

Crosstalk Course Handbook With Aids and Materials for Trainers

Moving Stories and Migration

Using community media to explore stories of 'home and away'



This handbook was composed in 2009 and 2010 by a group including partners from UK, Finland and Hungary 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, Italy, and Poland. 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 - Unlocking stories and talent from migrant communities

‘Having a voice’ and the skills to broadcast that voice has always been central to the ethos of community media. The anonymity provided by the radio medium and the relative simplicity of recording and broadcasting has proved to be a real advantage in terms of getting formerly underrepresented groups on air.

In the Crosstalk ‘Moving Stories and Migration’ project we worked with many different people who have experienced migration. Our tutors had direct experience of moving country as migrants, immigrants, asylum seekers and refugees. We use the term ‘migrant’ for people who move around different countries and ‘immigrant’ to describe someone who has moved permanently to stay in one country. Our target groups also included people seeking asylum, people who had been granted refugee status and ‘temporary migrants’ – that is people who had moved abroad temporarily to study.

We are aware that different groups might have very different needs and reasons for broadcasting. We wanted to reach people who had not yet had the opportunity to participate in radio programming and people who were already part of a community station and who might want to look at new ways representing the experiences and perspectives of migrants. It is not appropriate to equate the experience of, for instance, an asylum seeker who has moved countries to escape often horrendous and life threatening circumstances in their home country with that of a student feeling the isolation of living and studying abroad for the first time. In some community stations like Civil Radio in Hungary and Radio Orange 94.0 in Austria radio by established migrant groups has been running successfully for many years. However for many migrants getting on air and sustaining a service is often a difficult process because of the different cultural, social and economic pressures that they face in their daily lives. For migrants and immigrants, asylum seekers, refugees or people who are for financial or educational reasons temporarily working or living away from home, becoming active producers of radio has to be fitted in with other more pressing issues-finding a safe place to live, learning a new language, getting health provision, understanding the laws and rules of a new country, earning money or getting legal representation. Our experience shows that one of the most important factors to setting up

successful training for different migrant groups is by working *in partnership* with the target group so that the specific training and broadcasting needs of that group are met and so that there is a high level of sensitivity in all areas of community development and radio training of working about the needs of and pressures on participants.

Most people's emotional connection to radio is strong- it is connected to everyday life and important moments, it functions as a musical soundscape, companion and comforter (Tacchi, 2000). When a person moves from their homeland they leave family, friends, familiar places, languages and dialects. Listening to radio stations via the internet can provide continuity and a connection to the familiar, to 'home', until a new one is established, until a new language is learnt. Radio in a new country can be an important part of exploring infrastructure for people who move into a place with an established and dominant cultural and linguistic framework.

In this project as well as our own experiences of community media and migrant partner organisations we have been able to draw on recent ethnographic research at the University of Sunderland which looks at experiences of migrants on arrival to the UK, their emerging senses of place in new geographical conditions and their reflections on 'previously taken-for-granted experiences and perceptions.' Community media can be valued and utilized as what they call migrants' new found *media environment*. (Moore and Metykova, 2010)

Objectives of courses and training activities

So the work of the 'Moving Stories and Migration' part of the Crosstalk project was to use community media to explore stories of 'home and away'. We wanted to develop training activities (courses and materials) and working methods between migrants, adult educators and community media projects so that community media can be exploited as a tool for social inclusion, so that marginalized groups can find new ways to gain access to this unique form of participatory public forum.

Storytelling is at the heart of radio – a story simply told in a person’s own words can be a very powerful experience for the listener and, as we have found, for the person telling the story. Oral culture is central to most people’s lives and its continuance is particularly important for migrant groups. Anyone who has been to a country where the language is alien to them knows how hard it is to make themselves understood or express themselves, let alone put over complicated ideas or concerns. Finding one’s *radio voice*, whether it is in your mother tongue language or in a second, third or fourth language is important and sometimes very hard to do. We wanted to focus on drawing out migrants’ *stories* of ‘home’ and in particular how their different experiences might result in useful material for others in a similar position. To do this we developed a framework of flexible course containing a number of different methods to make radio stories and programmes.

At the beginning of our project one experienced community radio manager said she was interested to find ‘the key’ to this area of work. In this handbook we hope we have ‘unlocked’ ideas, experiences and resources to help people involved in community media projects to find new ways of working with people belonging to different migrant groups. In this handbook we offer non verbal, *visual and creative resources* to enhance learning and as a ‘way into’ radio production work. Through our courses and resources we can build up confidence, enabling the telling of stories through community radio.

Course participants

We had the opportunity to test out our courses with a number of different migrants and partners. Crosstalk training courses were held at Spark FM radio at the University of Sunderland, Peterborough Community Radio (UK), Radio Robin Hood in Turku (Finland) and Civil Radio in Budapest (Hungary). Of course migrants are a very diverse group of people and our project reflected that. Often the nature of the group depends on how they are recruited and their existing relationship with the station. In Peterborough a group of Kurdish refugees from one particular centre were already meeting and they came because they wanted to set up a mother tongue programme on their community station. Participants in the Sunderland-group were all ‘temporary migrants’ that is students from outside the UK

who wanted to learn more about their adoptive country and place of study and wanted to be better represented on their new community station.

At Radio Robin Hood the eight trainees were brought together through a range of publicity and recruitment methods (see case study on p.32); they were of various ethnic backgrounds and of different ages (ranging from age 23-65). Six of the participants were women. Three were from Iran, one from Chile, one from Russia, one from Lithuania, one from Bangladesh and one from Senegal. The group was very heterogeneous in terms of the interests and skills of the trainees for radio work.

At Civil Radio again the group was a very heterogeneous community originally from Romania, Slovakia, Turkey, Hungary /Israel, Romania, USA, Canada and China. Here the station recruited the applicants through professional organizations and since the criteria of the search were not very strict and rigid, they ended up with a fairly mixed group of people. They ranged from skilled people from of Indian and Turkish origin who were already working and who felt a little lonely in Hungary, to people who fled from African poverty or ethnic Hungarians, who have Romanian nationality.

Some of the trainees had already taken their first steps in radio work by doing a “taster” course and doing music programmes or cultural programmes targeting their own community. Others were active in their own communities-community leaders or group representatives. However in most of the courses people had little or no experience of community media so the courses and activities we developed were at an introductory level.

We were keen to promote the approach where groups have built *partnerships* between migrant organisations and community radio stations and projects. In our work with refugees in *Peterborough* we concentrated on training within an emerging community radio station (*Peterborough FM*) and its host /partner organization, Peterborough African Community Association (PACO). Here we developed simple methods of confidence building and practical radio skills training to get people with refugee background on air. In

particular we looked at the cathartic use of interviewing through storytelling and the positive use of community media practitioner role models to instill confidence.

In *Sunderland* we worked with international students studying at the university (we named them ‘*temporary migrants*’). We devised training so that they could use community radio to help them settle into their studies, university and city life. We developed training modules and programmes for the University community station (*Spark FM*). Now we can outline and discuss some of the themes that emerged from our course planning and the pilot courses. These themes encompass different aspects of community media training work from the early stages of developing and recruiting a group to examples of specific training activities and resources.

Community media meeting migrants’ needs

One of the first things that we did in this project was to look at what were the specific needs that migrants had in our respective countries. Clearly there are many different needs: to understand the culture, customs and language of a new country, so that they can find work, to communicate with people and pursue other interests. The second area was the need to counter isolation and to integrate and make friends both with people who speak their own language and with other people with mutual interests. Finally in order to facilitate integration there was need for access to employment and training, local services, cultural and entertainment facilities. We divided our solutions into four groups as follows:

Training and work

Cultural exchange

Friendship/support

Information and News

We produced a chart that shows the process of looking at how community media can be used to meet these needs; it identifies the kind of training activities that might help. Some of the issues related specifically to the issues faced by international students as temporary

migrants. The chart was then used as a training tool to help trainees to identify what their involvement in community media might mean. They could then see that it was not only about programme making (although this was very important) but it was also about seeing stations as a place where they could make friends, gain confidence with new skills and get information that would help them survive and integrate.

Community Media and Migrant needs (chart extract)

Migrants' needs	Community Media solution	Training Notes
Enabling Language and Understanding		
Language/ Accent-training	Radio programme on language, accent and local dialect Classes at the radio station	Anecdotes about language misunderstandings can be topic for interview exercises
Access to health services	Interviews with people relating to services	Role play/ interviews
Work	Job-announcements in magazines and shows Regular information programs important/particular information on podcasts too	Research and writing skills
Recognition of qualifications	Information on how to recognize qualifications: on website, leaflets and at meetings	Stories of work and life skills
Educational opportunities	Interviews with people involved in adult education etc	Angling interviews from perspective of migrant needs
Counteracting Isolation		
Contact with local community	Radio clubs Volunteering opportunities	Training groups can form clubs research
Regular mentoring by tutor	Radio-buddy (mentor)	Support during training by more experienced volunteers and community tutors ¹

(For full chart see Appendix 3.)

¹ Community tutors can be people with recent training and volunteer experience at the radio station.

Framework for courses and programme lead training

There were two different frameworks apparent in the project. The first as aimed mainly at people new to radio and people who were fairly recent migrants (in UK and Finland) and the second was aimed more at more established migrant groups (Hungary). In this latter case the training was very much led by the need to train people to make features for a specific programme which had been in existence before the start of the Crosstalk project.

Training for recent migrants

The course was designed flexibly so that sessions could be scheduled in different ways:

- A. As an intensive 18 hour course over 2-3 days.
- B. As a 5 session course with 3-4 hours each day. (*see page 19 for full plan for this version*)
- C. As 10 sessions each lasting about 2 hours.

Our courses mainly followed the *A-model* as it was easier to recruit people at first for a shorter period of time. However most participants wanted more and we encouraged trainees to see this as a long-term commitment where they developed skills, stories and productions over a longer period of time. (See pages 19 - 26 for full range of activities.)

Established migrants – programme-led training

In this type of training the editing staff members start the team radio work with a 15 hour intensive *Technical Training*, broken down in *III sections*:

I.

- 1. Introduction, getting to know each other.
- 2. Each other's culture – what do we know?
- 3. 'Play' with the microphone –correct position, moving from person to person etc. ...

4. Acting in a report.
5. How to use the recording unit?

II.

1. Making an interview (theory and situation games).
2. From short sound spots/files to complex, finished shows ready for the air.
3. Technical training (recording, microphones).
4. Editing software – practical training: how to edit/cut sound files (1)?.

III.

1. Practical training: how to edit/cut sound files (2)? (editing the spots recorded in the previous section)
2. Listen to the recorded spots together and evaluation.
3. Plan and discuss the jobs to do in the following weeks.

A significant element of this process was to have a live radio show already, for which the participants could regularly work for. This became a work field for the participants and a possibility to influence the content and the design of the radio show. This was the radio programme titled *Everyone's Right*, a two hour weekly show dealing with human rights, minorities, migrants and cultural diversity. During the weekly editorial meetings course participants discussed the radio show to be broadcast in two weeks time. This gave them enough time to prepare the show.

In this learning process there is no definite end of the training. There are – of course – certain skills and learning packages (audio editing, microphone usage, etc.) that can be acquired, but the reporting and editing part of programme making will develop through collective working and joint efforts.

The scheme of *Editorial Meetings* (every 2-3 weeks) was as follows:

1. Warming up/introductory words: how are we, what's new? (15 minutes)
2. Evaluation, work assessment: who thinks what about the last radio show, what was good in it, what should be changed? (20 minutes)
3. Planning the next radio show: is there any actual event worth dealing with, what should be covered two weeks from now? Put together a draft scenario/script. (25 minutes)
4. Tasks: who does what to contribute to the next radio show? Any volunteers for collecting information, contacting interviewees, editing, recording? Who is going to work with whom? (30 minutes)
5. Coming (next week) radio show: is everything in place? All jobs discussed at the previous editorial meeting are done? Listening to pre-recorded spots, materials. (50 minutes)
6. Quick finalizing the coming (next week) radio show: who will do what? Who will be presenters in the live show? List of questions. (20 minutes)

For the weekly editorial meetings participants prepared and produced spots, sound materials touching the following issues:

- coexistence of different religions
- Various cultures living side by side – fuelled conflicts or shouldn't we speak about the problems?
- Traditions, conventions – what will be preserved?

Training course, methods and issues

Radio stations and migrant groups- working in partnership

Working in partnership-or ‘tandem training’² is a well-established method of working with what have been termed ‘hard to reach’ groups of people. Some radio stations go to the meetings of immigrant associations in immigrant districts in order to get trainees to their radio courses and at least in the beginning, they run the radio courses in these places where immigrants actually live (this can be a problem too if the station has few staff) ... They contacted trainees through established refugee support groups, migrant groups based at local churches and centres, student support groups, student clubs and the University international student office. This process often takes a long time to set up but has the advantage that the end receivers of the training may feel more confident in attending courses if it has been recommended to them by a trusted source.

Another area that we notice as important was working in partnership with ‘*Second Language*’ tutors in language classes. Learning the language is usually a high priority and this can be a good focus for community media trainers. It may also help to develop community radio programmes about learning languages. Language classes can be held at the radio station (This happens at Peterborough Community Radio in the UK) and the language tutors can do radio training alongside members of the class.

‘I did it!’ Use of role models and community tutors

The importance of role models or community-based tutors (sometimes called peer tutors) drawn from the communities represented among trainees has been established in previous projects (see Mitchell 2006:83). In this part of the Crosstalk project all the courses were led by trainers who as well as having media/radio skills also had an immigrant background. In UK one trainer originally came from Senegal as a refugee and the other was a journalist from India, (she was a temporary migrant as she was mature student studying in the UK). The trainer in Finland was also a journalist, originally from Nigeria, who had long-term

² For more detailed information and discussion about Training in Tandem see Lewis and Jones (2006) and http://www.soundnezz.de/meta/materials/unit3/unit3_case_study_%20handbook_training_in_a_tandem.pdf

experience of working in Finnish community radio. He was assisted by two trainees in Radio Robin Hood, one had a Vietnamese background and the other Russian.



For example of role model featuring Dan see the Slide from 'Dan did it' -presentation (Appendix 1).

Some suggestions when working with community trainers:

- Sometimes when people have a lot of personal experience and stories but not so much training experience they can dominate the group without meaning to...
- Make extra planning time to make sure that one trainer is not talking for too long.
- Divide up the course activities so that experienced and less experienced trainers work together.
- Sometimes you can introduce a person who is a good role model as a 'special guest' to the course so that they do not have to teach the whole course.

Story telling

As well as traditional techniques of interviewing we encouraged trainees to use recorders to lay down stories. We started by using the 'find a story' methodology-that is that everyone has an interesting story to tell- for instance from their childhood, an experience they have had, something funny, someone they know. In addition to "told" stories we were interested in hearing stories chosen by participants through poetry, song and music lyrics.

The course activities include a number of different 'ways in' to storytelling (see course plan below). It can take much more time to develop personal stories for the radio in training workshops and it may be difficult for people –new broadcasters and community radio listeners -to distance themselves for a while from tried and tested radio forms like interviews and news story reporting.

As one trainer said:

‘Story telling was a new approach to radio work to most of the trainees on the Crosstalk course. Usually it takes quite long time to learn to take a step back, consciously to use those story telling skills, they already have’.

Another important aspect of storytelling for refugees is *the cathartic use of recording stories*. The trainer had found that from his and others’ experience telling and recording the often traumatic and painful stories of how people came to be refugees had helped the individuals concerned:

“A climactic moment occurred during the playback of recorded interviews when, in pairs, each participant attempted to draw out the other’s story. There was tension in the group as we listened to a Portuguese migrant pressing a West African refugee to tell his story: did this pressure overstep the mark, disregarding the trauma of the other’s experience, we wondered? Yet what resulted was cathartic: telling the story was a release, and in the final feedback it was this participant who was most enthusiastic in his praise for the course. “It was the first time to hear my voice on something.” (Lewis 2009)

Clearly the tutor for this kind of activity needs to be extremely sensitive to the potential problems that can arise when working in this kind of field. Whilst it may feel ‘safe’ for one refugee to tell her story, for another person such an activity might add to their trauma. As we have discussed in a previous project (Mitchell, C., Donaldson, J. and Baxter A., 2003) even the exchange of questions and answers between an interviewer and interviewee might have difficult connotations for people who have undergone interrogation by the authorities. The example above shows that tutors and partners need to discuss boundaries before tackling personal or sensitive areas. If a training partnership has been set up in a thorough way then trainers and participants should have access to personal or professional support in or alongside the workshop. A community leader or a professional (for instance specialist counselling) could be available to help with issues that go beyond the work of the community media training.

Story telling can also be adapted to news gathering. News stories from specialist communities can be found and reported by members of that community who may be 'closer to the ground'. One group was interested in developing the idea of 'ambassadors' for a particular area. This could also develop into the concept of a *community reporter*. Bradford Community Broadcasting in the UK has community reporters based in different parts of the city who all have a specialist interest in their areas and who file reports into a morning news programme on the station.

The pressures of recording and broadcasting stories straight away can be an issue. The pressure of being in the studio can affect people's ability to relax and speak fluently. Like much community radio work building up confidence needs to be done gradually.

As one participant commented:

And it was a new approach also to the trainer, who nevertheless succeeded in the most important part of our Crosstalk-course: he really got the trainees to tell their stories. This happened mainly in class room. When going into the studio the results weren't so good because some of the trainees were already familiar with the studio work while the others were beginners.

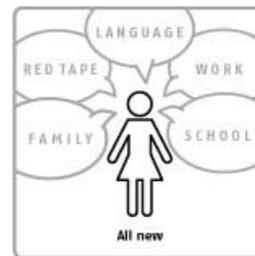
More examples of storytelling and audio:

- ❖ 'My Life is a Story' is a collaboration between the author and illustrator Lauren Child and UNESCO and is about collecting real-life stories of children, starting with the most excluded in UNESCO-supported projects. (www.mylifeisastory.org)
- ❖ 'Stories to Share' - This is an idea from Soundart Radio. People are asked to bring along an item of nostalgic value and talk about it. You can also use photographs and music to trigger stories. Share your life stories and make short radio features. (SOUNDART RADIO 102.5 fm / www.soundartradio.org.uk)

Creative triggers

We wanted to use short and simple teaching activities that overcame difficulties in language. In one group the majority of trainees felt that not being fluent in the country's first language hindered them. The idea behind *creative triggers* is to use a creative medium such as use of art, photos, role-play cards, music or drama to focus participants on their stories or to shed a new light on the way a radio topic is introduced or developed. This leads into the teaching of specific radio skills like using a recorder, editing or script organization.

- Radio Robin Hood has developed *radio programme cards* (see Appendix 2) to make it easier to understand different *elements* of a radio programme. Trainees have to put the cards in the right order depending on the audio clip that they have just heard. Together with audio examples these cards have functioned very well in radio courses.
- The “Migrantas project” has developed the idea of *pictograms*. These can be used to spark of conversations, discussion and interviews about people's lives.



- ‘Pictograms - Simplicity and strength of expression: Pictograms are the visual language of migrants. Their simple, universally understandable images stir emotions: people from different backgrounds recognize themselves in the representations, while others’ gain new insights or modify their own perspectives.

(For more examples see: http://www.migrantas.org/web_migrantas_english.html and Appendix 4.)

- Music triggers- everyone brings a favourite piece of music and tells the story of where they were when they first heard it and why it is important to them.

Course resources and accommodation

The Crosstalk courses made use of facilities of partner groups and radio station to run the training courses. Workshop rooms need to have enough room for trainees to work at tables and we found it helpful to have the flexibility to be able to rearrange the room so people can work in small groups, do drama exercises and so on. The following facilities should be provided if at all possible:

- Portable digital recorders, microphones and headsets
- Computers with digital editing programme (recommended: *Audacity* / free download)
- Audio playback facilities (with USB lead or plug in point)
- Headset dual adaptor plugs (so people can listen to the same recording/edit in pairs)
- Data projector and screen (connected to laptop or PC)
- Access to Internet
- Whiteboard and pens
- Large pieces of paper and ‘wall adhesive’ plus coloured marker pens
- Blank paper, cards and pens for planning, brainstorming and creative work
- Access to a radio studio for practice programmes, for interview exercises and so on.
- Tea and coffee/drink making facilities.
- If you are running a day workshop try to provide lunch or encourage people to bring sandwiches and eat together. If participants have to go away for lunch this may cause them extra expense and you may ‘lose’ them for the afternoon if they get caught up in other commitments.

Detailed course structure and teaching outline

This is divided into **5 sessions** (see page 10 for advice about alternative ways of course time management):

Session 1	<i>Introductions, recording, interviewing, storytelling.</i>
Session 2	<i>Programme development.</i>
Session 3	<i>Decision making and editing.</i>
Session 4	<i>Studio work, music, scriptwriting and storytelling.</i>
Session 5	<i>Stories make programmes. How did it go? Future plans.</i>

(An detailed time table follows /page 20-26.)

Session 1	Introductions, recording, interviewing, storytelling			
Activity / Time	Objectives	Content	Methods / *Materials* / Suggestions	Total running time
1. 15 min	To put people at ease	Participants introduce themselves and share with others why they are interested in Community radio.	Work in pairs with someone you don't know very well- introduce the other person to the rest of the group and find out why they are interested in community radio.	00.00-15
2. 5 min	Introduce course	Trainer/s briefly introduce course and what doing in first session.	Hand out with brief and simple plan for session.	00.15-20
3. 15min	Group building, encouraging discussion and communication	Each participant will say three things about themselves and one thing is not correct. The group tries to find out which one is not correct.	Trainer explains exercise- participants to work on own.	00.20-35
4. 10 min	Role model for confidence building within new migrant community radio group.	I did it! Trainer introduces his or her story in community radio.	Slides of trainer working in community radio-see 'I Did it! *Appendix 1.	00.35-45
5. 10 min	Knowledge and confidence building in using microphone and interviewing.	Trainer demonstrates a variety of microphone techniques to participants. Trainer talks about different types of questions.	Interview checklist and Interview- the Art of asking. Go to: http://interaudio.org/cms/index.php?option=content&task=view&id=340&Itemid=37	00.45-55
6. 40 min	Microphone handling and Recording skills.	Participants are given the opportunity to practice to record their partners and get basic recording of each person.	Work in pairs. Microphones for each pair. Suggestion: Tell the story of how you got up this morning! 2 minutes maximum! Trainer/s goes round and give(s) feedback to each pair.	00.55-1.35

7. 15 min		BREAK.		1.35-1.50
8. 45 min	Develop recording skills. Start recording stories.	'Find a story' creative trigger Record a 5 min story each.	Tell any kind of story: traditional tale from your culture, part of your own story of migration, a funny story from your childhood 5 minutes each!	1.50-2.35
9. 40 min	Understanding of recording and creative techniques. Develop Critical skills and accept group feedback.	Playback recordings to the group Discussion and critical evaluation of recordings by group.	Listen to each recording in group. Tutor to give positive and useful feedback and invite feedback from group.	2.35-3.15
10. 10 min	Chance to feedback and note down strengths and weaknesses.	Short evaluation of this session.	Each person to write/draw non verbal evaluation of day on a card-for example: 	3.15-3.25
Session 2	Programme development.			
Activity / Time	Objectives	Content	Methods / *Materials* / Suggestions	Total running time
1. 10min	Get people focussed on another session.	Icebreaker.	Walk around the group and say hello and good day/morning/afternoon to everyone in at least 2 languages.	00.00-10
2. 30min	Identify different components of a radio programme.	What is in a Radio programme?	Use Picture cards-denoting interview, music, discussion and so on * Appendix 2.	00.10-40

3. 20 min	Identifying programme content.	Brainstorm exercise to establish what group's interests might be. Questions: <i>1. What do migrant groups need?</i> <i>2. How can community radio stations help?</i>	The first question might be suitable for a group new to radio. The second could be also asked or used for a group who had already done some work in this area. After brainstorm you can divide answers up into 3 areas Enabling Language and Understanding Counteracting, Isolation, Facilitating Integration. See Migrants' interests table* Appendix 3.	00.40-1.00
4. 30 min	Listening and critical skills.	Participants to listen to examples of radio work to give them an idea about future work. Discuss responses in the group.	Choose features/interviews/vox pop that will relate to group. Try to keep them short-not more than 5 minutes. If using community tutor concept these can be made by them to provide role model.	1.00-1.30
5. 15 min		BREAK		1.30-1.45
6. 60 min	Practice Interviewing and group work.	Participants choose a topic for community report. Divide into threes: reporter, interviewee, observer. Swap roles so everyone has a turn. Tutor to keep things moving so everyone get a turn!	Topics might come from brainstorm of ideas from each person's neighbourhood. Give out Pictogram ideas for story starting* Appendix 4. Suggest interviews no more than 5 minutes.	1.45-2.45
7. 20 min	Listening and feedback interviews.	Each group to listen back to interviews in their group.	Small group listening easier for newcomers than listening in large group.	2.45-3.05

8. 15 min	How interviews might fit into a radio programme.	Recap in different elements of a radio programme. Discussion about what their's might include.	Start with idea about magazine or 'variety' programme Use flip charts to put up ideas.	3.05-3.20
9. 10 min	Brief feedback about this session.	Feedback about taking part in production work.		3.20-3.30
Session 3	Decision making and editing.			
Activity / Time	Objectives	Content	Methods / *Materials* / Suggestions	Total running time
1. 10 min	Icebreaker/ warm up.	Talk to another person an interesting news story you heard on the radio in the last 24 hours.		0.00-10
2. 30 min	Intro to news values.	Compare the news stories from the last 24 hours on mainstream radio with news stories broadcast and on community stations in 'Refugee week'.	1. Tutor to prepare cards each with one of day's radio news stories. 2. Another set of cards with programmes from 'Refugee week radio' * Appendix 5 See for instance: http://www.refugeeweekradio.net/liveprogs.htm Divide into 2 groups with one set of cards per group. Each discusses for 10 minutes and then discuss in bigger group.	0.10-40
3. 20 min	Introduction to concept of editing. Basic editing Skills.	Introduction to Digital editing group use recording work with some practical exercises in Digital editing.	Show editing example on screen followed by help to each person /pair. Prepare basic editing exercises. Work in pairs.	0.40-1.00

4. 60 min	Editing an interview	Participants practice digital Editing using interviews done in Session 1.	Tutor/helpers assist participants in editing content. Suggest editing from 5 to 3 minutes.	1.00-2.00
5. 15 min		BREAK		2.00-2.15
6. 45 min	Discussing content and making decisions about programme material.	Playback and discussion of interviews.	Tutor to play back selection of interviews. Group to discuss how they might use in the programme. Are there any that can't be broadcast for editorial or technical reasons?	2.15-3.00
7. 10 min	Preparatory work for next session.	Everyone to bring: 1. A piece of music that is important to participants. 2. An item (photograph, object, piece of clothing) that tells a story about relating to him or her.	Trainers encourage people to bring in items for next session-give examples. Explain what format music can be played.	3.00-3.10
8. 15 min	Feedback exercise.	Short verbal feedback about session.	What have you learnt What would you like to 'throw away'.	3.10-3.25
Session 4	Studio work, music, scriptwriting and storytelling			
Activity / Time	Objectives	Content	Methods / *Materials* / Suggestions	Total running time
1. 5 min	Bring people together	Icebreaker	Tutors to choose as appropriate (can be dropped if group is already focussed).	0.00-05

2. 40 min	To get people focussed on music	Everyone presents their music choice- play song for one minute only and say why you like this piece of music and what memories it has for you.	Don't record this yet! This will be developed later into a feature-when you can record each person's introduction to their music choice. If people have forgotten music –may be they could sing it!	0.05-45
3. 40 min	Focus on stories to Share	Tell a story about the item you have brought in. Record these stories –try to keep them to 3-5 minutes in length.	'Stories to share' based on personal items –for example photograph, object, piece of clothing- that tells a story about you.	0.45-1.25
4. 10 min		BREAK		1.25-1.35
5. 30 min	Group generate ideas for show	Divide into groups of 2-3 people. Each group talks though their ideas and gets feedback.	IDEAS! You can include: interviews, personal stories, live discussion, music, community news, poems, songs. Work in teams (2-3 depending on overall size of group).	1.35-2.05
6. 90 min	Scriptwriting and studio recording skills workshop	Group 1 Studio exercises + Desk driving. Group 2 scriptwriting- links and shorts pieces of information.	2 groups, each lasting 45 mins- then swap!	2.05-3.35
7. 5 min	Feedback	Quick round of how session has been –just use one word!		3.35-3.40
Session 5	Stories make programmes. How did it go? Future plans			

Activity / Time	Objectives	Content	Methods / *Materials* / Suggestions	Total running time
1. 20 min	To 'warm up' voices.	Warm up voices ice breaker.	Take shoes off-both feet on floor. - Take 10 deep, slow breaths. - Pretend you are chewing gum-exaggerate! - Say 'my name is ... and I am a radio presenter! - Say with different expressions on your face.	0.00-20
2. 60 min	Producing stories/interviews and personal music choice	Time spent on production work - complete recording and editing your story.	Tutors to help people to complete their story pieces.	0.20-1.20
3. 60 min	For each person to present story item with music.	Each person to record 'as live'- introduce their own story and music selection.	Work in pairs. Rehearse items with each person presenting item and piece of music. Trainers to guide people through to completing items.	1.20-2.20
4. 15 min		BREAK		2.20-2.35
5. 40 min	Listen to everyone's work and get feedback.	Playback of all items.	Positive and encouraging feedback. Suggestions and improvements.	2.35-3.15
6. 20 min	How can your work get broadcast on community radio station?	Next steps for new programme makers.	Raise any issues and concerns about what is suitable for broadcast-legal, technical, scheduling issues.	3.15-3.35
7. 15 min	Feedback for trainers.	Evaluation of course.	Trainers to explain how feedback questionnaires can help planning future courses.	3.35-3.50

Case Study 1

Refugee training at Peterborough Community Radio



The Peterborough Community Radio (PCR) project was set up in 2007; it is a charitable organisation that aims to provide support, guidance and expertise to existing community organisations using radio as a tool. The population of Peterborough is estimated at 163.300 people. Among that 14.3% describe themselves as non White British. Around

20.000 new arrivals from Eastern Europe and 6.000 refugees have settled in the city, creating community tensions as a result of rapid demographic change.

PCR is committed to the ways in which radio can provide a unique and innovative way to engage new arrivals (regardless of age, ethnic origin, gender or faith) in informal education; particularly those hard to reach groups who face multiple barriers.

PCR planned the following:

- ❖ Development of a Community Radio Station, a mechanism for community consultation, community involvement and community participation.
- ❖ Building the capacity of local refugee community organisations through media training.
- ❖ Installation of mini editing suite within community venue to encourage local people to develop audio content in their own locality.³

³ PCR three year activity plan (2007- 2009) see: www.pacouk.org

The Crosstalk training took place in May 2009 with representatives from the refugee and migrant communities in Peterborough-some originated from the African continent, some with Kurdish background, from Iraq and others from the Portuguese community in Peterborough. Several of the trainees had come as part of an English language (ESOL) course which was also based at the radio project. The radio tutor was himself a refugee who had gained radio experience. He offered himself as a role model of someone from refugee background who had successfully used radio.

The aim of the 2 day course was to help participants to gain practical experience in using radio recording equipment and techniques, and to develop confidence, communication methods and skills to help them to be an ambassador for their communities –in effect community reporters.

On day one of the training they explored what a story is and how to engage and excite an audience. By deconstructing examples of radio storytelling, participants were able to recognise the core elements of a well-told radio feature. The concept of ‘Find a story’ worked with this group as newcomers in the country, a new environment, with a new language; this was the one thing the entire group had in common. By making the vital connection between radio and storytelling, participants were able to work out what, why and when they should be recording. They learnt a range of techniques for simple, effective audio recording, interviewing and basic digital editing. On day two participants developed their understanding of how community radio can be used to empower people from their respective groups. They learnt how to compile a running order, use the studio and desk and as a team they made a ten minute show.

The experience of storytelling, talking about news values and their news stories alongside the practical skills acquisition meant that the group was then able to practise the techniques and listen back to each other’s stories. The use of the tutor as role model was effective and the interaction between the participants was excellent. For instance, a refugee participant was able to talk to another migrant participant with confidence about his own experience of

fleeing persecution. This was a great exchange and helped the whole group to understand the endless possibilities that radio can offer.

The participants were all in agreement that they had learnt new skills and they wanted to extend their knowledge of community radio and how they can use it as a tool to inform and empower other members of the communities they are working with.

Update ...After the training:

The positive experience with the Moving Stories/Crosstalk project contributed to Peterborough FM securing a two year grant to develop further the Community Radio Project and the appointment of the Crosstalk trainer Dan Cissokho as paid project manager.

Many participants have undertaken skills development in radio as well as transferable skills such as communication skills, IT, self confidence, self-expression, and inter personal skills. The capacity of local migrant, refugee and Black and minority ethnic community groups has been built up over the course of the project which has also provided them with a meeting place. Groups such as the Polish teacher group, the Lithuanian group, the Zimbabwean group and Bethesda Community Church have been able to communicate better with users, potential users and the community at large.

Aside from the direct beneficiaries, the general public has benefited from the project as listeners. The community radio project has offered an alternative to other stations in the area, giving space for niche programming aimed at "communities of interest" within the city that are not well served by existing commercial and other regional radio services. One example of programming is on air discussion about 'hate crime' with members of the public, the police and a Polish speaking Police Community Support Officer.

Anecdotal evidence suggests new communities and particularly 'new arrivals' feel that they now have a voice and that they are heard. This has created feelings of belonging and value to individuals and groups that are new to the Peterborough area.

(For more information about Peterborough Community Radio see <http://www.pborofm.com/> and Facebook Peterborough Community Radio.)

Case Study 2

Student migrants in Sunderland



On arrival from India to do a Masters in Radio Production and Management, journalist Gloria Khamkar listened to the student/community radio station at the University of Sunderland. She felt that the many students from overseas who made up the International Students Community were not represented on this station enough and

that they should be trained to be a part of the radio station. When she first arrived from India, her own experiences as a mature student had exposed her different positive and negative attitudes from people at the University and in the City of Sunderland. In a survey with overseas students one person described Sunderland as ‘cold place, cold people’.

She approached the International Students’ Officer of the University, Presidents of Indian Society, Hong Kong and Malaysian Society, Indonesian Society and an Irish Society. Through them she received 21 responses from international students from different countries, studying at the University. They were from India, Thailand, Indonesia, China, Saudi Arab, Vietnam, Malaysia and Nigeria. They were studying courses like Biotechnology, Business Management, Marketing and Project Management. All the community members were aged from 21 to 24. Some of them were in Sunderland for 3 years and some of them had arrived recently. All of them were busy with their university coursework assignments, but still they wanted to learn something new and something about radio, which they never had had a chance to do.

Using Crosstalk materials and her own experience as a journalism trainer Gloria set up training sessions for 11 students. The aim was for them to produce regular programming for the student community radio station. The idea behind this show was as a team to explore

different countries: their culture, food and music, by interacting with the students from that country, who are studying at the University- She described it as follows *'We all are like a family, in spite of having cultural diverse backgrounds'*.

Although it was difficult for some of the group to take part in everything due to their commitment to their studies the course and the broadcasts were successful. Gloria said:

'We all treated this activity as a learning process. They had listened to radio, but never visited a studio or never learnt how a radio programme is made. I could see the happiness and excitement on their faces, when they were handling equipment and when they were in studio. The Vietnamese student Minh was so excited, when she realised she could hear herself in her headphones while speaking in front of microphone. We used to chat like friends, which sounded very natural. They became so emotionally involved while talking about their own homeland. ...their friends who listened to this show were excited to hear their voices as well to hear about their motherland on radio. It was easy to communicate with them, as they were eager and enthusiastic in the entire process.... As a result of it and after participating successfully and confidently, few of them actually told me that they would like to be part of this radio station from then onwards. They suggested that they would like to work at this radio station in any capacity, which I fell is really a good outcome.'

More suggestions for involving migrant students in community radio:

- Appreciate that for second language users everything takes longer. Leave time in training sessions to get confident and comfortable.
- Use simple English and give lots of examples.
- Use warm ups and group discussions to help to develop more understanding about each other and to formulate substantial ideas for the final programme.
- Concentrating on similarities, not differences in the group.
- Find time to fit in with studies-this might mean longer more intense sessions.

- Have someone similar to the target group as a teacher and role model.
- Word of mouth-The technique of spreading the news amongst friends does help as they become interested because of their friends' participation in the activity
- With live shows get used to the studios before you go on air sit in on another person's programme to see what it feels like without the pressures of actually broadcasting live.

(See also **sparksunderland.com** and Spark FM on Facebook.)

Case Study 3

Radio Robin Hood in Turku: Making your radio station accessible and one immigrant's story.

- Stepping over the threshold of community radio. -Making Radio Robin Hood open and accessible to immigrants.

In order to make radio station attractive to immigrants, it is important first to inform people about community radio in general. In Finland, where immigrants live in quite isolated groups, this means you have to go to the places where immigrants usually are. Immigrants will not necessarily rush to the community radio or see how useful a station might be to them. You need to stimulate peoples' participation. What are their needs for communication? How can community radio answer those needs? So you have to get to know your target groups very well first. Here, in meetings with immigrant groups or at the beginning of radio courses, it is very useful to introduce the immigrant groups to all the volunteers in the station not only those immigrants who are already involved in community radio activities. It's important to let different people tell their stories, why and how they have become "radio stars". To let people just meet each other- at their organisations, at festivals...in their own neighbourhoods.

For the Crosstalk course there was a brochure which was sent by email to immigrant organisations. In addition we contacted them by phone. In order to get trainees to our

course, the most successful way was to give brochures to the immigrants, who were already involved or had been involved in Robin Hood. They gave the brochure to their friends, to their relatives, to their course partners, to people of their communities and so on. This is a very good way to advertise a radio course, because information is always delivered by an immigrant to an immigrant, and it was always a familiar immigrant, who spoke for the course to the other immigrants.

If people can imagine themselves in a station it might give them courage later to step over the threshold of community radio. In order to inform people about community radio, it would also be useful if you write articles -with pictures of immigrants doing community radio. You can also do short interviews with people in the group you have visited and get it broadcast- not only on the radio but also on groups' Internet-pages. People do love to hear their voices for first time in a real radio programme. Also videos about the everyday life of a community radio station may make it more attractive to immigrants.

Of course there will be language problems, but very often this is not such a big problem. Very often people begin to help each other with translations, helping each other get their voice to be heard and understood. This makes the atmosphere more relaxed- the cheerful noise of different languages.

More suggestions for Reaching out to Migrant/Refugee Groups:

- Working through faith based organizations.
- Setting up “Touristic visit” to the radio station.
- Taking presentations (video/audio/slide show) of role models to migrant group centres.
- Using migrants as role models as part of on air or off air campaign.
- Emphasis on the voice-no need to show your face on the radio.
- Or....“Have you got the right face for radio?” - visual campaign.

One migrant's story ...

Mamadou Diop came to Finland from Senegal 5 years ago. He is 25-years old and has been working for Radio Robin Hood as a trainee sent by Turku Employment Agency. Mamadou speaks Finnish quite well.

As a trainee Mamadou quickly learnt radio techniques and so his work was mainly to assist the station's volunteers with recording and editing their radio programmes. His task was also to read in the third world news in French, coming from Interpress Service.

Mamadou participated in the Crosstalk training course very eagerly. First of all he wanted to serve immigrants in his future radio programmes. He was also interested to host a debate show concerning examples of discrimination in Finland. And of course doing sport programmes was his biggest dream.

Mamadou has played football in a Finnish team since he came to Finland. His goal was to reach professional level as a football player. In Finland not many immigrants are involved in Finnish sports clubs or sport teams- often immigrants don't know how they can join in. On the other hand, sport clubs haven't yet achieved a level to provide any kind of information service which could reach out to immigrants.

Mamadou is a very clever young man. He knows quite a lot about Finnish society. He is very aware of cultural differences between Senegal and Finland. He says: "there are good things and bad things in both cultures, in some cases we are doing it better in Senegal, in some cases you are doing it better here in Finland."

In the Crosstalk course Mamadou got to know how your own story, how your own experiences, could be the driving force in a radio programme. After the course his training continued. The question was: how he could carry out his wish to serve immigrants communities with his programmes? Could it be achieved by doing sports programmes targeting immigrants?

Mamadou didn't speak too much about his earlier experiences in Finnish sport team. The only thing he said was, he still can remember how he was sitting alone in a locker-room and not one of his team colleagues spoke to him.

The further radio training included individual training. Mamadou was encouraged to actively contact sport clubs in the Turku area. Radio Robin Hood already had existing contacts to the district organization of the Finnish workers' Sports Federation TUL. TUL has 1.100 sports clubs as member clubs in Finland.

Mamadou knew already about this possibility but only after the Crosstalk course he succeeded in getting in touch with leaders and coaches of TUL's sports clubs in the Turku area.

The Crosstalk course ended in March. In May and June Mamdou produced two 15-minute radio programmes each month. His aim was to spread information about the possibilities for immigrants to join the TUL's local sport clubs. All the radio programmes were recorded at Radio Robin Hood's studio, where Mamadou invited guests from TUL's sports clubs.

Mamadou did his sports programmes in Finnish. In the beginning he wanted to produce the programmes in English but after deep consideration of his goal and the target groups, the only solution was to use Finnish language. Mamadou was very worried about his language skills and he wanted the trainer to check his question lists to iron out any mistakes in Finnish language.

In fact Mamadou's development in programme producing can already be seen in the questions, he prepared for the interviewees. In the beginning he asked very formal dry questions e.g. when is your sports club established, how many members are there in your sports club etc. (see Appendix 6, Annex 1)

In the individual training the main focus was to encourage Mamadou to rely on his own experiences, on his own way of talking. There were long talks between him and the trainer.

The approach was very simple, one example was if your friend meets you at the street corner and would like to join the sports club you are involved in, would you first tell her or him, when your sport club is established?

Step by step Mamadou is getting better and better as a radio presenter. He is not so worried about his Finnish skills and he doesn't bring any more his question lists to the trainer for checking. The questions he is asking the interviewees are now more flesh and blood. The focus is not so much on formal presentation of a certain sports club (see Appendix 6, Annex 2)

The feed back from TUL has been very good. Every time when Mamadou recorded an interview, he invited the trainer to the studio and the interview was listened to together. This provided a good opportunity for the trainer to give feedback to Mamadou but also a chance to meet the studio guest. One coach said: "why haven't we learnt about this (i.e. the use of community radio) earlier...we want to get immigrants into our sports teams, but we haven't succeeded in reaching them as much as we would like to".

Mamadou's radio work is now also well-known amongst people involved in the Finnish workers' Sports Federation TUL. There is a sports magazine called *TUL-lehti* which has over 35.000 readers- it published an article about the co-operation between TUL and Radio Robin Hood. Maybe there will be also future work possibilities for Mamadou as a sports journalist.

Case Study 4

Migrant course and the ‘Everyone’s Right’ - programme at Civil Radio, Budapest.

One of the most important reasons for founding Civil Radio was giving voice to the voiceless – encouraging groups who are at the margins of society - elderly people, migrants, minority ethnic communities, people with disabilities – telling their stories, teaching them skills they might need to present their views to the public and have their say in public.

In terms of migration the situation in Hungary is different from countries like the Netherlands, Germany or France. Hungary is considered to be rather a transit country. As a consequence of our history many Romanian, Serb, Slovak, Ukrainian citizens (actually ethnic Hungarians) from behind our borders reduced after World War One, migrate to Hungary. These people by law are considered to be ‘migrants’ and their intention is to settle and stay longer in Hungary unlike many refugees coming from Asia or Africa.

This situation makes programs like Crosstalk a little special here, because these people are part of the Hungarian cultural environment, they know our country, they speak our language – but from legal point of view in most of the cases they will get the same migrant or refugee status as if they came from Africa.

The above fact and the community orientation of Civil Radio made us adjust the program to our situation, so instead of training and workshops we started a group work, which contains these activities, but in a different way.

Our objective was to realize an intercultural program, in which people of different cultural backgrounds do a creative job in cooperation and thereby draw public attention to strengthen tolerance, human rights and cultural diversity of people living together.

The original targets of our own special programme were achieved; however we made certain changes in the original training plan. Instead of a traditional training or workshop we organized a community working-group, which took the aim of making radio shows with special emphasis on the priorities of the project.

First of all we wanted to launch a good radio programme, a series of shows informing and involving the listeners. Because accurate presentation and handling of this issue can be best achieved if we involve people, who are affected – who had to leave their homes and seek for asylum, look for a new place to settle, live in an unusual environment as aliens.

The radio group had two trainers/chief editors. They instructed and moderated the activity of the participants. After the intensive course we held weekly editorial meetings, where the group members received practical tasks. These exercises were analyzed later and lessons of them were discussed. We produced one weekly radio programme with the group members titled *Everyone's Right*. (This was a running show already, but after we integrated it into the programme of the course it became bilingual and the covered issues were adapted to the inter-generational and intercultural aspects.)

During the weekly editorial meetings the participants themselves suggested the issues to be covered for this 'revamped' magazine show and assigned the tasks, telling who should make the interviews, with whom, when etc. The participants were in a learning phase while making the radio programme and the two trainers/chief editors gave them feedback regularly. The Crosstalk training programme has helped us to set up creative radio activities, which resulted in radio shows related to the central issues of this project.

What went well? - Problems? - Obstacles?

Our evaluations show that the programmes were quite good – the final result was the most successful part of the project. Recruitment of the participants was slow at the beginning and it took a little time until the staff of the radio team was in place and every member found its role in it. Only one or two members showed up regularly, the others visited the meetings sporadically. This had an effect on the atmosphere of the meetings. Some people emerged as leaders in the group; others chose to remain in the background. The final materials were

mixed in terms of quality. Despite all the above the radio shows were equally valued by everyone in the group. In June 2010 one could hear some really special radio shows on the air already, while the editors/trainers could stay more behind the scenes and they were able to hand over all necessary and accountable moments of radio programme making to the participants.

As we saw it the group was a very heterogeneous community and it was not easy to find common ground when working together due to the diverse cultural background, different reasons for migration and all sorts of walks of life. Still they managed to cooperate and produce valuable programmes.

Objectives realized?

We were able to achieve the original goals of the project. We set up a radio workgroup and its members dealt with the most important (including but not limited to human rights) issues of the project. We were able to reach thousands of people with our message and with an authentic voice. We were successful in achieving the main target of the programme, which is to set up a radio team, which was capable to work with a focus on tolerance and interculturality.

(For examples of programme - content for 'Everyone's Right' see Appendix 7.)

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