interview (someone easily accessible).
2. **OR** if it is too complicated to find someone, use the same topic: 'Getting to know you better.' And get youth reporters to interview each other.
3. Participants will set up the interview with the interviewee.



Depending on who is being interviewed, it is possible that you will have to do the interview at another time outside this session. Keep in mind the safety of the youth participants and logistical arrangements.

4. **OR** Get the participants to think of a topic that interests their community and then to go out and ask people close to the venue, without having to organise something outside of the workshop time.
5. In small groups, develop a list of questions.
6. The groups should read out their questions, then all participants should comment on how they can improve their questions.
7. Remind the youth reporters about the technical tips.
8. Let the groups go out and record their interview(s).
9. The interviews must be a maximum of three minutes.
10. When they have returned, listen back to a selection of interviews and discuss what was right and wrong, what worked, and what didn't work. Pick up on technical elements, interviewing principles, and storytelling concerns.

SESSION 5:

Audio commentaries and audio profiles [2 hrs]



Additional materials needed:

Audio samples of audio profiles and commentaries, 'Agree, Disagree, or It's not that simple' cards, a set of statements.

Refresher/game: [10 min]

Start the session with a quick energiser and recap of the last session.

Audio Commentary: [1 hour]



At the end of this session everyone will understand the right to freedom of expression and how to structure and develop their point of view on a certain topic.



Activity 1:

Play the 'Agree, Disagree, or It's not so simple' game [15 min]



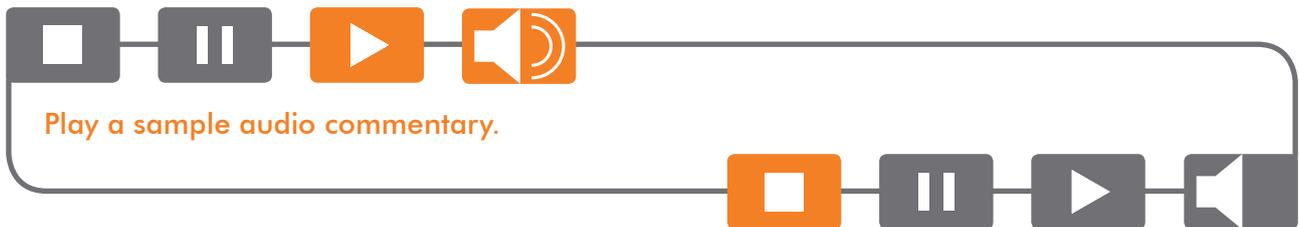
Session 3 for a detailed description of 'Agree or Disagree'.

This will re-emphasise that everyone has the right to different points of view and to learn the importance of being able to back up your point of view or opinion with reason. We will also introduce the element of the middle ground—when people neither agree or disagree. This is the grey area—where people may change their minds, be confused, or feel a connection to both sides. This is what makes reporting the most interesting.

1. Put the 'Agree', 'Disagree,' and 'It's not so simple' signs in different corners of the room.
2. Introduce the concept of the middle-ground area, which can be called "I'm not so sure," or "It's not so simple." And tell participants that they can now either agree, disagree, or choose the middle ground.
3. Read your statement. For example, "Young people in my community work hard to protect the environment."
4. Then get three participants to volunteer their opinions—from the 'Agree', 'Disagree' and 'It's not so simple.' Feel free to get 3-4 rounds of reflection from each section.



Download a sample audio commentary from
www.chidrensradiofoundation.org/tools



Activity 2: Make your own audio commentary [45 min]



1. Allow everyone time to decide on a topic and to formulate their opinion. They can further explore ideas from 'Agree or Disagree', or do something new.
2. Ask each participant to share their topic and explain why they chose this topic and what their opinion is.
3. Give them time to write up their audio commentary—keep in mind that it should only be one minute long when read.



Remind the youth participants about what they learnt in Sessions 3 & 4: make it visual, use details to tell the story, and think about how to keep it interesting. It's often good to write it out word-for-word, but others may choose to work from bullet points.

4. Instruct participants on how to structure their audio commentaries:
 - i. Start by introducing yourself, "Hi, my name is Tina Gabriel, and this is my audio commentary." Follow this with a statement about the issue. For example, "There's a lot of talk about safe sex in my community, but when it comes down to it, action speaks louder than words."
 - ii. Then continue with your argument. Make sure to develop your point, and to use personal examples and/or tell a story of something that happened to you that makes it more convincing.
 - iii. Finish with a powerful concluding statement.
5. Listen back to a few commentaries and ask participants to give feedback about what was done correctly and what can be improved (keep in mind technical elements too).
6. If time allows, let them re-write and re-record.

Audio Profiles: [1 hour]



To find out about someone who is doing something interesting, has a hobby or pastime, or is making a positive impact in your community, and to bring listeners into their world.

At the end of this session participants will learn the importance of attention to detail when creating strong radio stories, and the power of individual stories to tell us about people, places, and issues.



Ask the participants:

Q: what do you think an audio profile is?

A: A recording that paints a picture about a person and some aspects of his/her world.



Activity 1: Audio Profile [1 hr]



Download a sample audio profiles from www.chidrensradiofoundation.org/tools



Play a sample audio profile.



1. Divide participants into groups. Ask them to identify someone they think should be the subject of an audio profile. Make sure there is no duplication across the groups. They should:
 - Explain why they chose this person.
 - Discuss where they would plan to interview the person.
 - Sketch out some of the questions they will ask.
2. Bring all participants together and get each group to present who they've identified, and their respective plans for the audio profile.
3. Go through the steps they should follow for their interviews:
 - Draft a list of questions.
 - Identify which locations they will go to for the interview and to get ambient sound.



Session 3: Storytelling with sound

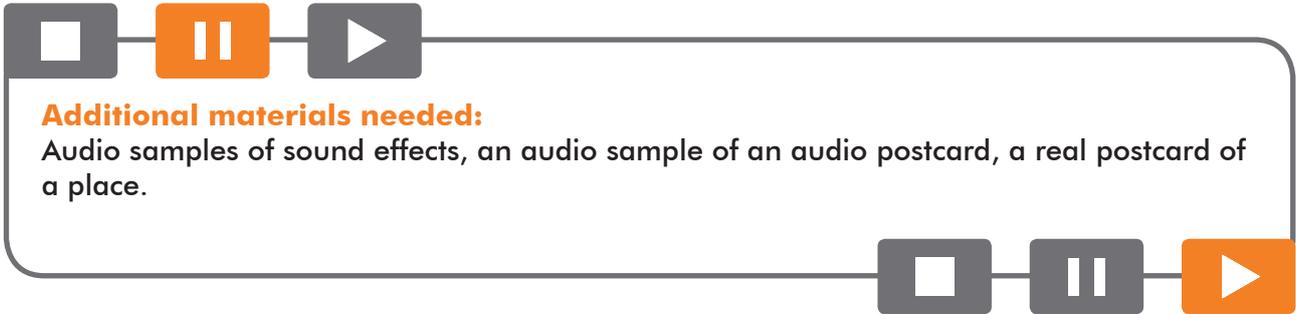
4. Divide the work load: in each group, identify who will contact the person selected for the profile, who will arrange the interview location, who will actually conduct the interview, and who will record ambient sound.
5. Have them record their profiles (this may occur outside of the normal workshop time, in which case you will need to make a plan with recorders and ensuring the safety of the young people when they go out to interview people).
6. Recordings should not exceed five minutes.
7. Listen back to the audio profiles, and have each group introduce their production.



All the elements of interviewing, recording, and storytelling apply to audio profiles.

SESSION 6: Audio postcards [2 hrs]

- Recording sounds
- Audio postcards



Additional materials needed:

Audio samples of sound effects, an audio sample of an audio postcard, a real postcard of a place.

Refresher/game: [10 min]

Start the session with a quick energiser and a recap of the last session.

Finding and recording sounds [30 min]



To understand that sounds can tell their own stories and that sounds also give listeners a mental image of what a place is like.



If you feel that 1 hour and 30 minutes is not enough time for the participants to create and record their audio postcards, then you can either leave out 'Finding and recording sounds' or combine it with 'Audio Postcards' when you are explaining the sounds to record in the places the participants have chosen.



Identify a place through sound: [30 min]

In this exercise participants experience the challenge (and excitement) of identifying and recording ambient sound that transports the listener to a specific place. Finding the right sounds are vital to good radio.

1. Ask participants to think of a place in their community that has a specific sound that lets them know exactly where they are. Where are the sound-rich locations in your community?
2. Ask them to imagine being blind and arriving at this place. From the different sounds that they would hear, ask them to identify which sounds would help them know where they are.
3. If you have time, ask participants to go out and record sounds that help to identify a place.



This may require leaving the workshop space. As always, ensure that the participants will be safe if they do leave the workshop environment.
OR play sound clips you already have recorded.

4. The sounds must last approximately 30 seconds.
5. Play back the sounds they recorded to all the participants and see if they can identify the sounds, and tell what place the sounds are from.



It is important to remind the participants of the technical elements of recording, before they go out to record sound:

- If it is a very loud sound, do not take the mic up too close. Watch sound levels so that they do not distort (go into the red).
- Listen with the headphones. If there are lots of other sounds at the same time, this will be confusing and you will just end up with a muddled sound.
- Think of what sound would record best, and be easiest to identify. For instance, it would be better to record the sound of police sirens than to record the sounds inside a police station.

Audio postcard: [1 hour 30 min]



To give an understanding of a particular place through a combination of word descriptions, ambient sound, and an interview.

At the end of this exercise, participants will have learnt how to combine reportage, ambient sound, and interviewing to tell a story.



Not everyone will know what a postcard is.

- Ask participants what a postcard is.
- If some do not know, show them an example of a postcard from a place (rather than of a person).
- Explain that when people are travelling they send postcards to friends and family to tell them what they have seen or done, and that the image from the place shows them what it is like.

Tell participants to think of an audio postcard as a sound clip capturing a complete moment from a very particular place, usually with an interview. Basically you are creating a vivid snapshot of a place—the people there, how it looks, where you are in that place, and what's happening around you—all through words and sounds.

For example, going to a school and recording the sound of a school bell, children greeting a teacher before a class starts, and then combining it with an interview with a pupil on what they think about education.



Again, this exercise will likely require you to take the group outside of the workshop space. Take the usual precautions and think about logistics (how will you get there?).



Activity 1: Creating an audio postcard [1 hr 30 min]



Download a sample audio postcard from
www.chidrensradiofoundation.org/tools



Play the participants a sample audio postcard.



1. Explain that an audio postcard is made up of three main elements:
 - a. **Reporting: description of a place.**
Imagine you need to describe the place you have chosen for your audio postcard to a person who has never been there.
 - b. **Sound: identify and record sounds in a place.**
Think of the place you have chosen, imagine that you are blind. Identify sounds that would help you to know where you are.
 - c. **Interview a person in this place.**
 - i. Remember what we have learnt about interviewing.
 - ii. Find a person who is associated with the place/works there/knows it well.
 - iii. Introduce yourself and get their permission for the interview.
 - iv. Record an interview NOT longer than three minutes.

2. Planning is extremely important. Ask youth participants to plan the three main elements:
 - a. Write a one-minute long description to record on location.
Remember: describe everything!
 - b. Identify and write down the sounds that will describe the place and when you get there record 15 -20 seconds of each sound.
 - c. Participants should identify someone they can interview in the place, organise to interview the person, and think of questions to ask them.

3. *Once they have all their preparations ready, participants can go to their chosen places and record the three elements for their audio postcard.*



Before the participants go out to record remind them of these elements:

- Details! Who said what to you? Where were you? What happened? How did it work? When was it?
- What do you want your listeners to see in their minds through the sounds? What do you want to point the "camera" at? Who are you meeting? What are they like?
- Describe your movement or get the person you are interviewing to describe their movement: can you move through a location to show us (through descriptions) the things that happen there?

SESSION 7:

Public Service Announcements and jingles [2 hrs]

- Public Service Announcements (PSAs)
- Jingles



Additional materials needed:
Audio samples of PSAs and jingles.

Refresher/game: [10 min]

Start the session with a quick energiser and recap of the last session.

PSA:



To get youth participants to create a 30-second public service announcement.

Q: Ask the participants what they think a public service announcement is.



A: A public service announcement 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.

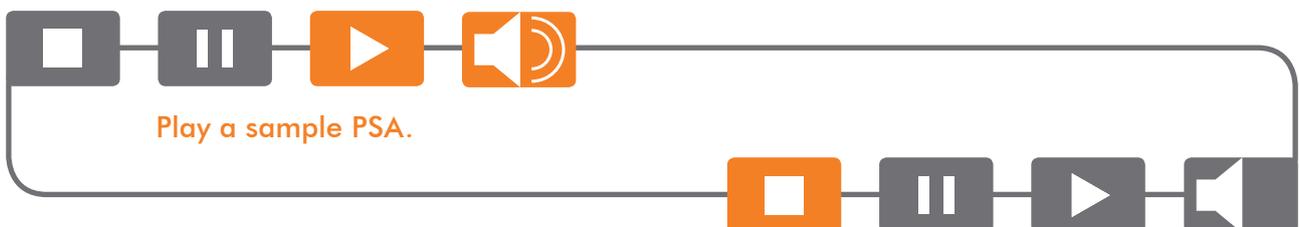
Q: Ask youth participants to provide examples of public service announcements that they see on TV, hear on radio, or see on billboards. Have them act them out, if possible. What do we like about them, or dislike? What works, and what doesn't?



Activity 1: PSA [1 hour]



Download a sample PSA from
www.chidrensradiofoundation.org/tools



Play a sample PSA.

1. Ask participants to think about:
 - What is effective about the PSA and what isn't? How could it have been better?
 - Ask participants to identify the three parts of a PSA? (Problem, information, action)
 - Problem: this is the situation or issue that needs to be changed
 - Information: in order to change it, people may need to be empowered with information.
 - Action: a problem or issue can only be solved when action is taken. What are you asking listeners to do? Keep it simple and realistic.

2. Divide the youth participants into small groups, take time to plan this carefully:
 - Think of a topic that you want to do a PSA about.
 - Refine the topic, and think of a well-worded message that the PSA will share.
 - How will you communicate that message? Drama, sounds, a skit, and/or dialogue?
 - Test the message with the facilitator and your peers, and get feedback from other groups.
 - Think about the visual details and sounds that you can use to communicate the message.
3. Rehearse the PSA, recording it live. Have one person be the dedicated recorder, and get creative in the sounds you use, and how you use them. It is good to record the rehearsals, as it helps to co-ordinate the recording.
4. Record your PSA.
5. Listen back to a selection of recordings and discuss them. What works and why? What doesn't work and why?



Technical and storytelling elements are covered in Session 2 and 3.

Jingles



To get the youth participants to create a 30-second jingle that will air at the start of their regular radio show.

It should contain the name of the show, and should be in the form of a song that they create and sing themselves.



Activity 2: Jingle [1 hour]



Download a sample jingles from
www.childrensradiofoundation.org/tools



Play a sample jingle.



1. Ask them to think about:
 - What name do we want to give to our radio show? Workshop ideas, and come up with three potential names. Vote to decide on the most popular name.
 - What kind of song do we want? Listen to lots of sample jingles for inspiration—what do they discuss, what kind of mood do they establish?
2. Take time to plan this out, working in one large group.
3. Rehearse the jingle, and sing it for the facilitators.
4. Record the jingle, and listen back.

SESSION 8: Audio debate [2 hrs]



Additional materials needed:

Audio samples of audio debates, ON AIR sign

Refresher/game: [10 min]

Start the session with a quick energiser and recap of the last session.

Live radio audio debate [45 min]



To get participants to understand the audio debate format. By the end of the session participants should not only understand audio debate, but be able to produce their own.



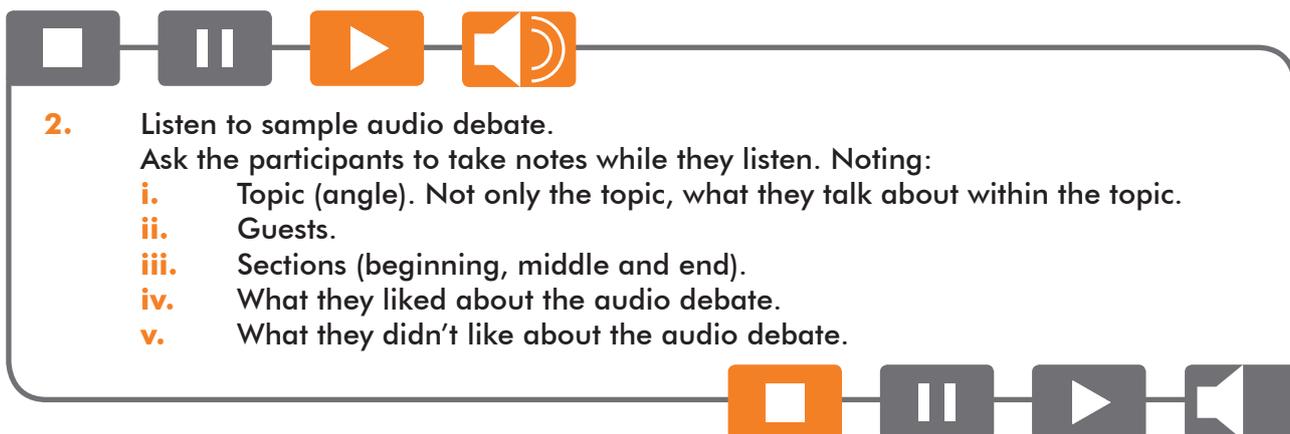
Activity 1: Understanding Audio Debates [25 min]

1. **Q:** Ask the participants what they think an audio debate is. Give it different names, to help them identify it (talk show, radio interview, etc.).
 - Find out how much they know about audio debates.
 - Ask them to give examples of radio audio debates that they've heard before.

A: A live audio debate is a discussion program around an issue. It is done live on air—broadcast straight from the studio! It is hosted by one or two people, and sometimes allows for audience participation. It is usually organised into sections. Guests on a talk show may be in the studio or on a telephone line. **The guests you invite should be well informed about the topic and hold different points of view.** Also, remember that while you may be presenting the topic, **your responsibility is to represent the questions and concerns of your listeners, not just yourself.** So ask questions on behalf of your listeners too.



Download a sample audio debates from www.childrensradiofoundation.org/tools



2. Listen to sample audio debate. Ask the participants to take notes while they listen. Noting:
 - i. Topic (angle). Not only the topic, what they talk about within the topic.
 - ii. Guests.
 - iii. Sections (beginning, middle and end).
 - iv. What they liked about the audio debate.
 - v. What they didn't like about the audio debate.

3. Depending on time, you may want to play 'Agree', 'Disagree', 'It's not so simple' again to get them excited and thinking about different issues.



Activity 2: Audio Debate Role Play [20 min]

1. Have a volunteer from the group act as a radio talk show host.
2. Have a volunteer from the group act as an interviewee.
3. Have them make sure that their audio debate has:
 - i. A beginning (host/s introduce themselves, the topic and the guest)
 - ii. A middle (interview and discussion)
 - iii. An end (rounds off interview, thanks the guest and outros the show).
5. Time them, and tell them they have five minutes to do their show.
6. Let them use the recording equipment, and use this opportunity to work on microphone placement and levels.
7. If there are multiple facilitators, the facilitators can also do a talk show as a model.



Remind them that an audio debate is like a conversation, but it needs to be guided by the hosts who should ensure that everyone has a fair chance to speak and that no single person is allowed to dominate the discussion.



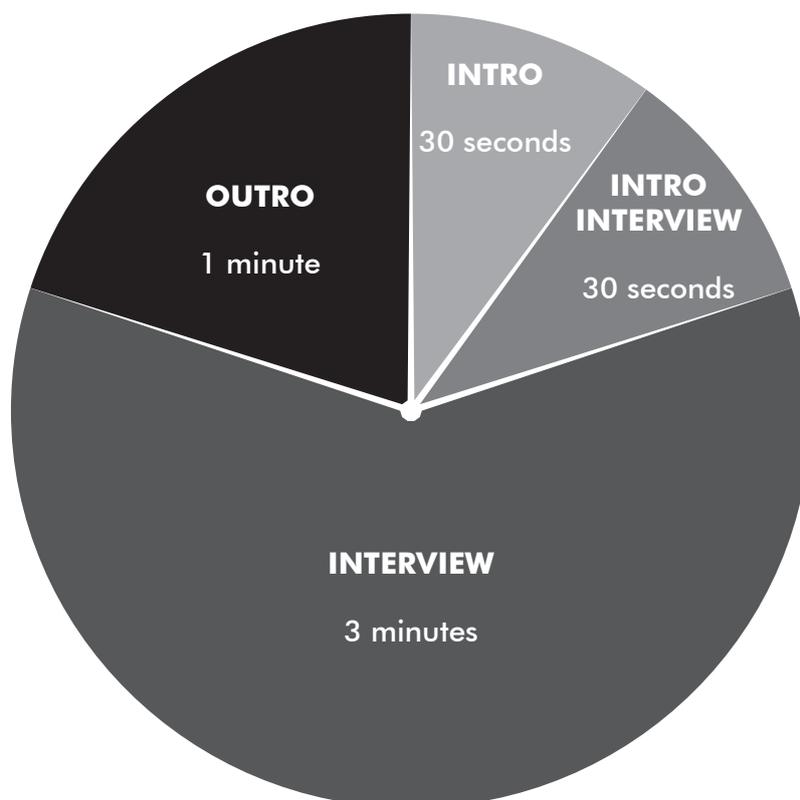
Activity 3: Plan and record an audio debate [1 hour]

1. Divide participants into groups of four to six:
 - i. Two hosts, two guests (or one host and two guests)
 - ii. Sound engineer (this person will be responsible for recording the show)
 - iii. Producer (this person will make sure everything is organised and running smoothly)



Split guests evenly to represent both sides of the issue, and make sure you have a boy and a girl as hosts (if possible).

2. In your groups choose an issue/topic that is important to you. Think of the points below when choosing your topic:
 - i. Why is this issue important to you?
 - ii. Is it relevant to your listeners/community?
 - iii. Why do you/listeners/community care about it?
 - iv. What could be done to change it?
3. Once you've decided on your topic and angle, think of who your interview guests could be.
4. Start mapping out the contour of the audio debate on paper. Show them on the flipchart how to map out the segments of their show using a show clock (similar to a pie chart) or using a table:
 - The audio debate should be between five - seven minutes long.
 - Remember, it's like a conversation, but with more structure.
 - Think of what you want to achieve, and make sure that the segments and flow of the show achieves this.



Section of the show	What it's about?	Time	Total time left
Intro	Welcome to the audio debate, hosts introduce the topic.	30 seconds	4.30 minutes
Intro audio debate	Hosts introduce whom they will be interviewing.	30 seconds	4 minutes
Audio debate	Hosts interview the guests, and get them each to share their differing opinions. After you've finished the interview, thank the guests.	3 minutes	1 minute
Outro	Hosts recap what the show was about, what they themselves learnt or what stood out most to them. Give out details about organisations. Say goodbye and remind listeners about the next show.	1 minute	0 minutes

5. Get the participants to script:
 - i. Their introduction to the audio debate.
 - ii. And the conclusion or outro of the audio debate.



Groups may choose to script heavily (write everything out), others may choose to work from a series of bullet points and then be more spontaneous about the actual words they use when recording.

6. Remember this is role-play of a live audio debate. The sound engineer needs to work on signs and cues—how will you know when to do what? Let each group decide how to do this. Cues are silent actions to direct people. They are used to indicate when hosts should speak (intros and outros), when guests should speak, and when time is running out.
7. When a group says that all of the preparation work is finished, have them talk through the structure of the entire show with one of the facilitators. (This happens... then that happens...and then to the end). Have the facilitator ask questions where elements are weak so they can think about how they can improve it.
8. Record the talk show! Put the 'ON AIR' sign up. Count down, 5-4-3-2-1, and then you're off. Make sure that the youth reporters know that once you're recording, there's no stopping and/or doing over. It's live!
9. Encourage the other groups (who are watching) to listen carefully and be ready to give constructive feedback afterwards to all members of the group. After each audio debate has been recorded, discuss how it went, what worked well and what could be improved.

SESSION 9: Planning a live magazine show [2 hrs]



Audio samples of magazine radio shows;
printouts of current newspaper articles; ON AIR sign.



The session: 'Planning a live magazine show', is already divided into two sessions (9 and 10), but it could be divided into three. Before you start this session you will have to decide whether the magazine shows will include pre-recorded radio features (audio profiles/commentaries/pre-recorded interviews) or whether the show will just be live content. If you have pre-recorded sound, you will need two sessions for preparing and producing the pre-recorded features, and one session for recording the show.

Refresher/game: [10 min]

Start the session with a quick energiser and recap of the last session.



To prepare and record a ready-for-broadcast radio magazine show, using all that we've learnt in previous sessions.

Planning a live magazine show

A live magazine show combines all the elements of radio production that the youth participants have learnt so far—audio commentary, audio profiles, interviews, etc.—as well as live narration that links them together.

It's an exciting way to inform, express and discuss issues that concern you, your community and listeners!

A magazine show should be focused around a theme (for example, HIV/AIDS, climate change). It can use pre-recorded clips from the above categories (interviews, commentaries, profiles) that will be linked with live commentary or narration.

You can also do live interviews, or allow for live audience participation. This can be tricky, and is probably best to avoid in your first attempt at a live magazine show.

If you do decide to use live interactions, the presenters will need to think on their feet, and be able to respond to unpredictable comments and discussion. Either way, every magazine show requires thorough preparation, so that the presenters are as equipped as possible to manage the live broadcast.

1. Assigning roles: [10 min]

Divide the participants into groups, explain the importance of teamwork, and explain the different roles and what they entail. Tell them to decide among themselves who will take on what role.

Producing a magazine show is a team effort. Make sure to divide the tasks among your team by creating different roles for each person to cover:

- i. Presenter/s
- ii. Sound engineers
- iii. Producer/s
- iv. Researchers
- v. Reporters (to produce pre-recorded audio)
- vi. Call screeners (if you are having live audience participation)

2. Choosing a topic: [20 min]



Get participants to go through the steps outlined below when choosing their topic for their show, call out the questions to them and get them thinking about how they go about choosing a topic that not only interests them, but will interest their listeners too. Before you decide what story or subject to address, think about your audience.

Radio is people talking to people, about people. We all relate to people.

Use these steps to **find your story or theme:**

- i. Generating an idea: Think about what excites you? Why do you care?
- ii. What is topical at the moment?
- iii. Can you find contacts, sources for this story?
- iv. Will my audience (community, listeners) care about this story?
- v. Is this new, useful or interesting to my community/listeners?

Once you've chosen your topic/issue it's time to develop your idea and to find the angles you're going to focus on:

- vi. **Research:** What do I know about my topic? What else do I need to know? Where can I get more information?
- vii. What element of this issue/theme most concerns my community/listeners?
- viii. What element could they most learn from?

3. Developing the show: [20 min]

Once you've decided on the angles you're going to cover it is time to develop your show around it:

- i. Think about who is affected? What are they doing? Why are they doing it? With this you can figure out who could be featured in an audio profile and which organisations you could interview.
- ii. What can I hear, see, feel, touch, and smell when I think of this angle? You could then develop an audio postcard.
- iii. Do I understand the different perspectives? Have I included all the different points of view on this topic?

Now that you have brainstormed how you can discuss and express your issue/ theme, it's time to reflect:

- iv. Develop a **focus statement**: A focus statement is a basic account of the topic that has three elements: topic, audience, purpose.
For example:
Topic: HIV and AIDS
Audience: Young people and my community
Purpose: To understand why it is important to know your HIV status.
The focus statement would then be:
To inform young people in my community why it is important for them to know their HIV status.
- v. Once you've decided on your focus statement, reflect back and ask yourself, "Does the focus statement reflect what originally excited me about the topic?"

4. Planning the outline of the magazine show: [20 min]

Now that participants have a clear idea of the topic and angle they are using for the show, as well as ideas as to how they can discuss and express the different viewpoints (through audio profiles, interviews, audio postcards), it's time for them to figure out what they need and to start shaping the structure of their show.

Once you've decided on the focus statement of your talk show, it's time to **plan the story**. Start to do the following:

- i. Figure out what are the important elements you need to collect? (For example, an audio profile of someone who is living with HIV, or an audio postcard of someone going for an HIV and AIDS test, or an interview with a nurse at your local clinic.)

- ii. Phone the people you want to interview or use as guests.
 - Explain who you are, what you are doing, and why you would like to interview them.
 - Get a sense of what their perspectives are on the topic and what you hope to get from them, so that you are sure you are covering all opinions and not just interviewing people with the same point of view.
- iii. Think about what sounds might be included and where you can record them.
- iv. Add all of these elements into your outline as they develop, you might notice that you don't have enough time for everything you wanted to do or that you have extra time to fill.

5. How to write for radio: [10 min]



Now that you've decided on what you will produce and who you will interview write up an outline and show clock, refer to **Session 5**.

Some young people can find writing very intimidating and think that they can't do it. But it is important to remind participants that these workshops allow them to express themselves in the way they like to speak.

Explain that writing for radio is like:

- Writing how you speak, we want to be conversational.
- Keep it simple and short. Imagine you are writing words that you would use if you were talking about the theme or topic to one of your friends.
- Read what you have written out loud, you have to speak what you've written, not read it.
- Remember when you are writing your script, that you are talking directly to your listener, using words like 'you', 'me', 'us', 'we'. Write as if you are writing to your friend—one friend, not many.
- 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.



Activity 1: Writing for radio [20 min]

1. Hand out copies of a newspaper article.
2. Ask one of the participants to read it out loud.
3. Then get all the participants to rewrite the newspaper article in a more conversational tone, as if they were writing for their radio show (keeping in mind the points above).
4. Ask participants to volunteer to read their version.
5. Have a feedback session on what worked well and sounded natural, reflecting on the points above.

Session 10: Recording a live magazine show [2 hrs]

6. Scripting: [1 hr]

Now that you know your topic and have an outline, it's time to transform that outline into a script. A script is your guide to how you want to introduce the show, introduce your guests, and a step-by-step road map of the issues you will discuss in the broadcast.

Explain the sections of the script:

- a. An introduction (word for word).
- b. Conclusion (word for word).
- c. Introductions to pre-recorded sound (word for word).
- d. Comments on your pre-recorded sound, after you've played them (word for word).
- e. Use your script as a reminder and a guide to the different angles and issues you want to include in the show.
- f. Note key points that are necessary to try to understand all aspects of the topic.

Once you've written your script, read it out loud to see if it flows and 'speaks' well. It should sound natural not forced. Keep in mind the points below:

- g. When going through your script keep in mind that ultimately you are telling a story: it needs a beginning, middle and end.
- h. Be careful not to give too much information in the beginning. Try to get to the actual show as quickly as possible.
- i. Make sure your script is clearly written, in simple language, keep it conversational.
- j. Use one sentence per idea.
- k. Divide the script into scenes. Study each scene and say it aloud. Make corrections and rewrite.
- l. Recognize the difference between facts and story. A good script has both.

For sample scripts, see: www.childrensradiofoundation.org/tools



If you are going to produce pre-recorded features (audio profiles/diaries/pre-recorded interviews) then divide up the group and get the presenters to write the script, while the reporters go out to record. Session 11 would then be recording it live (as below).

7. Voicing: [45min]

Now that you have your script written, the next step is to make it come alive. Before your voice gets broadcast across the airwaves, you need to have a good practice run. Even with a script, live radio is not that easy. Your enunciation, tone, and pace give meaning to the words and sentences and are very important things to consider. When you really understand what you're saying, and feel confident saying it, so will your listener.

One of the most intimate things about voicing for radio is the idea that you're speaking to just one person. Imagine that your listener is sitting just on the other side of the microphone. One listener!

Activity 1: Warming up and projecting

1. Warm up your face muscles. Physically massage your face and stretch and contract your mouth. Have fun, pull the funniest face you can!
2. Become aware of your breath and your body. Bad posture makes for bad breath control. Be relaxed but open, with your feet firmly planted on the floor.
3. Take one sentence of your script and say it with different emotions attached to it (fear, love, anger, sadness, for example). You can put warmth and friendliness into your voice by reading your script with a smile. Listeners will hear your smile! Intros and outros may especially need that warm feeling.
4. Now take this same sentence and try to say it to another member of the group who is standing about 10 meters away. This is not about screaming but about projecting and enunciating properly. Projection starts from your stomach instead of your throat, so try and speak from your diaphragm instead of your voice box.

Activity 2: Voicing a radio script

1. Choose one intro and one outro in your script.
2. Read them out loud and mark with a pen where your breaths fall in your sentences.
3. Underline the words that are really important and that you want to emphasize.
4. Now read your intro and outro to the rest of the group imagining you were live. Don't try to imitate DJs that you hear on radio. Try to find your own personality, pace, and tone. Remember, the show is not about you, but about your topic and your message.

Technical preparation:

You will probably be recording your show at a local radio station. It is the role of the sound engineer to ensure that all technical concerns have been addressed before you go on air:

- a. Microphone placement
- b. Sound levels
- c. Telephone lines (including SMS), and music
- d. **Be sure that the live show is recorded properly and that you have a copy of that sound file to keep afterwards**

If you cannot record at a radio station, don't worry! You can still record a live magazine show with the recorders you've been using all along. Just remember that you need a quiet space, and a system in place so that one or two people will be in charge of recording the show.

Live guests

If you are having a live interview on the show it is the role of the producer to make sure that the presenters have the full name and relevant information about the guests: name of organisation, title at the organisation, what the organisation does. This is important so that the presenters can introduce the guest in a way that explains their relevance to the talk show.

The producer needs to prepare the guests for the broadcast situation:

- a. Tell them what to expect on air (how to speak into the mic, the on air sign, not moving around and making noises).
- b. The rules of friendly debate (not interrupting people when they are speaking, responding in a respectful way, not losing your temper).
- c. The value of being clear and succinct (radio is all about listening, and if you do not speak clearly, or if you speak for too long, people will not follow what you have to say).

Production documents

Before the show goes on air it is the role of the producer to make sure everything is in place. To get this right, it helps to have a checklist of everything needed for the show:

- i. Contact list
- ii. Resources check list: equipment, music, feature, show clock, script
- iii. Show clock
- iv. Script
- v. Radio features
- vi. Music

Once everything is in place, it's time for the real excitement: broadcasting your live show!



CHAPTER EIGHT: SHARING YOUR WORK

Now that you've done all this work, how do you get your radio shows out into the world where people can hear them? In this section, we'll share some ideas about how you can get your shows and recordings out there!



The first thing you want to do is to think about what will work best in your community. Ask yourself:

- i. Do people in your community listen to the radio on their cell phones?
- ii. Do they have access to the Internet and social networking sites like Facebook? Or is local technology limited to mobile phones and radios?
- iii. Do they download audio or listen to podcasts?

If you don't have access to computers and the Internet, don't worry, you can still get plenty of people to hear your show!

1. Radio stations

Community radio stations are often in need of good, additional programming, particularly from young people. If you don't already have a relationship with a community radio station, try calling or emailing the person in charge of programming at your local station. Stations that feature education or youth-oriented slots are good places to start. Explain what you have to offer and that it is free. **Never pay to broadcast stories.**

If you do manage to get your show on the radio, remember to advertise it! You can use simple methods like sticking posters to lampposts and trees to let people know what the show is, and when (and where) to tune in. Or send group text messages to contacts in the participants' phonebooks.

2. Schools and local organisations

Radio stations are not the only place that will want to play your shows. Talk to organisations that might have an interest in what you're doing. If you recorded a talk show on environmental issues, you can contact environmental organisations to upload your material so people can hear it on the organisation's website or Facebook page, or for them to play it in their own workshops.

You can also play pre-recorded shows at events hosted by youth groups, schools, and NGOs (for example, HIV and AIDS peer educators). Talk to people from relevant organisations and inquire about co-hosting an event where you could even produce a live talk show.



3. The Internet

For those with access to more technology (like editing software and the internet), one of the easiest ways to get your material out into the world is to take advantage of the social networks that so many young people with computer access already use.

You can create a page for your group on a site like Facebook or Soundcloud, upload your audio broadcasts or podcasts, and post links to them. You can generate traffic to your recordings if all the people involved in the project post a link on their individual profiles so that their friends and associates will check it out.



Check our website: www.childrensradiofoundation.org/tools for more information about various options. You will also find more detailed descriptions for uploading audio, basic editing instructions, and more ideas about what to do with what you've got.

Whatever you do, the main point is to think strategically and realistically about **who** you want to listen to your show, **what methods or means** they will have to hear your show, **where** you can play your show, and **how to advertise** and broadcast to them.

Make a concrete plan and get started!



CHAPTER NINE: MONITORING AND EVALUATION

It is vital to care about how well your project is doing and the impact it is having. Monitoring and evaluation enables you to assess the quality and impact of your work, against your action plans and your strategic plan.

What we mean by “Monitoring and Evaluation”:

Assessing the overall project:

- Giving and receiving feedback from:
 - i. Participants
 - ii. Facilitators
 - iii. Radio stations
 - iv. Listeners
 - v. Parents/guardians/organisations
- Sustainability of the radio program
- Documentation and reporting

Assessing the shows the participants are producing:

- Assessing program content quality:
 - i. Clean sound
 - ii. Flowing story
 - iii. Interesting to community and listeners
 - iv. Presence of youth voices
 - v. Depth of understanding of themes/issues
 - vi. Variety/diversity of content
- Extent of youth participation in the planning and execution of their radio shows
- The effectiveness of their logistics & scheduling, planning, deadlines
- Selection of interviewees

It is vital that project managers are continually and regularly monitoring the project and the radio shows in order to see where things need to be improved or changed. In order for us to reach our goals and to give young people the tools and skills to express their ideas and share their stories, we need to always be improving.



For detailed information on the step-by-step process of monitoring and evaluating your project, and for sample monitoring forms, visit:

www.childrensradiofoundation.org/tools