

# RADIO WORKSHOP GUIDE



An easy guide to set up your own  
participatory radio workshops,  
by Radio V.I.T.A.





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In the frame of this project, we worked with people who face discriminations (migrant people, women, seniors...) and whose points of view are not represented in mainstream media. This project represented an opportunity for them to be empowered and express themselves during workshops, by sharing their stories with peers while developing soft skills. From training sessions to the final recording of a radio show, workshops were driven by collective reflections and by the practice and explanation of radiophonic methods. The radio shows that arose from their conversations tackled stereotypes about discriminated groups, and thus helped developing more inclusive societies. The different European actors of this project were convinced that people of different cultural backgrounds have a lot of richness to exchange, while the prevailing speeches in media are based on distrust.

The joint creation of a radio program was in a way a pretext for a meeting. The microphone released the speech, and it served as a memorial tool for the participants of the workshops. It was an opportunity to create a constructive dialogue, to question our daily environment and to address some taboos or overlooked topics related to social inclusion.

V.I.T.A. set a new methodology to use the radio not only as a means for self-expression and representation but also as a creative way to address topics linked to social inclusion such as empowerment, equality, interculturality, identity, values and democratization process.

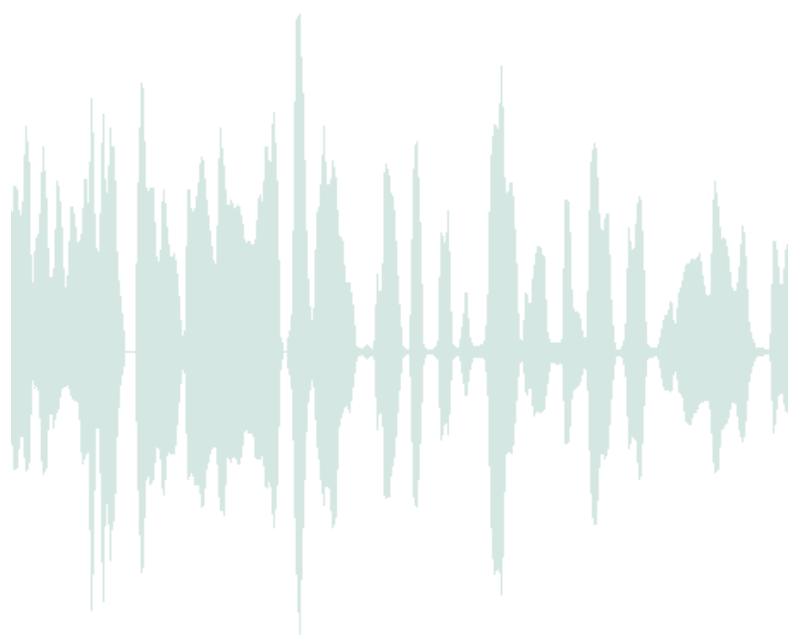
## INTRODUCTION TO THE PROJECT

Radio V.I.T.A. (Voices In The Air) is an Erasmus+ project yielded by four organizations based in France, Spain and Austria motivated by their love for radio and their belief that it constitutes a powerful communication tool.

Our main objectives are:

- 1- To promote the social inclusion of discriminated people through empowerment and the fight against stereotypes, from their own perspective and stories, with the use of radiophonic techniques.
- 2- To support individuals in acquiring and developing skills and competences that they will be able to use afterwards.
- 3- To generate radio and media content to raise awareness about discriminations in society with special attention paid to ageism, gender inequalities and other kinds of discriminations such as those based on sexual orientation or origin.
- 4- To extend and develop the competences of educators and other personnel who support adult learners by providing a complete set of tools to easily reproduce the V.I.T.A. experience with their own groups. We will also provide them with the necessary theoretical background to better address key topics of Social Inclusion.

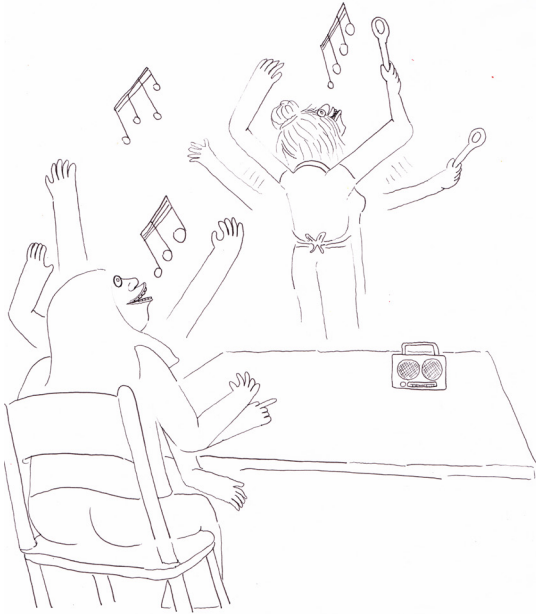
In this manual, you will find all the guidelines and information needed for the development and implementation of your own intercultural radio workshops.



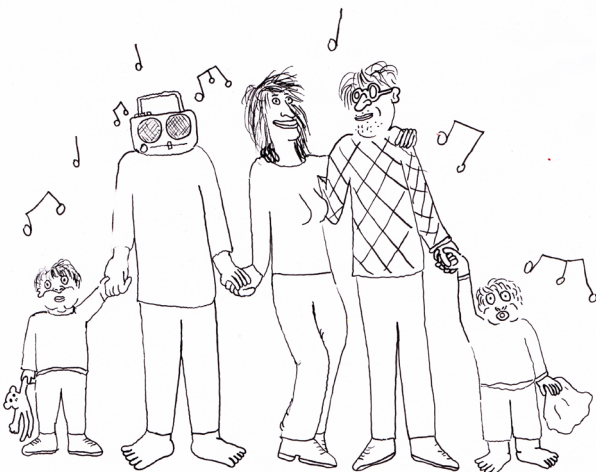


# RADIO, A POWERFUL COMMUNICATION TOOL

We all have an emotional tie to radio. When we started this project, the V.I.T.A team reflected on our first memory linked to radio.



“We grew up in houses in which the radio was turned on every time. My first memory of radio is connected to my mother cooking in the kitchen and singing together with our neighbour from upstairs along the radio”.



“Our parents listening to the radio was the first action we saw when getting up and it was the last one when we went to bed, radio was another member of the family. Even if our cultural backgrounds are quite distant, we share these memories”.



“In my home country, radio is everything, in every store, in every office, in every house you have the company of the radio and it is not about the music, it is about the radio shows and the people behind them, they make you feel like you are part of the conversation”.



“Every morning when going to school in my father’s car, we were listening to the radio. Sometimes, it was news, sometimes, it was music (which I prefer, because I love to sing) but the most important was when the anchorwoman was telling the time. In the nineties, we had no smartphone and my father wasn’t wearing a watch. So it was the only way to know if I will be on time at school (most of the time I was late... the suspense was intense)”.



# WE BELIEVE RADIO IS A POWERFUL COMMUNICATION TOOL FOR DIFFERENT REASONS.

First of all, participatory radio represents an empowering activity for participants.

It is a collaborative tool that promotes active listening, sharing and peaceful dialogue, which allows participants to work on their verbal and nonverbal communicational skills and on their self-confidence.

Radio workshops are an opportunity for the participants to be empowered as it gives them a platform to speak, a safer space to express themselves and debate, for example about diversity. They are able to question together their daily life and discuss some taboos or overlooked topics.

Radio encourages participants to be proactive in developing a personal storytelling, a personal narrative in an informal way. Radio represents a way to tell stories, to ourselves and to others. It is a basic human need to be recognized by our environment, and telling stories are one of the most ancient ways to achieve this. Telling personal stories through radio allows to reflect on them in a relational way, by thinking about ways to make them appealing to others. There is a lot of theatre elements in a radio piece (voices, sound atmospheres, characters etc...), which allow participants to inhabit their stories and dreams.

Moreover, the radio show produced at the end of the workshop represents a memorial object for the participants and more generally people who face oppressions, whose stories are often left out of hegemonic discourse and need to be recorded.

Secondly, recording a radio show allows to raise awareness.

It makes listeners aware of situations people who face various types of discriminations.

The resulting radio shows bring diversity to an often monotonous and monochrome media landscape, thus favoring mediatic representation of minorities.

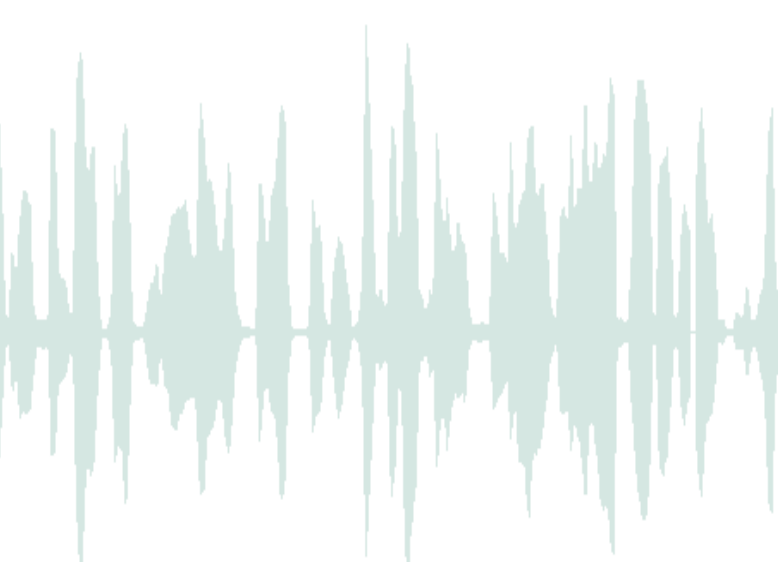
Through their peaceful, collaborative and pedagogic nature, the radio shows allow to build bridges between various communities, favoring intercultural dialogue.

Radio is particularly suitable to relay the stories of participants as tales, especially since it is focused on orality. Voice is a powerful communicational tool. We are living in the era of big data, internet and omnipresent visualisation. Digitalization somehow makes frontiers more fluid, both physically and mentally. Yet, by being restricted to rather visual components when sharing narratives, we are missing crucial dimensions of mutual communication. Voices are somehow being pushed aside. To really understand one's narrative, we need more than pictures. We need to hear the person, because words and voices have a power that goes far beyond the exchange of information. In this perspective, radio responds to this need: it is a very human, organic media. It encapsulates the various emotional sounds humans produce: laughter, surprise, sadness... Voices are key factors in building awareness and empathy. In societies that are becoming increasingly individualized, we believe that we need to listen to each other. Radio may be a great tool for that, especially when it comes to promoting the narratives of minority groups that are not being heard. Moreover, because radio exclusively focus on voice, it is in a way anonymous, and listeners can imagine a lot of different things behind the recorded voice, which gives radio a universal nature.

Finally, radio is accessible and eternal in essence.

Radio is an accessible media. Technical tools needed to produce and listen to radio shows are relatively cheap and can be carried easily. Thus, participants will be able to produce radio shows after the workshops, with their community if they want to. Moreover, radio is also accessible because it does not require a complete literacy.

Radio shows produced at the end of workshops give a permanent nature to the conversations of the participants of the workshops. Radio has a timeless dimension : it allows to say something very present, very contemporary that it is going to stick in the future as a testimony.



# BEFORE THE WORKSHOP



## TECHNICAL INSTALLATION

Before starting the workshop, it is always important to check the set-up of the following equipment to insure the technical needs to record voices and stream live.

This scheme presents a perfect set-up: someone speaks, his/her microphone is plugged with an XLR cable to a recorder, which records the voice in a SD card. The recorder is then plugged to a soundcard with a mini-jack cable, which sends through a USB cable the sound to a computer. Finally, the computer streams the sound online.

### TECHNICAL SET UP



However there are several ways and tools to record sound and to stream live.

If you have a low budget, you can use a:

#### **Mobile phone**

All phones (even the oldest) have a recorder app. You can use it.

If you have from 75 to 200 € of budget you can use a simple recorder, without an external microphone or sound card. Your voice will be recorded in a SD card and you can't stream live.

#### **Recorders:**

Recorders with built-in microphones, like Zoom H1, Zoom H2, Tascam DR-05, Olympus LS-3, Sony PCM-D100.

If you have from 200 to 400 € of budget you can use a recorder and microphones. You can't stream live but workshops with real microphones are always more dynamic.

#### **Recorders:**

- Recorder with XLR input to plug microphones, like Zoom H4, Zoom F4, TascamDR40X
- Microphone Behringer XM8500 (good and cheap) or ShureSM58

#### **Sound card:**

You need to use an external sound card like:

- UGREEN external sound card with USB audio adapter
- FOCUSRITE SCARLETT 1818 V2

If you have from 400 to 750 €, you can use the perfect set-up: a recorder, microphones and a sound card. If you are into sound devices, you can also use a recorder which can stream directly like the ZOOMF4 with the AEF+REC mode.

To complete the list, don't forget the accessories:

- SD card
- Windscreen
- XLR wire male/female
- Mini jack cable and XLR cable
- Adaptor

Whatever technical objects you have, the most important is what and how you record.

## ABOUT THE VENUE OF THE WORKSHOPS

To run a workshop, you have to take care of the room atmosphere. Here are some indications to set up the room:

The room should have a quiet audio atmosphere, not too busy if possible. Two tables with chairs can be arranged in a circle, so that people can easily pick up the microphone. It is recommended to place papers and markers on the table so that during the workshop people can write down topics and participate actively.

# THE WORKSHOP

Now it is time to launch the workshop. Our workshops are thought to work with 5 to 15 participants. Even if people are allowed to join as the workshop goes along, it is always easier to have the same participants from the beginning to the end. It encourages everybody in the room to take part in the workshop. It is best to avoid "spectators": if people want to see it, they have to join the workshop. The average length of a workshop is three hours.

## THE BEGINNING OF A WORKSHOP: CREATING GROUP DYNAMICS

To start, it is important to create group dynamics, especially when the participants do not know each other. It is advisable to do some exercises/theatre play to put the participants on a sheet and start to get into the game.

### Introduction of a workshop

Stand in a circle with all the participants. Introduce yourself and explain the goal of the workshop (for example, to broadcast a radio show). Be short and clear. Look at everybody.

Tips: doing a radio broadcast is uncommon. Feel free to introduce the goal of the workshop a few times, with different words at various times.

Tips: if you are running the workshop in a team, don't sit next to each other, mix with the participants.

### Activity 1:

#### Icebreakers and introduction of participants

It is interesting to start the workshops with icebreakers to break down barriers and to start having a horizontal position towards the participants.

Some examples of icebreakers:

<b>Name of the Activity:</b>	Associate!
<b>Objectives</b>	Triggering creativity Getting to know each other
<b>Best moment</b>	Beginning of the training Middle of the training End of the training or Other
<b>Duration</b>	10 min
<b>Material needed</b>	None except a bit of space: the group should sit in a circle.
<b>Preparation</b>	None
<b>Step by step description</b>	Ask the participants to sit or stand in a circle. Begin by saying a word. Ask your neighbour to say a word he or she associates with your word. Subsequently his/her neighbours will say another word he or she associates and so on. You can continue doing so until all participants have said their associated word at least once. You may continue for one or two more rounds depending on the group's enthusiasm.
<b>Closing up</b>	Thank the participants and explain how such an exercise encourages creative thinking.
<b>Facilitators notes</b>	This is also a good exercise to kick-off another phase of the training. It energizes the group and encourages both their listening as well as their creative skills. For a group with lower language skills, this exercise might be less suitable.





**Name of the Activity:** Let the stick go down  
**Objectives** Let the participants feel they need to trust each other

**Best moment** Encourage collaboration  
Beginning of the training  
Middle of the training  
End of the training  
Other

**Duration** 10 min

**Material needed** A bamboo stick (other light material is also possible) of at least 1,5 meters

**Preparation** None

**Step by step description** Ask the participants to stand in two rows, facing each other and to stick out their hand and their pointing fingers.

Put the stick on the pointing fingers and ask the participants to lower the stick together. Continue the exercise until the stick is almost on the ground.

**Closing up** Ask the participants if it was difficult to do the exercise and why. Stress the importance trusting each other in group work

#### Facilitators notes

You will notice that in most cases the stick will go up instead of going down. Don't interfere, leave it up to the participants to solve the problem.

You can add the element of silence in the exercising, inviting the participants to find other ways of communicating than speech.



**Name of the Activity:** The Totem  
**Objectives** Triggering creativity  
Encouraging listening and collaboration

**Best moment** Beginning of the training  
Middle of the training  
End of the training  
Other

**Duration** 10 min

**Material needed** Two chairs

**Preparation** None

**Step by step description** Put two chairs behind each other facing the audience. Ask a participant to stand on the last chair, and another participant to sit on the chair. Ask a third participant to sit on the floor in front of both chairs. Explain that together they are The Totem, which knows everything.

The other members of the group may ask The Totem whatever they want. The participants forming the totem have to answer the questions by each saying only one word. The participant sitting on the ground begins, followed by the middle and ended by the top. The Totem decides when an answer is complete.

Repeat this exercise with different totems, trying to allow (almost) everybody to participate as part of the totem.

**Closing up** Thank the participants and explain how such an exercise encourages creative thinking.

#### Facilitators notes

- This is also a good exercise to kick-off a new phase of the training. It gives the group energy and encourages both their listening as well as their creative skills.
- For a group with lower language skills this exercise might be less suitable.
- Use this exercise also a bit to introduce old traditions of collaboration and/or traditional tales.



**Name of the Activity:** Names with style  
**Objectives** Getting to know each other  
Use your voice

**Best moment** Beginning of the training

**Duration** 5 min

**Material needed** None except a bit of space : the group should stand in a circle.

**Preparation** None

**Step by step description** You are standing in a circle. Make a quick first name round: the first person looks at the person at their right in the eyes and says her or his name. Then, the second person looks at the person at their right and says her or his name, etc. Encourage the participants to speak loud and intelligibly.

After the first round, ask the first person to shout their name as if they were angry. The second person does the same, etc. In every round, a new guideline where voice and body can be involved should be added:

\*Sing your name like an opera singer

\*Whisper your name as if to flirt

\*Articulate your name in slow motion

**Closing up** Thank the participants and explain that this activity allows to use our voice. This will be necessary for radio creation!



**Name of the Activity:** Identity circle  
**Objectives** Getting to know each other  
 Use your voice  
**Best moment** Beginning of the training  
 Middle of the training  
**Duration** 10 min  
**Material needed** One chair per participant, minus one.  
**Preparation** None  
**Step by step description** For this activity, you can start to speak! Participants sit on chairs, in a circle. One of them does not have a chair and stand in the middle. She or he has to say something that characterizes her or him (for example: I lived in Africa). The people of the group who share this characteristic get up and have to find another empty chair (one that is not just next to us). The person that did not find a chair stands in a chair, shares an information, and so on. In a second phase, you can encourage participants to find elements, tastes, accomplishments that makes them stand out (for example: I am the only one speaking a certain language).



**Name of the Activity:** A name, a gesture  
**Objectives** Getting to know each other  
 Use your voice  
**Best moment** Beginning of the training  
**Duration** 5 min  
**Material needed** None  
**Preparation** None  
**Step by step description** You are standing in a circle. Make a quick first name round: the first person looks at the person at their right in the eyes and says her or his name. Then, the second person looks at the person at their right and says her or his name, etc. Encourage the participants to speak loud and intelligibly. Once you've made several rounds, ask the first person to say her or his name combined with a gesture. Then, the group must imitate this person: people repeat the name and reproduce the same gesture. Then, we move to the person on the right, etc. Once every name is memorized with the associated gesture, try to remake together the name round with the gesture (at the same time and in the same order)



**Name of the Activity:** Rhythm machine  
**Objectives** Triggering creativity  
 Encourage listening and collaboration  
**Best moment** Beginning of the training  
 Middle of the training  
**Duration** 8 min  
**Material needed** None  
**Preparation** None  
**Step by step description** Invite people to get in pairs. Teach everyone how to say one two three in the language of the host country or any language that is not the usual common language. Then invite them to count on this language to 1-2-3 alternating turns. In a second step "1" can be replaced by a gesture and a sound (not a word, a sound) while 2 and 3 remain. In step two and three the 2 and 3 numbers are also changed. The machines can be practiced and then shared with everyone.



**Activity 2:  
 Radio Remembering**

This activity intends to share personal experiences related to radio in order to focus and to understand the goal of the workshop: to broadcast a radio program. Talking about radio experiences makes the objective concrete. Participants understand what it's going to sound like. Some people think they don't have any link to radio, but after thinking a bit, they will find a memory. It is also the first step to start gaining confidence with the microphone, sit all together around the table. Ask someone to tell his first memory linked to radio. For example: a moment spent listening to the radio with relatives or a memory of a radio device. When he/she is finished, ask him/her to ask someone else in the room the same question: "What is your first memory of the radio?". The game is finished when everybody has told his memory. You can do it with the microphone.

### Activity 3: Drafting of a charter

Establish together a charter of good principles to follow. You can then refer to it at any time during the workshop. This aims to create a safe place. By developing and agreeing to the charter, participants share together their values and help the workshop to happen safely. Write it (or ask someone to write it) in front of everybody on a paperboard or on a sheet of paper displayed in a wall. You can start the writing of the charter by asking "according to you, what are the rules the group needs to share for a good workshop and radio broadcast ?"

Here some rules you can suggest

- Ensure a free circulation of speak: Encourage initiative/listening to each other/don't interrupt/be sure everyone can speak.
- Open mindedness: Don't judge/don't deny the feelings of others/be careful about your body language/encourage everyone.
- Talk about you and your community : no need to talk about the others. Talk about what you know, what you are/don't give your opinion about a situation you don't experience by yourself.



# RADIO TRAININGS



It's time to grab the microphones. Participants have to make their own short program. It is a training. This part aims at preparing for the live broadcast at the end of the workshop. However, feel free to launch the recording to encapsulate spontaneous conversations.

## Broadcast training: short programs

Split the participants in groups of 2, 3 or 4.

The objective is to create a small spontaneous program in which each participant talk about another participant.

Tips : to create small groups, you can separate the group by categories of fruits: apples with apples, bananas with bananas, etc. (according to the number of groups)

Give them a subject and few minutes to work together.

## Ideas of subject

- Introduce other participants of your group.
- Tell a story of another participant in which he/she overcame a difficulty.
- Imagine one of your friend in twenty years
- Tell a story of another participant in which he/she is particularly proud.
- Present the story of the name of another participant (origins, signification etc...)

After few minutes of working in groups bring people together around a table with microphones. Ask a group to start a 3 minutes program about the subject, without any advice (set a timer). When they are done, ask others their views about this 1st short program.

Valorize their initiatives : As a facilitator, give feedback to the participants. Try to find their qualities, recognize and value them.

Also, give them one or two advice, based on the part “tips to make a good broadcast” (below)

Ask another group to start. Every time a new group start, add one of these tips, and when you have finished to talk you can improvise questions.

When a new group start you can give them a new rule.

## RULE 1 : STRUCTURE

they can make :

### Introduction

“Hello, welcome to the [NAME OF THE SHOW], we are now live from [CITY NAME] in [NAME OF THE LOCATION]

It is [CLOCKTIME] the sun is shining outside and people are on the way back to their job.

My name is [NAME] , with me today there is [NAME OF THE GUESTS] , they are all my friends living in my neighbourhood”.

and:

### Outro

We go off air, thank you to our guest for joining the show.

it was [NAME OF THE PROGRAM] with [NAME OF PARTICIPANTS] live from [NAME OF THE LOCATION AND CITY]. Find us on Facebook and see you next time.

## RULE 2 QUESTIONS

Members of a small group should ask question based on what other participant says.

and :

People outside the group can join the show to ask questions.

Here is a list of requirements to develop a great broadcast. You can suggest the participants to follow them or use it to give them advice when they are working on their show by themselves.

## TIPS TO MAKE A GOOD BROADCAST

### 5W

Journalistic notions.

- Who ? / What ? / When ? / Where ? / Why ? ; always helpful.
- Run your broadcast as if the listeners didn't know anything about the topic. Be careful to answer those 5 questions during your broadcast.

### Stimulus

Encourage people to ask questions to each others. Open questions are a way to encourage the discussion. Don't be afraid of asking tricky questions. By doing it you will show to your guest that you know what you are talking about and you will open up new horizons.

Some tips:

- Ask for examples.
- “Why?” work 99% of the time

### Doing radio is like speaking to blind people

Make descriptions, tell names of people, tell and describe on the microphone if an unforeseen event happens. Example: someone entering, technical issue, phone ringing etc...

### Speak with a smile

Your voice will be brighter.

### Speak as close to the microphone as possible, but your mouth is not supposed to touch it

### Be careful with the length of the program

There is an end and a beginning : Time is short... if you have a question to ask: go for it.

### If you get bored... listeners are REALLY bored

If someone talks too much... make new questions.

Always check if the devices are correctly recording and broadcasting.

### Avoid “useless” words

Hmm hmmmmm / all righhhtt / interesting...

This part of radio broadcast training aims to:

Encourage collaboration, Trigger creativity, Use your voice and Give confidence

# PREPARING THE SHOW CONTENTS



Now, people have practiced. They can start to run their own podcast!

But... before starting the live radio show, participant should name their show, create the jingle (small music at the beginning of the show) and choose topics.

It takes few minutes and you can help them.

### **Name of the program:**

Just ask people how they would like to name their program. Write on a paper few proposals and vote.

### **Jingle:**

A jingle is the short music introducing the programme.

### **Examples:**

<https://www.youtube.com/watch?v=2lgX83CT0YQ>

[https://youtu.be/Galcxa-\\_9r0](https://youtu.be/Galcxa-_9r0)

<https://www.youtube.com/watch?v=DkFZ1IAuIdg>

Ask people to stand all together in a semicircle. Ask them if they have any idea of music. Take in consideration all the suggestions. Try to harmonize them and act like a conductor.

Tips: people can sing, play instruments, and use their bodies. The idea is to make a short and easy to remember music.

### **Topics:**

#### **Option 1:**

Ask people to write ideas of topics in a piece of paper.

Put all the paper together. As a facilitator you role is to link and group their topic in a couple of key topics. Encourage also participants to find questions related to each topics.

Each show can have between 1 and 5 key topics.

Decide with participants the order in which the topics will be discussed during the podcast

#### **Option 2:**

You can choose a theme and say for example "the idea will be to discuss themes related to social inclusion". To do this, groups will be invited from a "trigger" support to open discussions. For example, in order to start from a topic related to inclusion, we may use a visual medium (image, video) or a press article, a quote... Or start from an abstract photo to answer a question (Dixit cards to answer the question "what do I think equality is" for example). You should bring different external supports.



# THE LIVE BROADCAST

Here, we explain how to record and stream live your podcast on Facebook. This allows the participants to listen and share their podcast, straight after the show.

If you want only to record and not stream live your podcast, don't take in consideration parts related to Facebook & OBS Studio.

The technical aspect of the workshop can be a bit stressful. Especially if you are broadcasting live, but no worries. Just try it at home to feel comfortable with it and you will success.

Before and during your podcast, you need to make sure everything's working properly. Let's do a checklist about the following points:

	<b>1st step : Hardware</b>	<b>2nd step : OBS STUDIO</b>	<b>3rd step : Facebook</b>	<b>Comments</b>
Before the live	<ul style="list-style-type: none"> <li>• Microphones are plugged</li> <li>• Microphones work</li> <li>• Recorder on</li> <li>• SD card works</li> <li>• SD card has enough space</li> </ul>	<ul style="list-style-type: none"> <li>• Streaming software is correctly configured (image OK/key network OK)</li> <li>• Streaming software receives the audio signal</li> <li>• Internet is working</li> <li>• Click "start recording"</li> <li>• Click "start streaming"</li> </ul>	<ul style="list-style-type: none"> <li>• Facebook receives the audio/video signal</li> <li>• Information about your radio live are written</li> </ul>	<ul style="list-style-type: none"> <li>• Audio atmosphere not to busy</li> <li>• People are correctly seated in circle</li> <li>• People can easily grab the microphone</li> </ul>
During the live	It is recording	It is streaming		



# AFTER THE WORKSHOP

Workshop is finished. Congratulations, you have helped people to make their own podcast.

Now, the first thing is to make a backup of the recording SD card in a computer. It is important to save the sounds you have recorded onto the SD Card so that they cannot be lost.

On the SD Card, every microphone has its own audio track.

Nom	Modifié le	Type	Taille
191211_001_Tr1.WAV	11/12/2019 12:58	Son Wave	73 167 Ko
191211_001_Tr2.WAV	11/12/2019 12:58	Son Wave	73 167 Ko
191211_001_Tr3.WAV	11/12/2019 12:58	Son Wave	73 167 Ko

wav is the audio format. it is the best audio quality.

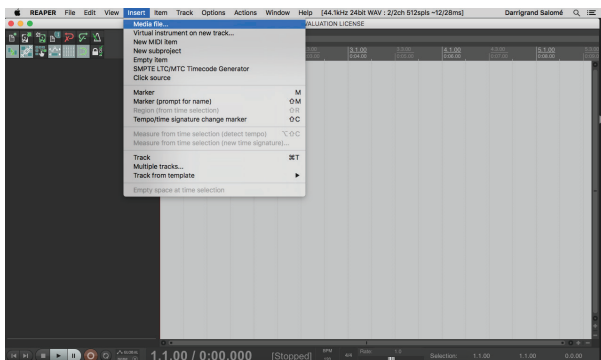
.mp3 is less quality but less space on your SDCard

## EDITING AUDIO:

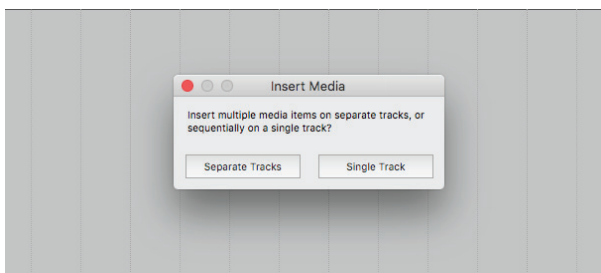
This part aims to show you how to simply edit your audiofile. Here you can learn how to “clean” an audiofile to make it sound better, also how to erase some parts of it.

## OPEN A PROJECT

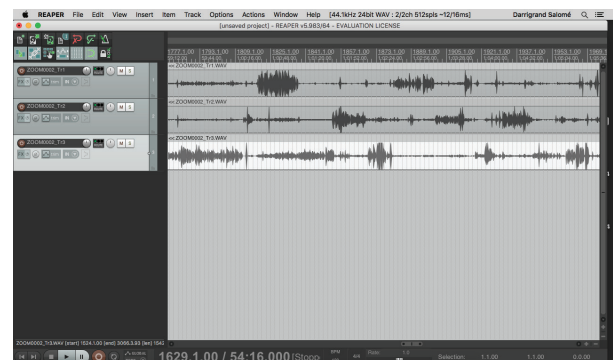
1. In the toolbar, click on Insert than on Media File, select the file to import .



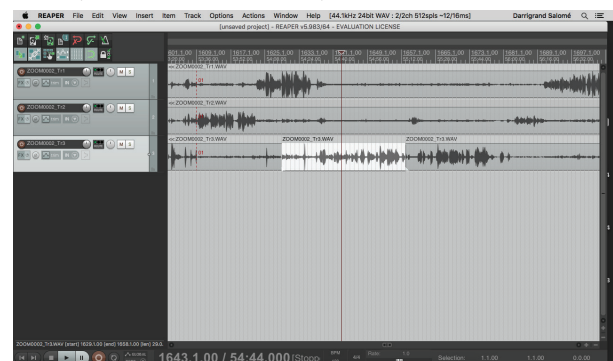
2. Once your files are selected, the software will ask you insert the files as separate tracks or single track. Select Separate Tracks.



3. When your tracks are imported, they appear on the Reaper workspace.

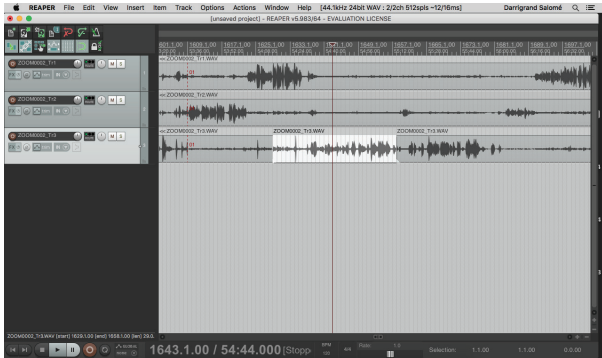


4. If your tracks are too small, just zoom using the keys ↑ & ↓ of the keyboard or the zoom of your trackpad/mouse.

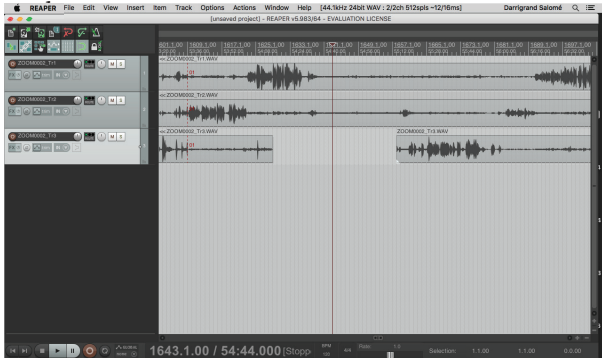


## TOOLS

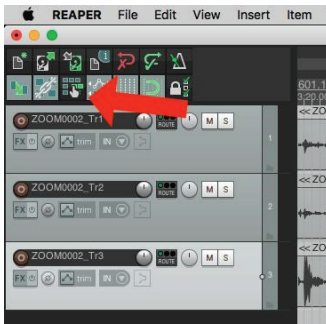
1. To cut a track, place the reading bar where you want it and press the S key on your keyboard. A bar will appear.
2. To cut a selection, same process by placing the reading bar on the beginning of the selection, press the S key, then on the end of the selection, press the S key.



3. To remove this selection, click on the selection and press the delete key on your keyboard. Your selection disappears from the



4. To delete the same selection on the 3 tracks at the same time, use the button with the hand at the top left of the software.



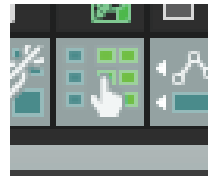
Depending on the number of times you click this button, these functions change.



In this configuration, you only change your selection. That is, if you cut a moment, your track will not move, it will have a hole (as in step 3 of the TOOLS section).

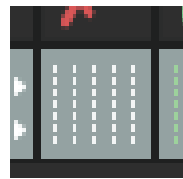


In this configuration, it's your entire track that's selected. That is, if you cut a moment, the track goes by itself to join both ends of this moment so that there is no void in the track.

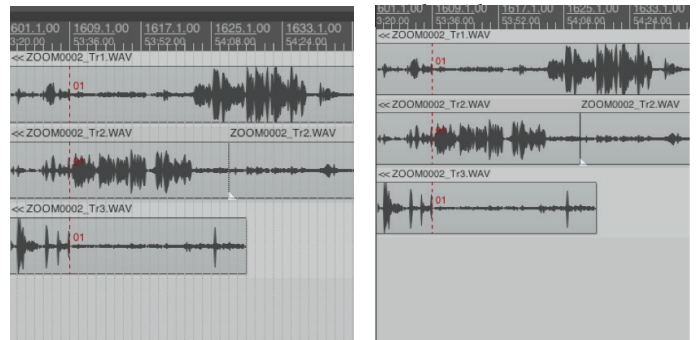


In this last configuration, all of your tracks are selected. That is, if you select and cut a moment on a track, this moment will also be deleted from other tracks.

5. For a greater selection opportunity, you can use this button (next to the previous) :



This button will allow you to clear the default grid on Reaper workspace :

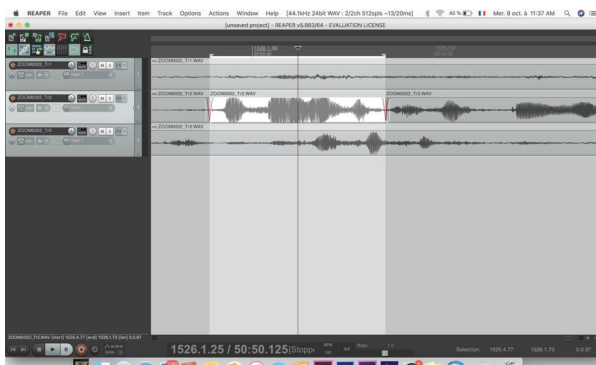


6. To move a track or a track fragment, hold your click on the track then move it. Attention, depending on which tracks are selected, you can move a single track or all track at the same time.

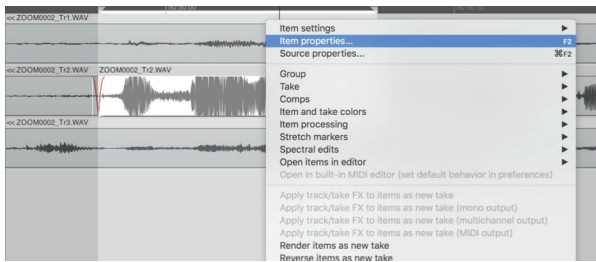


## CHANGE THE VOLUME

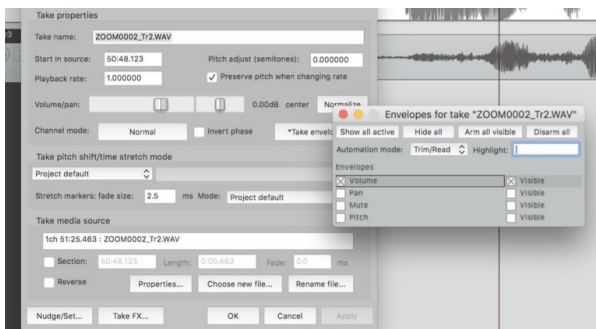
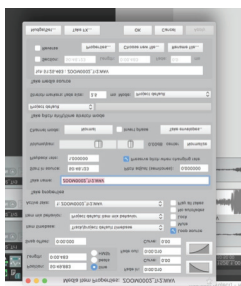
0) We can also modify - increase or decrease - the volume of a particular moment.



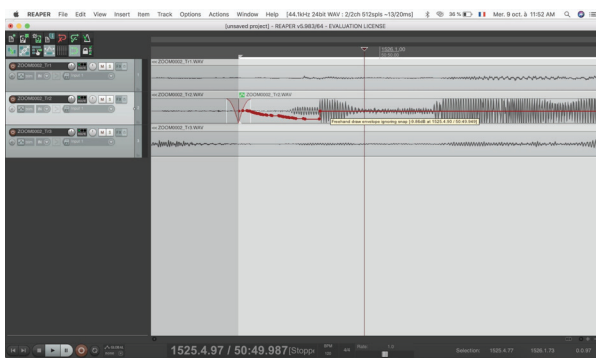
1) Select and cut the moment you want to edit using S



2) Right click (or double click on the selected fragment) > Item properties...



3) Clickz Take envelopes..., check Volume than close the Take envelopes tabs. Than you will see the red line appear on the selected song.

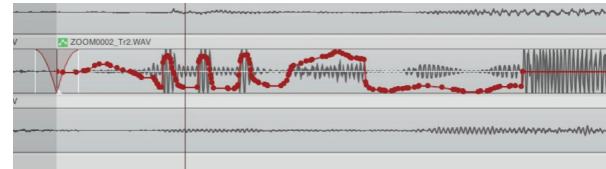


4) Press Control / Command in the keyboard.

You will see the cursor that changes to a pen shape on the red line.

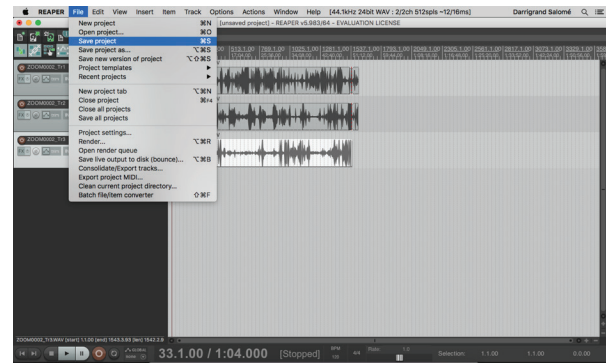
5) Hold to press Control / Command than change the volume as draw.

When the red line is below the center line, it decreases the volume. When the red line raises at the top of the center line, it raises the volume.

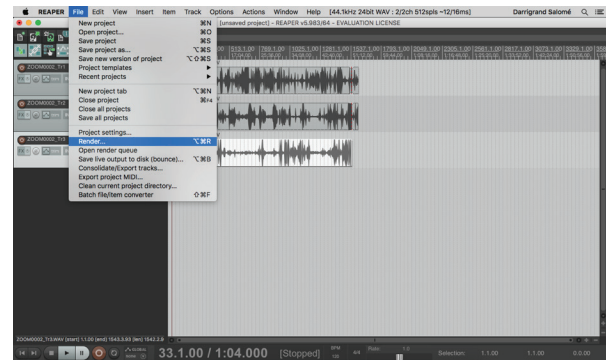


## SAVE THE PROJECT

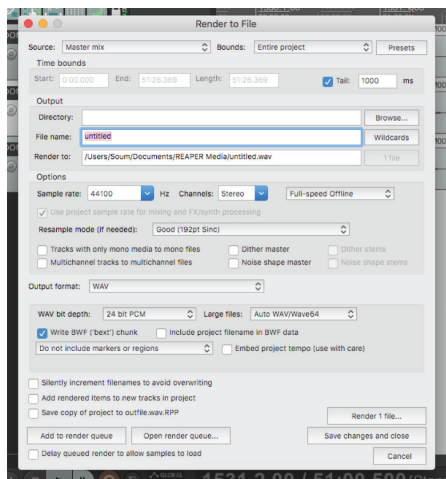
1) If you want only to save the progress of your project without changing the format, just click on file then save project ou save project as if you want to rename your project or save it in addition of basic files.



2) If you want to save your finished project and save it in a new format, click on File then Render.



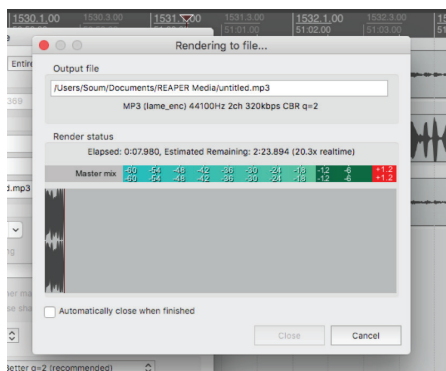
A window will appear that will allow you to make different settings (name the file, choose its location in the computer, chose the format, the audio quality, etc).



The Output part:  
Browse button allows you to choose the location of your file in the computer.  
File name allows you to name your file.

The Options part:  
This second part concerns the settings and the format to export it. In Sample Rate, choose 44 100 Hz or 48 000 Hz.  
In Output format, choose the format to export. If your file is intended for commercial radio only, you can keep the WAV format. If your file is for sites/platforms/web pages, prefer the MP3 format which retains sufficient quality and is lighter than the WAVE format.

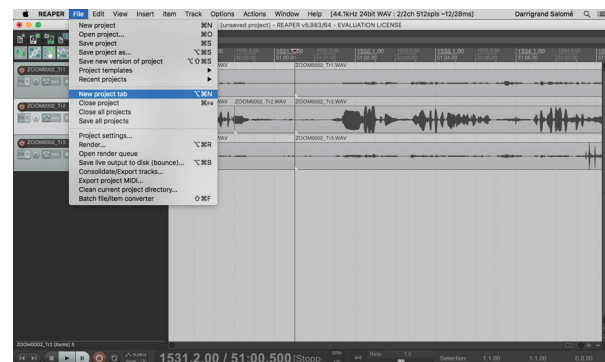
3) When all your settings have been selected, click on Render 1 file. A new window will appear, it's this window that shows you where the file extraction is. Wait for the exportation and then click Close.



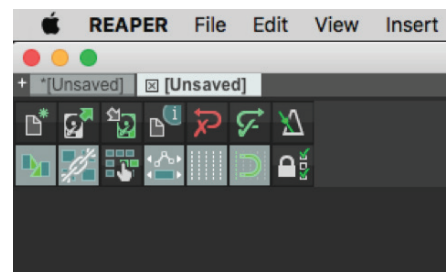
## ISOLATE A MOMENT

As part of a podcast, you may need to isolate a particular moment. To do this, start by opening a new project.

1) In the menu bar click on File then on New project tab.

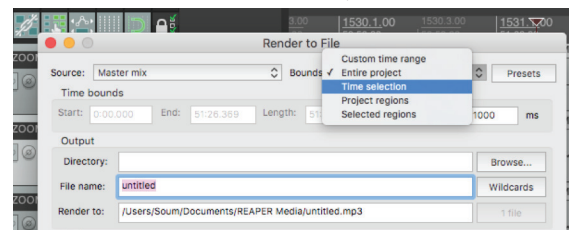


This handling will allow you to open a new blank project, without closing your initial project. The new project will be open in a new tab of the software.



2) To paste a specific moment of your first project into your pellet, go back to the first project, select the part to be copied with the S key, then use the keyboard shortcut Ctrl+C. Go to the tab of your new project / your pellet, click on your workspace, where you want to insert your moment, use the keyboard shortcut Ctrl+V.

3) Save your file as in the previous explanation. One exception, it makes you specify to the software that it is only an extract of the initial file. Just specify it in the Bounds drop-down menu that appears at the top of the registration window. Select Time selection and save your file.



## Upload

When you have edited your podcast you can upload it on the internet.

You can stream it live on Facebook with OBS Studio. To do so, play the audio file on your computer and pay attention to the part “desktop audio” in the mixer. This part shows you if you are streaming the audio played by your computer  
Also you can upload your sound on an audio platform to share it. You can use Spreaker or SoundCloud (free) or Ausha.

# EXERCISES FOR RELAXING DURING A WORKSHOP

**Name of the Activity** Collecting Apples  
**Type of exercise** Warming Up, Stretching and Relaxing.  
**How** The number of participants doesn't matter. Standing in a big circle.  
**When** At the beginning of the workshop.  
**Duration** 10-15 min  
**Description** All Participants stand in a very big circle. They do not have to do anything, just stand, feet apart, breathing in through their nose and out through their mouth. In order to calm down and feel the room and other bodies, keep on breathing in this way for a few minutes. After that, starting from the head downwards, we slowly warm up all body parts: top of the head, neck, shoulders, arms, belly, thigh, upper legs, calves and feet. Everyone at their own pace. Feel free to make any sound. The important point is to invite everyone to make sounds freely, without having to take care about the other ones, feeling free to allow their body, their pain, their relaxed muscles to be heard. After a few minutes, participants should be encouraged to become louder and louder. At the end of the exercise, everyone shall stretch their whole body up as if they liked to touch to the ceiling and collect some great juicy red apples from a big tree. Then shake the upper body quickly and loosely from the waist with relaxed arms and hands hanging in the air. Stay 1-2 minutes in this position.

**Closing up** The participants stand up straight in their own rhythm and shake their legs and arms to relax even more.

**Facilitators notes** It is important to let the participants feel free to make any sound when stretching their bodies. This relieves the shyness in the group and also gives awareness of your own body and needs for the moment.



**Name of the Activity** Take a Deep Breath  
**Type of exercise** Relaxing.  
**How** Sitting relaxed on a chair, eyes closed.  
**When** Best at the beginning of the Workshop, and when needed it can also be used during or at the end the workshop.

**Duration** 15 min  
**Description** Each person sits with closed eyes on a chair, backs unbowed, with their legs and arms relaxed. They breath in through the nose slowly and deeply. They have to follow their breath rising down to throat, chest, belly-diaphragm and hip. They hold the breath for 3 seconds at the bottom of the hip. After 3 seconds they breath out from the backside of the body, following the same route from backwards, belly, back and neck and back side of the head. They breath out from the head up.

**Closing up** After repeating 8-10 times they can lay back on the chair and open their eyes. Do not invite them to stand up immediately; each one can stand up when they feel ready.

**Facilitators notes** Breathing deeply is the best relaxing way. It also wakes the awareness of our own body and help to neutralize the effects of daily issues. It makes people come down, to feel the now and here. The facilitator should softly talk about the ways of breathing and invite the participants to feel each part of their body properly. To breath out from back and head up is not so easy to do, so the facilitator should give enough time to everyone to realize how it works and how they feel. After this exercise they might feel tired. Keep in mind that the next exercise should be not very fast/movable.



**Name of the Activity** The Red Ball  
**Type of exercise** Warming Up, Relaxation and Imagination.  
**How** The number of participants doesn't matter. Each one sits on a chair. They do not have to see or connect to the other ones.

**When** During the first part of the Workshop, after warming up.

**Duration** 15-20 min  
**Description** Breathing deeply and concentrating only on your breath is an easy way to quickly relax and focus on yourself.

This exercise begins by sitting on a chair comfortably. The participants let their arms hang by their sides and close their eyes. Then you invite them to breath extremely deeply, moving their diaphragm with each inhalation and exhalation. When they breath in, the participants should concentrate on the oxygen travelling all the way into their lungs and then slowly and smoothly, exhale the air. Then they imagine that there is a red-energy-ball in any part of their body, moving with the air. They should feel free to move their body so that this red ball can move continually. Without any order, through their whole body; feet, belly, hands, head... They just make small or big movements to send the ball forward.

**Closing up** After a while, the facilitator invites all participants to hold their red balls in any part of their bodies and when they feel ready, to open their eyes and shake their bodies to get more relaxed.

**Facilitators notes** This exercise allows the participants to get relaxed by dancing on a chair, to be aware of their body and feelings at the moment, to wake their imagination, and to gain the freedom to work further.







the moment, the other ones, the room, surroundings and outside. They can try to see the shape of the voices they hear. This gives the participants the opportunity to feel that different ways of realization are possible. They also learn that they react without seeing, which is different to what they are used to.



- Name of the Activity** Arms up, Down and Side  
**Type of exercise** Relaxing and concentrating.  
**How** Standing, in pairs. The set-up of the game should be explained beforehand:  
 - Both arms up on the head  
 - Both arms on the right side  
 - Both arms on the left side  
**When** At the beginning or during the workshop when needed.  
**Duration** 5-10 min  
**Description** The participants stand in the room in pairs looking at each other. They swing their arms to left and right and count together until 3. With 3 they have to freeze in a position above (1,2 or 3). When both of them have the same freeze position they say loud: "Yeaah!" and make the gesture "with a winking eye, I like it!"  
**Closing up** Repeat the game until everybody is relaxed and awake again.  
**Facilitators notes** This is an easy game to get relaxed, concentrated and feel comfortable in the group.



- Name of the Activity** Hearing the world  
**Type of exercise** Relaxing, new realisations.  
**How** Each person sits alone on a chair or better, lays down on the floor. They do not have to see or connect to the other ones.  
**When** At the end of the Workshop.  
**Duration** 20-25 min  
**Description** All participants sit on a chair or lay down on the floor in any place of the room where they feel themselves comfortable. They close their eyes. The trainer leads them with a soft, quiet voice through these instructions:
- Try to listen to your own body starting with your head, then eyes, your cheek, your neck, your chest, stomach, arms, each finger, your legs and toes. Just realize how you feel, do not try to change anything.
  - After this part try to listen to the room, who is next to you, which kind of sound do you hear in the room.
  - Try to listen just outside of the door, the corridor, the stairs to downstairs (if they exist), the garden, the street and each 5 seconds try to hear further and further.
  - Then they should make this journey step by step backwards till they arrive to themselves.
- Closing up** After all are back from the journey, they will be invited to open their eyes and stand up slowly when they feel ready. Important: they should do it each in his/her own rhythm!  
**Facilitators notes** This exercise allows the participants to get completely relaxed, to be aware of their body and feelings at