



***Crosstalk* – Course Handbook**
with Aids and Materials for Trainers

Moving Stories and Gender

Transcending Male-Female Role Clichés in Media Work

This handbook was composed in 2009 and 2010 by a group including partners from Poland, Austria, and Germany within the framework of the Lifelong Learning programme of the European Union. The work group developed and tested a course plan for use in community media initiatives, also exchanging with additional partners in Germany, Hungary, Finland, Italy, and the United Kingdom. The overall project, *Crosstalk*, united partners representing community radio stations, media initiatives, and universities. *Moving stories* served as a slogan for the project and its aim to encourage active media participation of European residents as a means of social, political, and cultural involvement relating directly to their own life experience and perspectives.

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Introduction

The collaboration documented in this handbook arose from reflection on gender issues and the media: to what extent and in what way are women and men usually represented and depicted? How does this affect their perception and understanding of their own gender roles? Raising awareness of the often subtle ways in which media transmit images and perpetuate clichés of purported normality is one aim of the course to be described here. An equally important, complementary aim of the course this work group developed is empowerment: promoting participants' skills and confidence and encouraging them to take advantage of the options offered by media initiatives.

Through media involvement, individuals can voice their own thoughts and interests, define their own roles in society, contribute images of their own making, and exchange with others, while acquiring or refining abilities vital to their inclusion in the public sphere and also advantageous in terms of personal or vocational development. Seen in this perspective, reflection on gender patterns serves as a gateway to other, broader societal themes. This handbook suggests ways to initiate such processes. Audio items produced along the way can be broadcast on community radio stations, posted on the *Crosstalk* project website or on other digital platforms, also archived or transcribed.

Background: Gender as a Central Issue

One basic distinction that has to be well understood is that between two concepts: sex and *gender*. To put the matter simply and succinctly, sex relates to biological attributes of women and men. *Gender* is different in the sense that it is not biological: the concept of gender is socially and culturally constructed. From this follows that gender can be understood differently in different cultures and societies, and these different perceptions result from various historical, philosophical, social and cultural conditions and traditions cultivated in the given society. The question of how gender is constructed socially and culturally (and also historically, philosophically, etc.) may well be illustrated by looking at the roles each of the sexes, women and men, are believed to play in a society or a culture. Unlike biological sex, with which one is born, gender refers to the internalised and individualized sense of being male, female, both, or neither. It is formed by a variety of social, political, cultural, religious, etc. factors prevailing in the given social group or society.

There are various theoretical approaches to gender questions, but the one most widely received is the *social construction* approach which assumes that gender is constructed by individuals and societies through their actions, ideologies, beliefs, and social and institutional activities (for more detail, see Appendix 18). It takes into account the influence of the positions women and men have in social structures and political organizations, their access to economic resources, as well as prevailing attitudes toward the roles women and men play in society alongside parameters including race, class, age and sexual orientation.

The social construction of gender also takes place through the use of language. Language is used to categorize people on the basis of sex and gender. For example, such word pairs as masculine/feminine, waitress/waiter, actor/actress or expressions such as “...act like a real man” are related to values associated with what is perceived as ‘more highly respected’ or ‘better’.

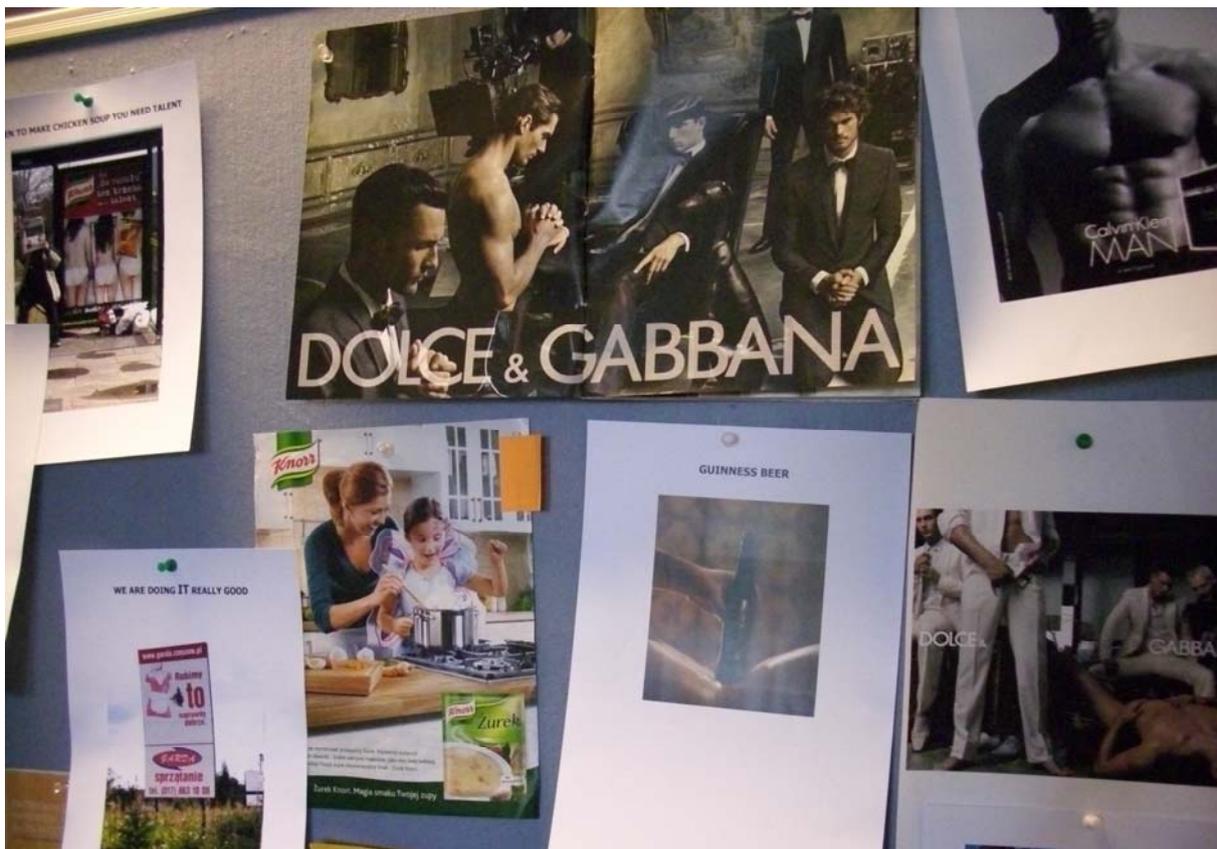
Social, political, and cultural perceptions of men, women, girls and boys are created, maintained and shaped by educational, religious, and political institutions (agents), and particularly by the media. These institutions produce and distribute messages which affect such areas of human activity as economy, the labour force, the consumer market and society as a whole. Most importantly, these messages affect the way individuals,



Pictures at an exhibition in Lodz: critical response to images of gender in advertising.

groups and entire societies perceive themselves and others as members belonging to a particular social entity or a larger unit, and at the same time these messages shape individual and group perceptions of those who belong to a different group, society or culture.

A very important factor in the formation of these various perceptions is *power*, i.e. political, economic and social authority and influence of one group over the other/others, which usually translates into political and economic exploitation of the



Not easy to withstand: roles suggested on a daily basis in advertising and media influence, in the long run, individuals' perception of themselves. These pictures were selected by Crosstalk course participants in the Black Forest for critical discussion.

group/s that do not belong to the dominant group. If this happens, the dominant group dictates the way members of this group and also those outside it are supposed to perceive the world. For example, the need for certain products is created and propagated through the media, especially through advertising. Commercial messages often refer to life styles and standards of what is good, right, trendy and 'cool', from the point of view of the dominant group.

Gender and gender perception are among the phenomena shaped by messages distributed through the media, educational and political institutions, and religious communities. These messages play a decisive role in shaping our perception, among other things, of the place and roles of women and men, boys and girls, in the group and the whole society. And so stereotypes are formed about what is 'correct' and what is 'wrong,' what is 'good' and what is 'bad', and these stereotypes are perpetrated by the media.

One illustration of this phenomenon is the way men and women are present and are presented in the media. Some indicators are: who is responsible for programming; who manages media enterprises; who is introduced as an authority on a particular topic; what are the typical roles assigned to the sexes in commercials and in programme material? These questions suggest some points of discussion for the *Crosstalk* workshops.

Objectives / Course Participants

As is often the case when addressing gender issues, in this course the initial focus is on women's perspectives. Although gender norms and stereotypes affect both men and women and our course plan is also applicable for mixed groups, we chose to work first with girls and women to identify patterns of perception based on hetero-sexist clichés. In the community media context, critical awareness of such norms can be developed, and personal experience brought to bear in a constructive way. The course aims at heightening awareness of typical gender images in the media and encouraging participants, both as active media-maker and as media consumers, to set standards of their own.

This course design therefore addresses, at the outset, life patterns suggested by everyday media culture. Questioning these standardized gender images is not an ideological starting point, but rather a pragmatic one: every course participant has been exposed to input of this kind and can weigh her/his own life experience against it.

Working with a heterogeneous group can support this, since differences in age, gender orientation, social and educational background stimulate discussion. Course participants may include teenagers or seniors, and previous experience in radio/audio production is valuable, but not a prerequisite. Should a workshop group be relatively homogeneous (which might be the case when cooperating with a particular local

partner), then some contrast can be introduced through the activities, for example by inviting diverse interview guests.

The course description in this handbook includes elements suitable for various groups. From the overall course plan, trainers can select what best fits their context. The handbook also provides examples of three courses realised by the international work group.

Accordingly, this course plan places greater emphasis on editorial skills than on the handling of equipment or on specific production steps. These are likely to differ from one course location to another. However, any such course should allow time for addressing the basic technical applications used in the local context.

Time Frame

The overall course plan is designed flexibly. It can be realised as a workshop on two (full) days with at least one follow-up meeting, or as a series of weekly sessions over a period of six to eight weeks, each lasting about two and a half hours (including a break). In the later section on 'Practical Tips', some suggestions are offered on practical matters such as work space, organisation, and equipment to have on hand.

One significant factor is that some form of publication for audio productions and other outcomes be arranged *in advance*, whether on radio, the internet, or as a direct presentation in an appropriate context. This helps to ensure that the course will develop a public aspect, rather than remaining a private exchange within the group. The participants should be conscious of this while working on their projects: taking the step from private to public conversation on gender (and other) issues is a core aim.

Didactic Considerations / Methods

In accord with the overall aims of the *Crosstalk* project, this workshop conception strives to improve participants' consciousness of the value of their own life stories and experience – a value not only to be celebrated in private, but also recognized in the public sphere. One important starting point for the course is therefore the participants' own experience of mainstream media. When it comes to the portrayal of gender roles: what do they observe or perhaps object to in television programmes, radio, music (lyrics, performance, etc.) advertising, film? What do they find lacking there? Each participant

is an expert on this topic, immersed as they are in media input. Tapping this everyday knowledge is a first step toward reflection and empowerment.

Learning to use sources and genres: distinguishing fact, opinion, and fiction

An important bridge to be built during the course is that connecting personal observations to supplementary information on related themes – drawn from readily available sources (such as newspapers, internet, libraries, local chronicles or museums, magazines, published music, etc.). Linking the two is a means of introducing a dialectic approach: this is what I think I saw/heard > what have others reported or documented on it > can I form a conclusion or an opinion? Pedagogically speaking and in terms of media education for passive as well as active involvement in public exchange, this helps to sharpen the distinction between fact and opinion, which is important for several reasons.

Two of these reasons will be mentioned here. Particularly when it comes to gender issues, personal opinions or prejudices are frequently presented as established fact, sometimes with very unfortunate results. Secondly, when publishing any material in community media or elsewhere, one needs to be aware of certain playing rules. They differ slightly in various national and media contexts, but generally include the legal requirement that verifiable fact be distinguished from individual (or collective) interpretation. Opinions should be traceable to individuals, who therefore are expected to publish them under their full names. This general guideline also provides a certain amount of protection against (or at least an obstacle to) calumny and libel.

It is a constant challenge to trainers to encourage beginners to speak their mind while recognizing boundaries. Methods to achieve this can include, for example, creating enthusiasm for the craft of accessing reliable information sources or conducting well-prepared interviews. It can also be helpful to introduce beginners to various genres used in radio by listening to examples of diverse types: contrasting a sketch with an editorial, or a light vox-pop with a more serious interview. This calls attention to the options available: various ways to approach a particular topic. Also, it illustrates that, alongside fact-checks and objective presentation, there is plenty of room for creativity and fun.

Building confidence to speak publicly

Another didactic area important in course situations as described here relates to modes of speaking. Assuming that a majority of participants may be women, certain hesitations may need to be eased. Depending on the generation in which they were brought up, on their social and educational background, women are sometimes unaccustomed to speaking publicly. In most workshop contexts, confidence can be built through short exercises that are experimental or even playful (usually with prepared texts, see examples in appendices 11 A and B), inviting participants to investigate the range of their own speaking voice. Similarly, inhibitions about speaking into a microphone can be foreseen and overcome. Some trainers initially work with a 'dummy' – a microphone that is set up and clearly visible but not connected to a recording device.

Lack of experience in speaking publicly can also lead to difficulty in leaving private matters aside when addressing a larger audience (e.g., on the radio). Certainly there are many media situations in which personal experience is at the heart of a conversation. Particularly in such talks, diplomacy and sensitivity to limits are significant. Incidentally, this is another reason for clarifying, before beginning the course, in what context any audio items that are produced are to be made public.

Internalising the difference between private and public conversation is a learning goal that usually is not attained through purely cognitive process. A trainer's brief explanation that 'the world may be listening' is no substitute for practical exercise and feedback from other participants, and therefore any interviews produced during the course should be listened to and discussed by the whole group. For re-play, good loudspeakers should be used, creating a 'public' impression and also improving the



Taking things in hand: a practice interview situation in Poland, April 2010.

fidelity and with it the confidence of those speaking. Unconscious factors that influence verbal behaviour can be pointed out – for example, how the setting of a conversation will influence its tenor. Encouraging participants to pay close attention to the setting is one way to suggest that an interview is ultimately a role-play triangle, with a host responsible for the guest(s) and for making the topic accessible to the audience.

Conversational style influences content

Conversation – often in the form of interviews – is at the core of radio work and much other media activity, and so it is given special attention in this course. Pointing out that unconscious gender stereotypes can play a significant role in verbal interaction may be a helpful step toward overcoming them. To raise awareness without exposing the participants themselves to critical comment, trainers can prepare a few listening or viewing examples from mainstream productions in which, for example, over-assertive and suggestive lines of questioning are used. These sometimes reflect standard role and power constellations – such as dominance vs. hesitation – to the point where they verge on caricature.

When planning interviews of their own, the participants need support from their trainers and other course members to practice weaving a conversational thread, envisioning fruitful questions and a possible course that a recorded talk could take during the limited time available. There are cartoon-like drawings available that can further this thinking process (see handouts 9-A and 9-B). The art of asking good questions is an

essential course topic, flanked by practical information on how to organise the work steps in advance of an interview and also on possible editing options after recording. Depending on the type of interviews planned, reflection on autobiographical narration may be advisable.

Providing “positive” images

Especially when working with groups that are already familiar with the topic, it is useful to take one step beyond the critique of gender norms and stereotypes: to examples that deal with these norms in creative ways. Images, lyrics and basic information can be retrieved from various internet pages¹. These examples enable a shift of focus from what is “bad” to what can be – or has already been – done to represent the great variety of ways of expressing one’s gender. This not only helps to discuss and develop new strategies of (self-)representation, but also raises awareness of alternative networks, knowledge, images, music etc. outside mainstream media.

General Outline of the Course

The following overview emphasizes course elements suited to a variety of target groups and situations. Since **gender issues in the media as an overall topical field** will be linked in each course to a **specific theme chosen locally** (different in every workshop) this chart suggests an overall structure alternating practical activities with space for exposition and discussion of the respective theme. The basic course outline in chart form is followed by a discussion of experience gathered by the project partners in pilot courses held on three different themes (focused on women’s life stories, women in the music world, and the portrayal/presence of women in mainstream media).

In the ensuing outline, exercises are linked to corresponding materials presented in the appendix; the latter are listed in the column “methods / suggestions” and are numbered for easier location and selection. These materials include aids and explanations for trainers as well as handouts and worksheets for course participants. An overview of the appendix is provided at the end of this handbook. The attached files can be used flexibly at different points during the course.

¹ See, for instance: <http://ladyfest.leipziggerinnen.de/dokuwiki/doku.php?id=start>
<http://www.femalepressure.net/fempres.html> and <http://www.babesinboyland.info/pages/index.htm>
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The total amount of course time described here amounts to **14 hours**, adding time for breaks. There are various ways to schedule this time; which has been broken down into blocks of about two hours each to allow for various options in planning. Depending on the specific local theme and the organisational framework, the following outline will need to be adjusted and refined by trainers planning the course. They may, for example, choose to hold seven meetings on a weekly basis. Or they may prefer two full days of coursework with a follow-up meeting later on.

Holding the workshop meetings a week or so apart is recommended, since this gives trainers the chance to be more flexible concerning the interests and needs of the group. Furthermore, it allows individual group members more time to use recording equipment, edit audio items, or to research topics of interest in between the course dates. The advantage of holding a follow-up meeting is that audio items completed by participants during the elapsed time can be presented and / or broadcast, and further insights into the overall topic and the specific theme can be presented and discussed.

Note: If for organisational reasons, the course must be held on two consecutive days, this allows scarce time to make arrangements or pursue research and audio projects from one day to the next. The overall plan includes recording sessions, which require particularly careful planning should the course be run on two consecutive days. In this case, it is advised that trainers seek in advance several persons who can potentially serve as interview partners on the second day, on roughly specified topics. Also, if working on a 'weekend' model, it would be especially important to plan a follow-up session at a later date.



“Women and Media”, ready to roll at the opening of the pilot course in Lodz, Poland. Among other innovations, the trainers had prepared a learning unit analysing Polish mainstream newspapers/magazines in terms of production and content: who publishes and edits them, what images of femininity and masculinity are represented, and how?

Course Outline – Moving Stories and Gender – hours 1 - 2

duration	objectives	content	methods / suggestions / <i>*aids, equipment /</i> <i>**written materials (appendix)</i>	over- all time
½ h	Welcome / introduce participants and trainers to one another improve listening skills / reduce inhibitions / call attention to time factor	Short interviews within group, either A with recording and replay or B introductory game without replay	<i>**1-A Introduction with recording</i> <i>* recording sets, sufficient space in various rooms, replay equipment</i> <i>**1-B 'Out of sight' interviews recommend for beginners</i> <i>* cards for topics, one room with (moveable) room divider, one recording set, clock or kitchen timer</i>	½ h
½ h	Short exposition of theme and course plan / input on expectations / evaluation input	Course topic and aims, time frame / project context, questions, discussion / mention broadcasting options / fill out questionnaire / suggest work diaries for participants / agree on rule within group	<i>*Flipchart (prepared) with time plan</i> <i>**2-A opening questionnaire for participants while questionnaire is being filled out, trainers lay out material / clippings for exhibit on gender</i> <i>**2-B Setting up group rules</i>	1 h
½ h	Personal access to overall topic 'gender issues' / as an element in everyday culture, illustrated through music	Read and discuss lyrics of a song / examples on participants' mobile phones?	<i>*prepared audio example(s)</i> <i>**3-A lyrics "Just a girl"</i> <i>**3-B lyrics "I'm a slave for you"</i> <i>**3-C lyrics "Seid gegrüsst"</i>	1 ½ h
break		Advertising images can already be viewed: each person chooses one or two		
½ h	Participants practice out speaking to group / their experience of / reflection on gender issues is indicated / opportunity for critical observations	Create exhibit 'gender in advertising': Participants and trainers post the images they have chosen, explain their choices, field comments of others	<i>*newspaper and magazine clippings</i> <i>**4 Making images more transparent</i>	2 h

Course Outline – Moving Stories and Gender – hours 3 - 4

duration	objectives	content	methods / suggestions / <i>*aids, equipment /</i> <i>**written materials (appendix)</i>	over- all time
¾ h	Deeper understanding of theme	Trainer differentiates theme , presents examples and critical aspects, relates gender issues to radio	<i>*materials depend on locally chosen theme, may include:</i> - collection of sayings about women - radio/TV clip illustrating sexist approach The appendix includes: <i>**5 Listening to interviews</i> <i>**18 Introduction to the Concepts of Sex and Gender</i> <i>**25 Poster from Radio Orange 94.0 (in German)</i>	2 ¾ h
break		Invite newcomers into studio rooms		
½ h	Link understanding of theme to possible activities / prepare decision on practical projects to be pursued together during course	Guided discussion with suggestions from participants: options for activity during (potentially also after) course / decide on productions to be planned / divide group for next activity accordingly	particularly if group is large, encourage participants to work together on a project: this is supportive and also saves recording and listening time <i>**13 Possible Elements of a Radio Show</i>	3 ¼ h
¾ h	Break down previous activity into practical exercises relating to theme / encourage teamwork / suggest value of preparation and documentation	Divide into smaller groups with specific tasks relating to theme and planned productions: e.g. analyse examples / investigate a topic / conduct practice interviews with mobile recording sets	<i>*material depending on theme – access to internet or local information sources / recording sets</i> each group appoints person to report to whole group <i>**6 Noise and Gender</i> <i>**7 Interview: gender roles</i>	4 h

Course Outline – Moving Stories and Gender – hours 5 - 6

duration	objectives	content	methods / suggestions / <i>*aids, equipment /</i> <i>**written materials (appendix)</i>	over- all time
½ h	Introduce idea of editorial accountability (reporting back to colleagues) / introduce participants to editing options	Briefing of whole group on previous (planning) activity and its preliminary outcomes / feedback and questions from other groups	Make notes on <i>*flipchart /</i> if possible, present <i>*prepared examples of unedited + edited material /</i> <i>**15 Editing: the Why and How</i>	4 ½ h
¾ h	Create consciousness for value of conversational skills / enhance awareness of stylistic gender issues	The art of asking good questions / interview as a core aspect of reporting / critique of male-dominated conversational styles / where suitable, also address 'talk' situation with several guests / emphasis on using sources to research additional information	<i>*listening examples (interviews)</i> <i>**9-A Art of asking questions</i> <i>**9-B Interview checklist</i> For interviews planned during ensuing sessions, confirm partner arrangements and topics <i>**9-C radio talk/panel discussion</i> <i>**9-D producing a vox-pop</i>	5 ¼ h
¼ h	Give trainers input on reception and participants opportunity to express wishes	Short feedback from participants on activities up to now / trainers assess their own gender sensitivity	Use <i>cards</i> and pin them on board, then discuss <i>**24 self-assessment prompts for trainers</i>	5 ½ h
opt- ional ½ h	reserve exercise to take up slack at any time if a group or activity is finished early / improve confidence and group contact / enjoy working with the voice work with microphone	Exercise in speech, timing and role-play allowing for vocal exaggeration and fun – imitates a group of people standing on the street	<i>**11-A Why say anything?</i> <i>**11-B The parked car</i> for 3-5 persons <i>*extra room / marking pens</i> for assignment of spoken lines / can be recorded: group the speakers (standing) around <i>*mic mounted on tripod</i> <i>**17 about microphones</i>	6 h

Course Outline – Moving Stories and Gender – hours 7 - 8

duration	objectives	content	methods / suggestions / <i>*aids, equipment /</i> <i>**written materials (appendix)</i>	over- all time
¼ h	'pick up' participants, re-involve them and shift emphasis to production activity	Review productions planned and preparations necessary / reiterate overall topic of gender issues / again, mention value of additional sources and distinction between facts and opinions / Revise group rules	Pin up <i>cards</i> on individual items + jobs planned / ask about new observations and ideas of participants on overall topic of gender issues or local theme / pair up participants to assist one another during production <i>**12 Reconsider rules</i>	6 ¼ h
½ h	Concretise ideas and initiatives developed up to now / estimate planning and technical effort still remaining before recording	Divide into smaller groups working on theme : participants explain status of jobs to one another / prepare notes or cards to be used during production. For planned interviews or 'talk', present questions in role-play and revise, check for clichés / unconscious assumptions.	If course participants are later to serve as interview or talk guests, then they should not be involved in the preparation of these items (take this into account when dividing into small groups). <i>* Provide PC for scripting if necessary.</i>	6 ¾ h
¼ h	Reassure participants, ensure that FAQ have been handled so that typical mistakes can be avoided	Final preparation for first round of recording / teams review work steps	In the first round, about 2 or 3 items can be managed, not more; set time limits for recordings, depending on theme (e.g. interview 4-5 min, talk round 12 min, etc.)	7 h
break		Greet guests arriving for interviews / check setting for talks	Trainer attends to logistics, recording order	
¾ h	Recording with intent of broadcasting / publishing	In small groups, record first items (either in studio or with mobile equipment) / Other participants work on their own planning or develop script.	<i>*Recording equipment, space where conversations will not be disturbed / limit length of recordings / course members who aren't busy can work with **11.</i>	7 ¾ h
¼ h	understand the importance of naming and handling files efficiently to avoid data loss and PC overload on collectively used equipment / first familiarity with sound-file formats	Secure these first takes as files and in a form suitable for re-play in group – involve entire group, not only those who recorded	<i>*PC, connecting cables, blank discs / show how files are saved, named, and organised into folders / **15 Editing: The Why and How **16 Editing plan (Teaching editing technique is not planned within this course)</i>	8 h

Course Outline – Moving Stories and Gender – hours 9 - 10

duration	objectives	content	methods / suggestions / <i>*aids, equipment /</i> <i>**written materials (appendix)</i>	over- aal time
1 h	Improve listening skills / introduce technique of taking 'minutes' to facilitate discussion and also later editing	Whole group listens to recordings made in first round / notes are made by participants (on questions asked in interviews, key statements of guests) / feedback from group / options for editing are discussed briefly / trainer relates outcomes to group's previous discussion of gender issues and theme	<i>*PC with external (good) loudspeakers or blaster connected by cable to recording device: be careful at this stage to avoid re-playing with inferior sound quality!</i> Encourage participants to give positive feedback ('what did you like most?') rather than just seeking out mistakes. Useful playing rule: the person who made the recording should not open discussion, rather let others respond first. Trainer uses <i>cards</i> for observations on gender issues as well as skills / handling, to be posted later	9 h
¼ h	Participants profit from experience of whole group / are reminded of importance of preparation	Review of productions planned in second round / link to experience and observations in first round / final preparation for second round – teams review work steps	As time is short, not more than 2-3 conversations can be recorded in the second round, and their length has to be strictly limited. If a person or group is editing an item, <i>provide a PC and work space</i> and have them rejoin the group on second listening round. Their item may not be available for listening until the next course meeting.	9 ¼ h
break		Greet guests arriving for interviews or talks / check setting	Trainers attends to logistics, recording order	
¾ h	Recording with intent of broadcasting / publishing	In small groups. Second (shorter) recording round of planned productions / secure files immediately and prepare for re-play. (participants not recording can provide support)	<i>*Recording equipment, space where conversations will not be disturbed / limit length of recordings / course members who aren't busy can work with **11 or **17.</i>	10 h

Course Outline – Moving Stories and Gender – hours 11 - 12

duration	objectives	content	methods / suggestions / <i>*aids, equipment /</i> <i>**written materials (appendix)</i>	over- all time
¾ h	Listening skills, discussion	replay second round of recordings / relate to theme as in first round	<i>*playback equipment</i> limit discussion time / again make notes on cards to post	10 ¾ h
¾ h	Review what has been learned / expand overall topic of gender issues / encourage participants to pursue theme and projects further	Summary of observations and insights gained up to now in course / options for action through media productions or critique / invitation to prepare items or project ideas outside of course sessions – for first follow-up meeting / agree on date for last course meeting / inform participants about additional options for learning and practice	Trainer posts cards written during listening rounds that relate to gender issues, as a stimulus to discussion and as a memory aid	11 ½ h
½ h	Input for trainers and evaluators / goodbyes til follow-up session	Feedback	Use <i>*cards</i> first as in intermediate evaluation round, then discuss in group / fill out <i>**22 final questionnaire</i>	12 h
1 h	Feedback among trainers, reflection on division of tasks, and further planning	Discussion round on what worked well and what didn't, and on roles in team / Document in written form where problems with time, coordination, or content came up / Make note of productions to be handled in following session(s) and required support for participants' productions	All members of trainer team complete <i>**23 trainer's questionnaire</i> also review <i>**24 self- assessment for trainers</i>	

Course Outline – Moving Stories and Gender – follow-up session

duration	objectives	content	methods / suggestions / <i>*aids, equipment /</i> <i>**written materials (appendix)</i>	over- all time
½ h	Re-establish contact in group / recall and advance discussion on gender issues	Greeting / re-iterate overall topic of gender issues in short 'talk' round on observations/reflections gathered during intervening time	Can be chaired by a participant / trainer can make notes on <i>cards</i> for posting on wall	12 ½ h
1 ½ h	Assist participants in sustaining course activities / provide feedback on projects / encourage ongoing attention to overall topic and local theme	Present productions or projects now completed or in progress / discuss them in group / plan further contacts with participants or additional sessions / or plan radio show	<i>*Re-play equipment /</i> arrange production support where required. If planning entire show: <i>**13 Possible elements of a radio show</i> <i>**14 Fake a live radio-show situation</i>	14 h

Practical Tips on Realisation

This overall course plan was tested by *Crosstalk* partners at three locations, adjusted each time to suit the specific theme chosen locally. Here, general observations will be summarized, followed by comments on evaluation and on the individual courses held.

Group size

The times allotted here for various exercises are based on a course group with approximately 8 – 10 participants and a team of two trainers. It is assumed that, during or between course sessions, short audio productions will be prepared by individuals and small teams. If these productions are relatively long or more numerous, then additional time will be necessary for the whole group to listen to them and discuss them.

Work space and equipment

In addition to a seminar room for the whole group, additional rooms should be available for work in smaller groups. Depending on the local theme, mobile and/or studio recording may be planned. Equipment is necessary for re-play (over good loudspeakers), and PCs for composing text, or for storing and editing sound files. Alongside the usual

teaching aids (flipchart, cards, etc.), some suggested exercises involve other materials (trainer aid 1-B – a moveable pin-board also used as a ‘blind’ or room divider; handout 11 – a floor tripod for a microphone to record in a group).

Broadcasting options

Before the course, it is important to consider whether and where audio items produced by participants can be published (e.g., on radio or the internet).

Invitation of interview or ‘talk’ guests

If the course is being held on two consecutive days, it is recommended that trainers arrange in advance for several potential guests to be available on the second day at set times. Otherwise, participants could have difficulty in inviting guests on short notice.

Recording sessions

Two main recording sessions are foreseen in the course outline. Additional recording can be done in between course meetings. To avoid time pressures, trainers should plan recording to suit the participant’s activities. For example, if a person is producing an editorial or a satirical item, they will need time to produce a manuscript (= plan to record later). However, if participants who already have editing experience plan an item that requires cutting, mixing, overdubbing, etc., (= plan to record early and) allow time for editing, they will also need a PC and perhaps technical support.

It is wise to avoid having beginners re-play their takes (privately) as soon as produced. This can be frustrating, and other participants may need the equipment. Instead, run beginners’ recordings first when the whole group gathers for listening.

When a longer recording is in course (e.g., a 15-minute panel talk) a trainer may want to listen in and make notes – this helps in structuring a re-play session in the group.

Digital editing

This course does not offer units for teaching / learning the technical handling of editing software – which varies by location and is usually offered in a separate workshop.

However, editorial preparation for cutting and mixing is supported by handouts 15 and 16.

Adapting the overall plan to a local theme

In some locations, options for audio recording and production may be limited, meaning that more emphasis is placed on analyzing examples. In such cases, the time designated in the outline for recording sessions can be shifted to research, reflection,

and presentation to the rest of the group, also voice work and role play (handout 11).

Evaluation

Radio Orange 94.0 developed a worksheet for trainers, aimed at assessing their own sensitivity to gender issues within the course situation (see Appendix 24). This can be used before, during, and after the course. Also among the attached materials are a feedback questionnaire for trainers (23) and questionnaires to be completed by participants at the outset (2-A) and at the end of the course (22). However, it is recommended that oral and written feedback be combined. One option for facilitating oral feedback at the end of a course session is as follows.

Distribute cards in two colours and ask participants to use one colour to note what they 'want to take home' and the other colour to note 'what they would like to get rid of'. When they have finished writing, ask them to post their cards on a pin-board, read them aloud and comment if they like. The resulting constellation of comments, grouped by colour, can be photographed for future reference by the trainers. (Taking two steps – first write down, then present to group – tends to elicit more varied feedback than simply having each person make a short statement.)

The written questionnaires for participants were designed by the *Crosstalk* evaluation team to document starting points and progress of participants in terms of the overall project goals. They are also helpful for trainers because they provide information about participants' background and individual wishes or interests.

Three Local Examples

1. Gender and Life Stories (realised in Freudenstadt, Germany, June 2009)

The overall course plan was implemented for the first time in a pilot course focused on interviewing women about their life stories and the ways in which gender roles have influenced them. Consequently, emphasis was placed on interview technique and on planning a panel discussion with several participants. The workshop was held in a rural area of Germany and run on two consecutive days during a school holiday, with a follow-up session later. Several audio items were produced on the second day, including one panel talk involving four persons.

The age span of those involved as course participants and interview guests was wide, ranging from 16 to 71 years (all women). This was an asset in terms of giving more depth to the biographical theme, but a challenge with respect to establishing common

ground and offering activities that appealed to everyone. The overall course plan was adapted to suit this work context. As a means of introducing the group members to one another and to the radio situation, the opening exercise involved interviews conducted 'out of sight', with no eye contact to those listening (see trainer aid 1-B). This was a successful warm-up. The use of recording equipment was demonstrated and practiced later that day, combined with saving sound files. Since the emphasis was not on technical aspects of production, digital editing was not handled extensively.

The exercise analysing song lyrics (handouts 3-A, B, and C) appealed more to the younger participants, and they handled it only briefly. However, one of the most successful exercises for the entire group was the reflection on gender images in advertising (see trainer aid 4). This was realised as described in the overall course plan: during a coffee break, each person chose one or more images that the trainers had spread out on a table. After the break, people took turns tacking their choices onto a large pin board and commenting on them. This was amusing, since together the posters and advertising photos amounted to a kind of caricature of gender roles. But it was also quite informative thanks to the personal comments of participants: why a certain image had caught their eye. Early in the course, it provided a great deal of input on the overall topic by showing which images evoked the strongest reactions in the group.

Other successful activities included practice interviews within the group on the first day after an introduction into the 'art of asking good questions', and recording talks with guests on the second day. These were prepared by small groups in 'brainstorming'



Thinking ahead and choosing keywords for an interview with a 71-year-old guest.

sessions, using cards with keywords to develop mental images of how the conversation might proceed. One participant took on the challenge of chairing a group discussion. Two schoolgirls (16 and 18 years old) who participated later said they would have liked to do more such practical exercises and audio productions, had time allowed. As an additional activity, voice work had been planned (using handouts 11-A and B), which would have been valuable and animating for this particularly group. Unfortunately, the exercise had to be dropped since the additional room necessary for it was not accessible. Since voice work is not theoretical but rather refreshingly practical, this was a real loss, and the trainers concluded that it should definitely be made possible when offering such a workshop again.

In feedback comments, several participants mentioned “new insight into how language can be used”, “paying closer attention to what I say and how I say it”, “this refined my perception of the gender topic”. They were enthusiastic about their successful interviews, “understanding how to ask question well”, and also “that we all managed to incorporate the gender dimension into the course content”.

Three audio items (11 to 14 min each) were produced by teams. One was a personal interview on the educational and professional path of a retired teacher now active in amateur theatre; another interview, more factual in character, covered the ‘international women’s narrative café’ that meets locally on a regular basis. The third item was a panel discussion, similar to a talk show, on how working women are confronted with gender stereotypes on their jobs.

2. Gender in the Music World (realised by ORANGE 94.0, Vienna, Austria, March 2010)

The main focus of the radio workshop held in Vienna was on ‘Gender and Music’. One of the workshop’s main objectives was to encourage the participants to get actively involved in different sectors of the “music world” (including music journalism, being in a band, becoming a sound technician, a DJ, etc.), rather than being merely passive consumers/fans. In addition to teaching technical and journalistic skills, the workshop was about sharing the participants’ experience and knowledge.

Our pedagogical approach was defined by providing “positive” images in order to shift the focus from what is “bad” to what can be – or has already been – done to represent the great variety of ways of expressing one’s gender. We therefore used feminist self-representations – which can be found on various record or CD covers as well as in lyrics.

The workshop was run on two days, each with six hours of course time. A two-hour follow-up meeting with the option to broadcast was held later. The workshop took place within one week – on Monday and Thursday. This turned out to be very practical because at the end of the first day the participants could already think about their wishes and ideas for the production of a radio show on the second workshop day.

The participants were all part of the *SchülerInnenschule*, an alternative (democratic) all-girls private school in Vienna where students, teachers and parents can all provide input concerning the curriculum and other related subjects. 12 girls (aged 8 to 17) and 2 teachers (aged 41 and 45) took part in the workshop. The two teachers agreed on being participants rather than teachers – which they did not always manage so well, but at least tried. On the second day, for example, one teacher made a proposal for the topic of the radio show. Although the girls initially rejected the teacher's suggestion, in the end all of them made a contribution to this topic. This was a good example of how strong the impact of adults – especially teachers – can be on children and teenagers in a workshop situation. Because of the age differences and the large group it was not always easy to grab the participants' attention for non-technical contents. To our surprise, the girls had absolutely no fear of audio-technical matters. On the contrary: most of them were quite enthusiastic about working with the mixing desk or recording equipment.

Gender-issues, the overall topic of the workshop, were covered mainly by the exercises "Lyrics" (3 A-C) and "CD covers" (8). The exercise on song lyrics led to an interesting and lively discussion about gender and generations, criticism of gender stereotypes, as well as on the timeliness and potential changes of gender stereotypes. The presentation of CD covers was combined with an interview exercise and also went quite well. The girls interviewed each other about why they had chosen a particular CD cover. In doing so, they had to describe the images of the feminist artists on the covers, which sometimes led to confusion and irritation, and definitely triggered some additional thinking about the variety of gender expressions. In general, we tried to combine the gender topic as much as possible with technical exercises.

On the first workshop day, most of the girls were very spontaneous and creative (e.g., they did choir interludes and laid-back moderations). On the second workshop day, the atmosphere partly changed in a flurry of excitement and perfectionism. The participants created a "live radio show" of about 28 minutes on the topic of "alternative schools". The radio show consisted of contributions about an animation cartoon project for girls,

an interview conducted on the street, a studio discussion on alternative schools and a discussion about lyrics. The show was created like a live radio show, but was not broadcasted immediately. When we listened to the radio show together, the girls and teachers (and trainers) were very enthusiastic about what they were capable of doing in only two days.

3. *Gender and Mainstream Media (realised in Lodz, Poland, April 2010)*

The *Crosstalk* course in Lodz, Poland, was co-organized by the Women's Studies Centre and the Department of Transatlantic and Media Studies of the University of Lodz. It capitalized on the experience of the Pilot Course run in Freudenstadt, Germany and the course in Vienna, Austria. While the course in Freudenstadt concentrated on intergenerational sharing of experiences concerning social and cultural backgrounds and the course in Vienna on gender and music, the primary goal of the course in Lodz was to focus on the representation of gender in mainstream Polish media and direct attention to the mechanisms which underpin the perception of gender roles. Other topics dealt with in Freudenstadt and Vienna were also touched upon.

Participants were recruited from among students of the University of Lodz, Lodz Technical University, Student Radio Station "ZAK", International Women's Foundation Lodz, and participants of the so-called University of the Third Age. From 11 persons who submitted Registration and Participation Forms, in the end 9 participated: 7 women and 2 men, aged 25 through 50, most of them with academic background.

The course focused on the following five main topics:

- 1) ***Basic problematic and notions of gender studies*** looked upon from the perspective of the social construction theory.
- 2) ***Representation of gender in mainstream radio talk shows*** from the point of view of who the journalists running the shows are, who the panellists and invited guests are, what kind of topics are dealt with, and who the producers are.
- 3) ***Representation of gender in press, radio, and TV advertising*** with a focus on gender roles promoted in the ads and the degree of negative stereotyping of women in commercial advertising.
- 4) ***Representation of gender in Polish pop music*** from the point of view of who the performers are, what are the lyrics of the songs about.

5) Practice in basic radio skills: interviewing, listening and note taking, work with the microphone.

Accordingly, the main emphasis was on understanding how gender images affect public communication, rather than on technical aspects of media production (such as editing). However, the practical sessions that involved conducting interviews (see Appendices 1-B and 9-A, B, C) and analysing such matters as lyrics of popular music (Appendix 3), stereotypes in advertising (Appendix 4) or mainstream press media and talk-shows were very well received and led to lively discussion on gender topics. A new exercise carried through in Lodz involved analysing Polish mainstream newspapers/magazines in terms of production and content: who publishes and edits them, what images of femininity and masculinity are represented, and how?

As a basis for advanced discussion and critical reflection, a theoretical introduction to the topic of gender was given, including a summary of the main positions in feminist discourse. For those participants active in Gender Studies at university level, this theoretical section covered familiar ground; for the others, it was a condensed unit of content. To prevent an overload, the mixture of presentation by trainers and active engagement of trainees was considered carefully in advance and proved successful. This good balance was enhanced by the fact that the interaction among all participating was excellent and the discussion quite open. Participants' feedback indicated that the course generated a new awareness for the everyday mechanisms through which gender roles are assigned and propagated. Some of their comments: "It was, for sure, an eye opener regarding stereotypes of women in the media." "The most interesting part was the interpretation of video clips, lyrics and commercials." "Great discussion about the image of women in commercials – optimistic conclusions."

It was favourable that a multi-media room at the University of Lodz was available for the course, since this allowed for a wide variety of presentation forms, without additional technical or logistic problems. Overall, course time proved to be too short due to the fact that participants were highly motivated to approach the exercises in depth, and thus often required more time than planned. In dealing with such a broad topic as gender issues, it is difficult to decide during the planning phase what aspect or exercise could be reduced or omitted. Nonetheless, colleagues planning such a course elsewhere might profit from our recommendation to allow ample time for activities, reflection, and discussion within the group.

Appendix

Overview of the Materials Attached

To aid in workshop preparation, this list cross-references the items mentioned in the overall course description, marked in the outline chart with ** and a number, and included in the appendix of this handbook (CD) with that same number in the file name. Sources are indicated in *small italics*.

Introductions

- ** 1-A First recording exercise (aid for trainers, 1 page)
Radio Orange 94.0
- ** 1-B ‘Out of Sight’ Interviews (aid for trainers, 2 pages)
Free Radio Freudenstadt

Input for trainers / evaluation

- ** 2-A Initial questionnaire for participants (evaluation aid, 2 pages)
Crosstalk evaluation team
- ** 2-B Setting up group rules (aid for trainers, 1 page)
Radio Orange 94.0

Transcribed lyrics of popular songs (audio examples to be prepared locally)

- ** 3-A lyrics “Just a Girl” (handout, 1 page)
Free Radio Freudenstadt
- ** 3-B lyrics “I’m a slave for you” (handout, 1 page)
Free Radio Freudenstadt
- ** 3-C lyrics “Seid gegrüsst” (handout – German original with English translation)
Radio Orange 94.0

Differentiation of theme

- ** 4 Making images more transparent (aid for trainers, 1 page)
Free Radio Freudenstadt and University of Lodz
- ** 5 Listening to interviews (handout, 1 page)
Free Radio Freudenstadt
- ** 6 Noise and Gender (aid for trainers, 1 page)

Radio Orange 94.0

- ** 7** Interview on gender roles (aid for trainers, 1 page)
Radio Orange 94.0
- ** 8** CD-Cover exercise (aid for trainers, 1 page)
Radio Orange 94.0

About conducting interviews

- ** 9-A** Interview – The Art of Asking (handout, 3 pages)
EU project Inter-Audio
- ** 9-B** Interview – Checklist (handout, 5 pages)
EU project Inter-Audio
- ** 9-C** Preparing a Radio Talk / Panel Discussion (handout, 2 pages)
Free Radio Freudenstadt
- ** 9-D** Work Steps toward Producing a Vox-pop (handout, 2 pages)
Free Radio Freudenstadt

Speech exercises

- ** 11-A** Why say anything? (handout, 1 page)
Free Radio Freudenstadt
- ** 11-B** The parked car (handout, 1 page)
Free Radio Freudenstadt, adapted from „Houses“, radio play by Jürgen Becker

Group process

- ** 12** Reconsider Rules Set by Group (aid for trainers, 1 page)
Radio Orange 94.0

Preparing for a radio show

- ** 13** Possible Elements of a Radio Show (aid for trainers, 1 page)
Radio Orange 94.0
- ** 14** Fake a live radio-show situation (aid for trainers, 1 page)
Radio Orange 94.0

How audio editing works

- ** 15** Digital Editing: The Why and How (handout, 1 page)
Free Radio Freudenstadt
- ** 16** Chart for planning editing jobs (handout, 1 page)
Free Radio Freudenstadt

Technical background

- ** 17** **About Microphones (handout, 5 pages)**
adapted from mediamanual.at

Source material

- ** 18** **Introduction to the Concepts of Sex and Gender (aid for trainers, 3 pages)**
University of Lodz

Feedback from trainees

- ** 22** **Final questionnaire for participants (evaluation aid, 1 page)**
Crosstalk evaluation team

Team reflection

- ** 23** **Questionnaire for trainers (evaluation aid, 2 pages)**
Crosstalk evaluation team
- ** 24** **Self-assessment for trainers (evaluation aid, 2 pages)**
Radio Orange 94.0

Graphic aid

- ** 25** **Poster: Sexism in radio (German only)**
Radio Orange 94.0