



United Nations
Educational, Scientific and
Cultural Organization

LINKING GENERATIONS THROUGH RADIO



A TOOLKIT FROM AFRICA FOR RADIO WITH CHILDREN AND YOUTH



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Educational, Scientific and
Cultural Organization

Linking Generations through Radio

A Toolkit from Africa

For radio producers working
with children and youth

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This Toolkit is designed to give community radio stations across Africa the knowledge, tools and skills to get young people involved in producing radio at the local level.

Its focus is to strengthen radio reporting and production skills with the active participation of young people and provide tips to facilitate creative spaces where they can work productively.

This toolkit will help you start up a customised youth radio programme that can be further adapted to the capacity of your radio station and the needs of your community listeners.

PREFACE

Children and youth represent more than one-third of the world's population and will represent even more in the years ahead. In the least developed countries, young people account for nearly 70 percent of the total population. Young people who are neither in employment nor in education are said to constitute 10 per cent of the youth population including those who have dropped out of school.

Radio continues to provide great opportunities to communicate with children and young people. Then why is it that radio, the most popular, widespread and accessible medium, often fails to present young people's voices? Perhaps radio producers are speaking into the microphone on behalf of young people rather than letting them speak for themselves, or perhaps this demographic is not regarded as a market – something that undermines the potential of radio to reflect diversity.

The Toolkit offers radio broadcasters throughout Africa and beyond the opportunity to introduce inclusive and participatory programming approaches to engage young people's presence and representation in broadcasting.

In sub-Saharan Africa, radio could evolve in the lives of young people as a mentor, a companion, an informer, an educator and a skill, offering opportunities to young girls and boys who are under the pressure of wide-ranging social and economic circumstances that so often disrupt their education. Greater access to community radio has evidenced higher literacy scores of eight and nine-year olds in rural Africa.

Young girls of childbearing age form an important audience population for media organizations throughout sub-Saharan Africa. Their successful transition from childhood to adulthood depends on their overall capability to govern their livelihood using the limited knowledge they possess. Their ability to share and impart their resilience, knowledge and experience through radio can make a huge contribution to the development of a given society and to the security of future generations.

Several international attempts have been made to create international instruments in support of children and broadcasting. The African Charter on Children's Broadcasting is one commendable effort that deserves the attention of national and local broadcasters throughout the African continent. Others include the Oslo Challenge and the World Manifesto on Radio, which make strong arguments in favour of inclusive programming.

Today, technology is offering more options for young people to express their opinions on societal issues, which will affect their lives as adults. Their potential to record and produce local content that addresses the needs of their peers has never been so high. Just as TV evolved from black and white and cartoons to 3D documentaries and interactive educational programmes for children and youth, radio too can transcend a menu of repetitive music to richer youthful scheduling and increased participatory radio shows made for and with young people.

Funded by the Swedish International Development Agency (Sida), this toolkit is a primary reference for radio producers who wish to work with children and young people in a way that is respectful, manageable and productive. It has been created in collaboration with the Children's Radio Foundation (CRF) to increase the level of young people's involvement, in particular young girls, in radio production and programming in 32 local radio stations in the Democratic Republic of Congo, Kenya, Lesotho, Namibia, South Africa, Tanzania and Zambia.

Radio broadcasters everywhere are urged to tune their stations' practice to the potential of this toolkit by opening their schedules to young people's programming, boosting diversified and quality content for youth and embracing them in radio broadcasting today.

Jānis Kārklīņš

UNESCO

Assistant Director-General

Communication and Information



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SECTION ONE

GETTING STARTED

- INTRODUCTION
 - WHY YOUTH RADIO?
 - HOW TO USE THIS TOOLKIT
-

INTRODUCTION

“Through the radio training, I have learned to be a good reporter, how to ask people questions that give me good answers and also to look for good news that improves my knowledge on different issues. I think our radio show will change things; the show is going to touch the community, open their minds to issues, give them hope and change them for the better and in the end change the whole of Tanzania.”

Fadhili (16), youth reporter, Radio Pambazuko, Ifakara, Tanzania

For over two years, Radio Pambazuko has been collaborating with a team of 15 young people like Fadhili to produce a weekly youth radio programme. The live show deals with children’s rights and explores issues such as child labour, abuse and education. However, it also covers lighter matters such as music and sport, and broadcasts inspirational success stories. The show creates a space where young people from the community can air their views and speak freely about issues that are important to them. It gets the community talking and thinking and puts the young people in a position to influence decision-making that affects them.

Radio Pambazuko sadly remains an exception in radio broadcasting across Africa. Radio has the ability to significantly advance the living conditions of youth, but in most places, is not yet being used to its full potential.

Radio reaches over 95 per cent of people worldwide and several radio stations in Africa have more than a million listeners each. In sub-Saharan Africa, the number of community radio stations has increased dramatically in recent years. For example, the Democratic Republic of Congo had more than 250 community radio stations in 2006 compared to just 10 in 2000.

One of the benefits of community radio is that it reaches a wide range of people and addresses the realities of local life. Whether broadcasting to nomadic cattle herders in rural Kenya, copper miners in Zambia, market traders in the Democratic Republic of Congo or high school students in South Africa, community radio often speaks in languages ignored by mainstream media and shares vital information with hard-to-reach audiences. Children and young people make up an important percentage of this audience.

But young people’s voices are still not heard in a consistent and recognised way even though almost all countries in the world have adopted the Universal Declaration of Human Rights and ratified the UN Convention on the Rights of the Child (UNCRC) and other laws promoting children’s participation.

Nonetheless, as media practitioners it will be your responsibility to make sure that children and youth appear on, use and create youth radio programmes while participating in your projects are in accordance with international and national laws dealing with children.

THE CONVENTION ON THE RIGHTS OF THE CHILD

The UNCRC sets out what governments and individuals should do to promote and protect the indivisible human rights of all children.

Article 1 defines a child as “any human being under the age of 18 years”.

Unanimously adopted by the UN General Assembly in 1989, it has since been ratified by all the world’s governments, with the exception of Somalia and the United States of America. Ratifying the Convention commits governments to ensuring that children can grow up in safe and supportive conditions, with access to high quality education and health care and a good standard of living.

Articles of the Convention that refer specifically to children’s and youth’s right to participate are:

ARTICLE 2

NON-DISCRIMINATION

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

ARTICLE 12

THE CHILD’S OPINION

The child has the right to express an opinion and have it taken into account in any matter or procedure affecting the child.

ARTICLE 13

FREEDOM OF EXPRESSION

Children have the right to obtain and make known information and to express their views, unless this would violate the rights of others.

ARTICLE 14

FREEDOM OF THOUGHT, CONSCIENCE AND RELIGION

The child has the right to freedom of thought, conscience and religion, subject to appropriate parental guidance and national law.

ARTICLE 15

FREEDOM OF ASSOCIATION

The child has the right to meet with others and to join or set up associations, unless doing so violates the rights of others.

ARTICLE 16

PROTECTION OF PRIVACY

Children have the right to protection from interference with their privacy, family, home and correspondence and from libel or slander.

ARTICLE 17

ACCESS TO APPROPRIATE INFORMATION

The media has a duty to disseminate information to children that is of social, moral, educational and cultural benefit to them and which respects their cultural background. The state is to take measures to encourage the publication of material of value to children and to protect children from harmful materials.

The UNCRC provides a benchmark against which the efforts of each government to improve the lives of children can be measured. Every five years governments must report on progress to the UN Committee on the Rights of the Child.

The Committee meets with government representatives and listens to the views of non-governmental organisations (NGOs) before making recommendations about further steps each country should take to meet its obligations. But in many parts of the world, the right of children and youth to participate (*article 17 of the UNCRC*) and the associated rights are disregarded or violated.

Often, this results from a misunderstanding of what it takes to get youth involved at community radio stations and how radio can be used to promote dialogue, participation and active citizenship among youth. (*A summary of the CRC is provided in Appendix 1*).

WHY YOUTH RADIO?

Youth radio can take on many shapes and forms. There is no right or wrong, as all strategies are directly related to the number of staff and resources available and the assets and constraints of the stations. In fact, of the youth radio initiatives operating in Africa, many have very little resources and institutional support. Consequently the level of youth involvement is wide-ranging. In some instances, young people are interviewed on an ad hoc basis on adult programmes, in others young people's testimonies are included in adult-led shows, and in rare cases young people lead and host programmes themselves.

In addition, a number of African community radio stations have programmes that promote early childhood development. They usually have an adult presenter who teaches the young listeners a song, reads a children's story or builds language skills. Sometimes, a group of kids is invited to the studio to participate in the broadcast. While these programmes fill a need in their community, the problem is that children soon outgrow them, and as young people, have only adult-oriented programming to listen to.

As a result, there is a need to bridge this gap, to give an ear and a voice to young people between the ages of 10 and 18. This is a crucial time in a young person's life when many changes occur, decisions are made and the tone is set for young adulthood.

Young people make up more than half of the African population, which makes it crucial that their potential as active participants and members of the audience is cultivated and not ignored. Community consultation and capacity building are long-term considerations for youth programmes, which can increase listenership for the radio station.

COMMUNITY CONSULTATION

Consultation is about a two-way exchange between the radio station and the community. It involves sharing of information, providing reasonable opportunity to listen to the views of the audience and taking them into account. The process invites young people to bring up wide-ranging topics that are of interest and importance to them, from entertainment to meaningful talk shows, drama, humour, debates and quiz shows. Pay attention to the differing interests of girls and boys-address their needs separately if necessary. Well-hosted and organised radio programmes have managed to discuss sensitive issues such as peer pressure or bullying at school. That level of engagement positions radio stations at the centre of wider community concerns.

"On the programme, youth reporters talk about topics that they care about. Listeners love the youth programme and they want more, so we have extended the airtime to accommodate what the listeners want. They also like hearing the kids tell of their experiences."

John Liveti, presenter, Radio Tumaini, Dar es Salaam, Tanzania

"Every Saturday we all gather around the radio to listen to the radio programme, together, as a community. People are shocked that we are on the radio and that we can do this by ourselves as children."

Mwajuma (14), youth reporter, Radio Tumaini, Dar es Salaam, Tanzania

CAPACITY BUILDING

Enhancing capacity is often taken as a synonym for training. However, the term refers to a much wider concept and is crucial for maintaining the long-term sustainability of a radio station and its engagement with young people. Transferring basic radio production skills, mentoring, providing space, equipment and maintenance make up some of the important elements.

"By putting energy into the youth, I am planting the seeds in my own garden."

Paul Obakeng Mahlale, station manager, Aganang FM, Potchefstroom, South Africa

WHY YOUTH RADIO

Learning to research, interview and broadcast boosts the young people's confidence and builds communication and critical thinking skills. Experience in radio reporting and broadcasting translates to a useable skill set with a wide range of real-life applications, from the classroom to their future workplace.

"The radio programme has helped me build my confidence in a big way, especially at school. Before when the teacher spoke and explained something in the classroom and I would not understand, we would all just keep quiet and not say anything, but, now because of being a part of this radio programme, I am not afraid to ask questions until I understand."

Cecelia (10), youth reporter, Radio Sauti, Moshi, Tanzania

HOW TO USE THIS TOOLKIT

WOULD YOU LIKE TO:

- Get more youth voices on air?
- Involve young people in your broadcast?
- Get tips and advice on how to work with young people?

THEN THIS YOUTH RADIO TOOLKIT IS FOR YOU.

It is designed to help radio producers and programme managers work with young people and promotes a youth-focused and youth-driven method informed by hands-on training experience with community radio staff and youth across Africa. It promotes low technology and editing-free approaches using modules that demonstrate ready-to-broadcast recordings for radio.

The primary intention is to help radio stations introduce and maintain young people's participation as well as inform and enhance overall programming. Principle, motivation and some basic recording equipment are prerequisites. The content of the toolkit is presented in electronic format which you can access and use online or download in a PDF format. When using the online version, click on the relevant links to discover additional resources and audio. The first two sections of the toolkit walk you through some of the basic requirements you will need to fulfil and consider in your radio practice to effectively engage young people. Specific step-by-step guidelines aimed at demonstrating effective approaches for working with young people and setting out the parameters that can be applied to your needs are provided in Section 3. A list of useful resources and additional reading are found in Section 4.

Tips and examples throughout the toolkit will help you to engage with young people who wish to create rich, insightful and sustainable radio programmes that reflect the realities of their community. Get more ears to tune in and more voices to speak up!

It is very rewarding to put time into youth and radio, but don't underestimate the commitment. It is best if your work is discussed with and supported by your principal/s so that you are given recognized responsibility to pursue this actively.

NB: Check with qualified local authorities to ensure that the sample consent form presented in this toolkit (Appendix 4) meets the legal requirements of your country.

1. LEVEL OF INVOLVEMENT

The toolkit is structured around a scale of youth involvement composed of four levels and based on Roger Hart's ladder of participation, a model developed and used to measure children's participation.

The levels are presented in detail in Section 3 of the toolkit and are briefly listed below. They can be used to determine the radio station's capacity to involve young people in programming and to effectively plan and manage relevant assignments. The necessary skills, linked activities and sample radio formats presented in each level advance progressively, so be aware that, if you decide to have young people hosting a live audio debate as described in Level 3, your radio station should already meet the foundation skills described in Level 1.

SCALE OF INVOLVEMENT



LEVEL 1: RADIO FOR YOUTH

At this initial level, the radio station's staff produces programmes around youth-centred topics. The young people are consulted in preproduction and after the broadcast.

Supervision / mentorship: Not required



LEVEL 2: RADIO WITH YOUTH

The radio station's staff still creates the programmes but now includes inserts by the young people. They are extensively consulted in pre- and post-production sessions and asked to express their own opinions or interview other young people and adults to get theirs. These recordings are then included in the adult-led programmes.

Supervision / mentorship: Important



LEVEL 3: RADIO BY YOUTH

The team prepares and produces their own radio shows with the help of radio station staff. They are responsible for the preproduction and hosting.

Supervision / mentorship: Important (but can decline as the group becomes more independent)



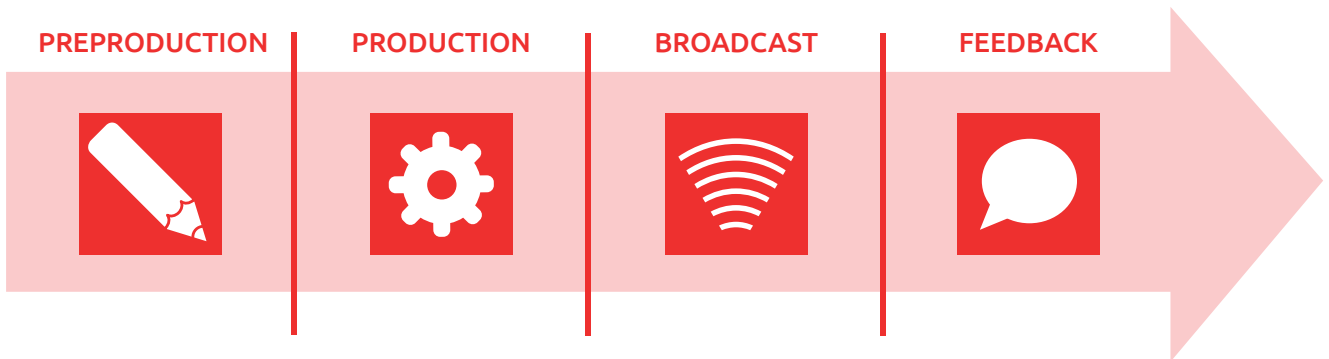
LEVEL 4: REACHING OUT TO MORE YOUTH

The young people, with the help of radio station staff, organise community events relating to their shows and reach out to other media to get more exposure for their work. This will give the radio station and its youth programming a wider impact, increase listenership and raise awareness of the issues that affect young people.

Supervision / mentorship: Important (but can become less as the group becomes more independent)

2. PRODUCTION TIMELINE

The radio production timeline below is designed to help you visualise and identify the different steps in production to decide where and how to involve young people and to what extent. Use it to find the level of youth involvement that works best for you.



3. UNDERSTANDING THE ICONS



AIMS

Introduction to help you understand why this is important.



TIPS

Skills / tip box.



VOICES

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



LEARNING EXERCISES

Activity-based modules.



REFER TO

Ladder step, referring to previous chapter.



RESOURCES

Resources / hyperlinks / audio samples.



EXAMPLES

Situation examples to help you understand.



SECTION TWO

BASIC PRINCIPLES

- **CHAPTER 1: GETTING YOUTH INVOLVED**
 - **CHAPTER 2: WORKING WITH YOUTH – BEING A MENTOR**
 - **CHAPTER 3: ETHICS AND CONSENT**
-

CHAPTER 1: GETTING YOUTH INVOLVED



There are a multitude of ways to involve young people with your station. At the most basic level you can invite a panel of young people to give weekly feedback on its youth-oriented programming and spotlight youth perspectives in talk shows or you could go as far as having a group of young people produce their own show. You need to find the level of youth involvement that will be practical and sustainable for your community radio station.



SCALE OF YOUTH INVOLVEMENT

Regardless of the level of involvement, we recommend regular and in-depth participation that will allow the young people to learn and steer the production process. A strong and consistent commitment will lead to significantly better input from the group. In Hart's ladder of youth participation, the first three steps – manipulation, decoration and tokenism – are labelled “non-participation” levels where young people are used by adults for their own agendas.

To avoid this, you have to consult the young people in your group at every step of the process and make sure that they fully understand how their contributions will be used. It will be your job to remain vigilant so that the group does not put themselves or others at risk through the content they record and broadcast.



CHAPTER 3: ETHICS AND CONSENT

This includes making sure that they and their programmes will not be used for political or economic purposes, for example to support a political campaign or advertise a product.

Make sure your goals and objectives are clearly explained to the management of your station, the young people, and their parents or guardians before you start the project. Their support will be key to the success of the project.

It is your legal and moral responsibility to ensure that the young people's rights are protected and free from exploitation. Do not see this as an extraction exercise, but rather as an interactive and mutually beneficial one.

Bear in mind that young people are not being recruited to “work” but to participate in radio, contribute to its local relevance and explore self-development opportunities.

The International Labour Organization (ILO) defines child labour as any:

“Work that is mentally, physically, socially or morally dangerous and harmful to young people and interferes with their schooling or prevents them from going to school.”

Child Labour: A textbook for university students, International Labour Organization, 2004.

But the ILO also supports activities when children or adolescents participate in stimulating activities, volunteering or work that does not affect their health and personal development or interfere with their education, and is offered through:

“a programme of guidance or orientation designed to facilitate the choice of an occupation or of a line of training that is generally seen as being positive.”

(Article 6 (C), ILO Minimum Age Convention, 1973 (No. 138)).

You need to make sure the young people involved are occasional contributors, coming to express their opinion and develop their abilities. Make sure this is clear to the station's management, the youth participants and their parents or guardians.

Five hours a week is the maximum time young people should spend at the station if they are producing their own weekly magazine radio show. This would typically include:

- One two-hour preproduction meeting to brainstorm a topic
- One two-hour production session when the young reporters go out in the community to record their features
- One hour dedicated to presenting the show live on air

There are many possible configurations to make the project manageable for the young people. For example, you can form two production groups that can alternate weekly, so each group only has to come to the station every second week.

For youth giving feedback on a show or contributing occasionally as interviewees, the weekly time spent at the station shouldn't exceed two hours.

CHOOSING PARTICIPANTS

Having the right participants is key to the success of any youth radio programme, particularly when they are to be involved on an on-going basis. Whether you are selecting the group yourself or with the help of a partner organisation, make sure not to rush the selection process. The group you finally decide on will become the foundation of your youth programming. Not taking enough time and care with this has caused many youth radio projects to fail. Don't forget to keep a balance between the number of participating girls and boys. Also be prepared that not all participants will become equally involved or stay in the course, and respect their reasons.

1. FIND THE RIGHT PARTNERS

If you decide to work in partnership with an organisation, it is important that they fully understand and support your project and its aims.



You could partner with a high school near the radio station. Ask for a meeting with the principal or a popular teacher and explain what your vision is, how many young people you want to involve and how this will benefit them and the school. Ask about young people who have a clear interest in journalism and public speaking and who perhaps belong to the school's debating or press club. Be sure to emphasise that participating in your project will not interfere with the participants' schooling.

Alternatively, you can partner with a community-based organisation that works with young people in a specific sector (HIV and AIDS, climate change, youth at risk).

A partner organisation will often be able to help with some of the logistical concerns like securing transport or a place to meet and can provide valuable insights on working with young people.



Involve the participants' parents from the start. Invite them to the first meeting and explain that you will welcome their questions and feedback at any stage. Once the project is up and running, give them a CD of their children's recordings (or another means of listening to it) on a regular basis.

2. THINK LOGISTICS

GROUP SIZE

The level of youth involvement you desire and your station's resources – infrastructure, personnel and technology – will ultimately determine the size of the group. If you want the young people to be infrequent contributors, it will be easier to work with a larger group of up to 20. If you want them to broadcast their own shows on a regular basis, a group of 10 is usually manageable.

From the moment that the group becomes involved in the production process, you will need one mentor to every five young people.



CHAPTER 2: WORKING WITH YOUTH - BEING A MENTOR

SPACE AND SUPPLIES

You need to be able to provide a suitable room with chairs and access to a washroom. Make sure that washrooms respect the privacy of girls and make allowances for any other space requirements they may need. Provide basic stationery items such as pens and notebooks, documents and reference materials. A checklist containing a list of items you may require for organising workshops is found in Appendix 2.



LIST OF EQUIPMENT USEFUL TO CONDUCT A WORKSHOP WITH YOUNG PEOPLE

TRANSPORT

Involving both rural and urban young people is a great idea but choosing participants who live several kilometres away with no means of transport to the radio station means that you could end up with no-one behind the microphone. Transport can be expensive and that will make it difficult for young people who live far away to participate fully. Experience has shown that the best way to make young people's involvement sustainable is to select ones who live or go to school within walking distance of the station.

3. SHARE YOUR PROJECT WITH THE YOUNG PEOPLE

Unless the young people's contribution is going to be one-off, you have to consult and involve the young participants in the design of the project. Chances are they will bring fresh ideas to the project but such early involvement will, more importantly, give them a sense of ownership.



In Khayelitsha, an area outside Cape Town, South Africa, the Children's Radio Foundation works in a clinic with a group of youth who belong to a HIV-positive group who produce and broadcast radio programmes on a local community radio station.

The mentors assumed that the show would be made up of features recorded in the community about issues directly related to HIV and AIDS, like getting tested or stigma. During the first meeting, the youth explained that they wanted to create a live interactive talk show involving call-ins and peer counselling. Knowing the tastes and habits of youth in Khayelitsha, the participants knew that this format would work better, while the mentors were completely unaware of it. Therefore, because the mentors had consulted the young people, the show was given a dynamic new format.

4. DON'T JUDGE TOO QUICKLY

Young people who are shy or don't seem articulate can be great participants. Don't focus only on the chatty stars of the community. You will be amazed to see who emerges as a leader within a group. Starting each meeting with group games and involving songs and movement is also a good way to break the ice and to get young people to know one other and work productively as a group.



EXAMPLES OF ICEBREAKERS AND ENERGISERS: APPENDIX 3

Explain right away at your first meeting that being in radio is not just about being a DJ. Radio also requires researchers, reporters and technical producers. List examples of the behind-the-scenes work and preparation that have to be done by a team of people so that one person is able to go on air. It is important that the group understands what the project requires and are prepared for the commitment it will take.

5. HAVE A TRANSPARENT SELECTION PROCESS

Whether you ask them to write an essay or come for an interview, the young people must know and understand what the steps in the selection process and the requirements are.

6. BE AWARE OF AGE DIFFERENCES

If all the members of the group are the same age, it will change the dynamic of the group. It will also affect the participants' needs and your role as a mentor. Be aware of different developmental ages, especially in mixed-age groups. Sometimes it may be ideal to have young people of different ages in a group but it could be a problem in certain projects.

7. KEEP THE GENDERS BALANCED

Boys sometimes come across as more confident and talkative than girls and it is your job to make sure that the girls have an equal chance to participate. This holds true from the beginning of the selection process to the workshops and broadcasts.

8. NEVER PAY YOUNG PEOPLE TO PARTICIPATE

Make it very clear from the beginning that this is a voluntary project and that no-one is going to be paid. You could, however, offer a cool drink or a snack after or before a workshop. If some of the young people or their parents do ask what participants will be getting from the project, you can answer, “Valuable life skills and having your voices and opinions heard on radio. Participants will learn to research, carry out interviews and to broadcast. This will strengthen self-esteem.”

Consult the parents and guardians when you draw up the schedules and remember that you, as their mentor, have to adapt to the young people's schedule, not the other way around. School always has to come first and that could mean limiting or even halting their participation during exams.

CHAPTER 2: WORKING WITH YOUTH - BEING A MENTOR

THE MENTOR'S ROLE



The reason you are called a mentor is because you will be the person guiding the young people as they gain certain skills. You are not a teacher and you are not an instructor – you are there to help them express themselves and develop their techniques to become youth reporters.

Whether you are merely consulting young people on topics they are interested in or mentoring them as they produce their own content, the points below will apply.



KEY POINTS FOR GOOD MENTORSHIP

1. CREATE A SPACE OF TRUST AND SAFETY

Show interest in everyone right from the start. That way, everyone in the group will feel acknowledged and encouraged to express themselves openly and honestly. Explain that everything they say at your meetings will remain confidential, for example saying that no-one may tell someone outside the group what was said at any meeting. Explain that this applies to you too.

Illustrate the importance of confidentiality with the example of a teenager who shared a secret with a friend who then went and told it to everyone at school. Ask the group how they would feel if one of their friends were to betray their trust like that.

Explain the difference between privacy and confidentiality by spelling out that privacy relates to all aspects of someone's life while confidentiality relates only to what he or she says. Privacy, which is a key children's right mentioned in Article 16 of the Convention on the Rights of the Child and confidentiality are the foundations of a trusting relationship between a mentor and young people.

2. BE RESPECTFUL

Use your body language and tone of voice to show the young people respect. Don't position yourself as the leader by standing at the front of the room all the time, pointing at the group or shouting orders.

3. DON'T TRY TO BE COOL

Treat the young people with respect and interest, but remember that you are not there to be their friend.

4. RESPECT DIFFERENCES

Your background and beliefs may not be the same as those of the group. They, in turn, may come from very different families, cultures, gender and belief systems. Always welcome and respect differences and encourage dialogue.

Girls and boys will have specific interests and may differ in opinion. Their independent interests must be respected and not stereotyped.

5. BE SUPPORTIVE

Members of the group will sometimes reveal or express unexpected and even problematic issues, like the death of a parent or something that troubles them. Listen and be supportive but remember that a group meeting is not the time to provide answers or counselling and that you are not a counsellor, therapist or social worker. Offer to talk about the issue in private and then encourage the person to seek help and refer him or her to someone who is qualified to help.

6. NEVER FORCE ANYONE TO PARTICIPATE

Respect the fact that some young people are shyer than others. If someone doesn't want to participate in an activity, never force him or her. Don't put a young person in the hot seat either. Rather think of other ways to get them involved, like asking them to show the group an energiser activity. Appendix 3 provides a number of energiser activities.

WORKING WITH YOUNG PEOPLE



Working with young people is not about telling them how to do something. It is about helping them to find out how to do it themselves.



TIPS FOR WORKING WITH YOUNG PEOPLE

1. Answer all questions but don't volunteer more information than asked.
2. Always admit it if you don't know something.
3. Listen. Talk only when needed.
4. Use group work and allow decisions to be taken collectively.
5. Mix up the groups so that friends don't always work together.
6. Let the young people lead as much as possible.
7. Regularly give positive feedback.
8. Allow the group to learn by doing.
9. Always introduce new members to the group and involve them in what is happening. This applies to adult visitors too.
10. Establish certain rules and then let the young people create their own "house rules" to guide what is acceptable and what not.



LEVEL 1: RADIO FOR YOUTH

Never use physical force or verbal aggression. If a young person disturbs the session, refer to the house rules and ask the group to decide what the consequences of his or her behaviour should be.

CHAPTER 3: ETHICS AND CONSENT

ETHICS: WORKING WITH YOUNG PEOPLE



As a mentor you have to know what young people's rights are as they impact how you work with them. In other words, their rights will guide your code of conduct. As a good mentor, you will be able to share your passion for radio with young people, and affect their lives and help them express themselves fully about topics that matter to them.

You may be working in a community that does not allow girls the same opportunities as boys. As a mentor, you have an important role in facilitating equal rights and presenting opportunities to guide new beneficial practices and possibilities for young people to express their views.

A MENTOR'S CODE OF CONDUCT

Be aware of situations that may present risks for the young people – physical or emotional – and manage these.



When 13-year-old Brandon and Keith from Manenberg, South Africa, decided to go and interview a well-known ex-gangster and drug addict in their neighbourhood about substance abuse, their mentors had to be vigilant.

They agreed that the two boys could conduct an interview independently but went through the questions with them first to make sure they weren't offensive. Then they accompanied the young people with the director of the local community centre who knows the interviewee well. Once at his house, they introduced the radio project and the boys' desire to interview him in the context of a show on substance abuse. They went through issues of consent and anonymity with him. The boys then conducted their interview, confident that the three adults present would intervene if anything went wrong. The interview was then broadcast and the interviewee was very pleased with the result.

IN GENERAL IT IS WRONG TO:

- spend excessive time alone with young people away from others
- take a young person somewhere where he or she will be alone with you

A MENTOR MUST NEVER:

- put young people at risk for the sake of a recording
- hit or otherwise assault or physically abuse a young person
- develop physical or sexual relationships with a young person
- develop relationships with young people that could in any way be deemed exploitative, inappropriate or abusive
- act in ways that may be abusive or place a child at risk of abuse
- pay young people or offer them favours in exchange for work

A MENTOR MUST AVOID ACTIONS THAT CAN BE SEEN AS POOR PRACTICE OR ABUSIVE. FOR EXAMPLE, NEVER:

- use language, make suggestions, gestures or offer advice that is inappropriate, offensive or abusive
- behave in a manner that is physically inappropriate or sexually provocative
- allow a young person to stay overnight in an adult's room
- make the young people work at the radio station for more than five hours per week



If you are going to organise games to unfold the session, please take into account that there may be certain taboos around physical contact between boys and girls. In some settings you might not want to play games that involve such close proximity. If so, rather separate the group by gender if you are going to play a game requiring contact. Don't forget that such taboos apply to you as well as to the participants. It may be inappropriate for a male mentor to ever touch a female participant, even if it is an innocent pat on the back.



So You Want to Consult with Children? A Toolkit of Good Practice, Save The Children, 2003
www.crin.org/docs/resources/publications/hrbap/childconsult_toolkit.pdf

ETHICS: INTERVIEWING YOUNG PEOPLE



Ethics is particularly important when interviewing young persons under 18. You need to make sure you are protecting them and not infringing on their rights by acquiring a reasonable understanding of ethical principles yourself and by enforcing them in practice.

When interviewing young people, they may share very sensitive information or describe difficult situations they find themselves confronted with. You might interview youth who have been discriminated against because of the colour of their skin, their gender or their religion. You might encounter youth who are working or have been victims of abuse. Young girls from disadvantaged backgrounds are more vulnerable to rights violations than any other group.

Following ethical guidelines will help you to make sure that you strike the right balance between the youth's right to participate and their right to be protected.



KEY POINTS FOR GOOD MENTORSHIP

1. During your research, make sure you have enough background information on the legal and social status of the young people you are interviewing. Especially if they belong to a specific group, minority or community (youth with disabilities, working youth, young offenders).
2. Make sure the young person you are interviewing understands what it means to have their audio recording broadcast and gives written informed consent.



CONSENT: INTERVIEWING YOUNG PEOPLE

3. Ensure that the young people's parents or guardians know that they are doing an interview. Explain to them the purpose of the interview and its intended use.
4. In the case of a sensitive story (abuse, discrimination), encourage the young person to use a pseudonym.
5. In all other cases, instruct the young people to only use their first name and no other personal elements (surname, address, name of their school). As opposed to TV or print, radio is a blind medium, but voices may now be recognisable so consider if you need to distort a voice.
6. Explain that they should not name others in recordings. When talking about someone else in a story, use a generic label (friend, relative, teacher, etc.).
7. Always provide an accurate context for the young person's story and make sure that they are telling a story that really happened to them. If in doubt, double check the story with a relative or a teacher but ensure that verification takes place without putting the young person at risk.
8. Make sure your questions don't infringe on the young person's right to privacy, are sensitive to their personal circumstances and don't relay stereotypes.
9. Never offer a favour to a young person in exchange for answering your questions.
10. Never pay young people to be interviewed.
11. Ensure that guidelines on interviewing young people are available in the local language to staff at your radio station and share them with others.
12. Review and enrich your guidelines on a periodic basis, for example at the start of a new phase.



International Federation of Journalists Guidelines and Principles for Reporting on Issues Involving Children
www.ifj.org/en/articles/childrens-rights-and-media-guidelines-and-principles-for-reporting-on-issues-involving-children

CONSENT: WORKING WITH YOUNG PEOPLE



Consent refers to an approval or agreement that is reached between the radio station, the young people and the parents or guardians to make it possible for the participants to work in radio safely and confidently. It merits full understanding, particularly by the youth participating in your project.



At the beginning of the project, all young people must understand consent. Your consent forms must be written in a language that the young people can understand. Avoid using complicated concepts like “intellectual property” or “copyright”. You can read each line of the consent form with the young people and ask them if there is anything they don’t understand.



SAMPLE CONSENT FORM: APPENDIX 4

You must have the permission and support of parents, guardians and partner organisations. It is important that they too understand who you are and what you will be doing. This will protect you and help gain their support for the project. Each participant’s consent form has to be signed by his parents or guardian too.

Bear in mind that the young people can change their minds even though they initially gave you the right to listen and broadcast their recordings.

You will need to be prepared to tackle difficult situations where parents and guardians may refuse to provide consent. Keep in mind that the inclusion of parents during community consultations is important to avoid such obstacles.

CONSENT: INTERVIEWING YOUNG PEOPLE



Consent is a two-way street. The same way the youth journalists are asked for their consent to be part of the project, everybody they interview or speak to must be consulted and asked for their informed consent.

It is very important that you fully explain what it means to have a recording broadcast on radio and shared with the community. Don’t hesitate to spell out that a radio broadcast is the transmission on air of a radio story to a wide audience. Once they understand this, you have to get verbal consent for this from all young radio producers and participants.



Use a story to make the group understand the importance of consent, for example, that of a girl who had been punished at school and when telling the story, names the teacher. Ask the young people you work with what would happen if that story were broadcast on the community radio station so that everyone in the community could hear the pupil criticising her teacher. What consequences could it have for her? What consequences might there be for the teacher? Would she want to accept those consequences?

The young people need to understand that even though recordings may be made in private, they can take on a life of their own once they are out in the world and can have unpleasant consequences.



- Young people who are going to be interviewed need to give their verbal consent first
- Make sure that you and the young journalists tell the interviewees what an interview is for and that it may be broadcast on radio
- If an interviewee is under 18, the interviewer should use only their first name and never give the surname or address on air. Encourage young people who are interviewed to do the same



“Hi, My name is and I would like to ask you a few questions for a programme that might be aired on our radio station. Is that OK with you?”

Do get the full names, ages and contact details of the interviewees. Explain that this will not be revealed on air and that it is only so that you can let them know if and when their contribution will be broadcast. Also make sure they know how to contact you in case they change their minds and don’t want the recording to be broadcast.

BEFORE YOU LAUNCH INTO THE WORLD OF YOUTH RADIO, MAKE SURE YOU REMEMBER:

1. The importance of selecting your group of participants or young people correctly and of involving them early on and often.
2. Your role as a mentor and what tasks and responsibilities it does and does not include.
3. That everyone involved takes responsibility for their individual roles and that everyone's consent is an absolute necessity.

SETTING THESE CLEAR GOALS AND GUIDELINES WILL MAKE FOR A SMOOTH TRANSITION FROM PLANNING YOUTH RADIO TO ACTUALLY CREATING IT.

SECTION THREE

CAPACITY DETERMINATION AND PLANNING

- **LEVEL 1: RADIO FOR YOUTH**
 - **LEVEL 2: RADIO WITH YOUTH**
 - **LEVEL 3: RADIO BY YOUTH**
 - **LEVEL 4: REACHING OUT TO YOUTH**
-

The levels will help you to assess your radio station's capacity and include young people's involvement in your planning at a manageable degree. The necessary skills, linked activities and model radio formats presented in each level advance progressively, so be aware that if you decide to have young people hosting a live audio debate as described in Level 3, your radio station will need to have met the foundation skills described in Level 1.



LEVEL 1: RADIO FOR YOUTH



This level will assist you to:

- Broadcast interviews with young people on your community radio station
- Include more youth content in a child-focused show
- Improve the quality of your current youth radio show.



Remember, young people are an important part of society and that as a member of the media it is your responsibility to represent them accurately and respectfully.



CHAPTER 3: ETHICS AND CONSENT



CODE OF CONDUCT (1 HOUR)

Draw up a code of conduct for your team members who work with young people or are involved in youth programming.



A Resource Kit for Journalists, Media Monitoring - Africa Codes of Practice (p19 to 24)
www.mediamonitoringafrica.org/images/uploads/childrenmentoring.pdf



1. PREPRODUCTION: FOCUS GROUPS



Involve young people in the preproduction phase of programmes for or about young people to get their views and find out what their interests are.

Take note of the varying interests that girls and boys have and respect them. The value of this is to identify issues to take forward for programming and to build trust with the participants.



1.1 ORGANISING A FOCUS GROUP WITH YOUNG PEOPLE (1 HOUR)

1. Identify young people in your community or local area who are interested in media and invite them to attend the focus group. Make use of partnerships you have with schools or youth organisations.
2. Don't invite too many young people. Ten is a manageable number.
3. Make sure you have a balance of boys and girls and that the age group of the participants is suitable for the type of youth radio shows you want to produce.
4. Pass around an attendance sheet at the beginning of the session to get everyone's contact details.
5. Hold the session in a room or space that is easy for all the young people to get to.
6. Create a friendly, inclusive environment. Arranging the chairs in a circle works well.
7. If possible, use a flip chart, paper and markers or a chalkboard to write down everything the young people say so that they have a visual reference and you have a record.
8. If you can, organise refreshments for the group to enjoy afterwards.
9. Let the young people visit your radio station after the focus group.
10. Keep the session to a maximum of one hour.



1.2 CONDUCTING A FOCUS GROUP ON YOUTH ISSUES (1 HOUR)

1. Create house rules for conduct and behaviour during the focus group. Ask the group to suggest the rules, write them down and ask everyone to sign the document.
2. Break the ice and give the group time to get comfortable before starting the discussion by playing one or two games.
3. Ask the group which of the issues that affect young people in their community are the most important in their opinion and let them call out their suggestions.
4. Write down all the issues or interests raised on a flip chart or a chalkboard.
5. When you have 10 issues on your list, go through them one by one and ask the group for topics that are related to each.



If one of the issues the participants called out was *“how to live a healthy life,”* ask them for topics that relate to it. Suggest that they break it down by asking what is inside the issue. Possible answers are malnutrition, living with HIV and AIDS, how to diet and exercise or how to balance sport and school.



1.3 CONDUCTING A FOCUS GROUP ON YOUTH RADIO (1 HOUR)

Create house rules as before.

Loosen up the participants before you start the focus group by playing a game called “radio tuner” where a mentor goes around the room, stops in front of each young person and tunes an imaginary radio tuner. Each time, the person has to act out what is on the radio at that moment, for example, the news, a weather report, a talk show or music.

Ask the young people:

- When they listen to radio
- Which radio stations they listen to and why
- Which shows they listen to on their community radio station
- If they don't listen to their community radio station, why not
- What would they like to hear more of on the station
- What would their radio show sound like if they had one
- What are the specific interests of girls and boys

Have one of the mentors write down the key points raised by the young people to refer to and another mentor take notes that can be incorporated at a later stage.



Set up a suggestion box at the entrance to the station if you don't have the time or capacity to run focus groups. In fact, being able to comment anonymously sometimes works better because the young people will feel freer to contribute in a constructive and a critical way.



2. PRODUCTION: RADIO FEATURES

2.1 VOX POPS



Vox pops or “voices of the people” will give you a sense of what young people are thinking about a problem or issue. They provide a great way for introducing on-air debates with experts on issues relating to young people. It will enrich and ground your youth-oriented programme and bring a wide diversity of perspectives to it.

Every community member including poor, marginalised, indigenous groups, girls and boys must be given a chance to participate.



Explain the difference between an interview and a vox pop. In an interview many questions are asked of one person. In a vox pop the same question is asked of many people. The answers to a vox pop need to be very short (at the most 30 seconds each).

2.2 INTERVIEWING YOUNG PEOPLE



Interviewing young people on topics they are interested in will give your programming a greater youth focus than having adults talk on their behalf.



- Take your time. Do not rush young people nor expect the interview to take the same time as an interview with an adult
- Be sensitive to the setting. Depending on the topic, it may not be appropriate to interview a young person at home or school. If, for example, family members or teachers are present, the interviewee may not feel comfortable to talk freely
- Get down to their physical level. Do not hover over them with a microphone if they are seated
- Explain clearly what you will be interviewing them about and how the interview will be used. You could even show them how you use the recorder and let them listen to their own voices
- Don't patronise them. They know more than you think
- Don't use big words or baby talk. Talk on their level and in a language they understand
- Unpack issues. A girl living in a gang-ridden neighbourhood may say that her dance group keeps her off the street because it is what she has heard others say or thinks it is what you want to hear. Ask for concrete examples of how attending dance classes keeps her busy, healthy and away from bad influences
- Young people have a short attention span. The recommended maximum length for an interview is 10 minutes
- Give them the choice to express themselves in the language they feel most comfortable in
- Do not interview young people from the same background only. Also interview young people who are marginalised and don't often have the opportunity to express themselves, for example, young people who live on the street or in impoverished circumstances or who are refugees
- Encourage timid and shy girls and boys to speak out. Be sure to be gender conscious in your balance of voices

2.3 YOUNG PEOPLE'S OPINIONS



This pre-recorded radio feature represents an in-depth perspective of young people's opinions. It encourages young people to express themselves on particular issues.



RECORD YOUNG PEOPLE'S OPINIONS (1 HOUR)

1. Prepare a series of four controversial statements on the topic of your upcoming youth radio programme.



Explain to the young radio producers that a statement is not a question and that it expresses an opinion or a fact. The following statements were written by young people who participated in a radio programme on alcohol abuse among teenagers: *"Young people drink because they don't care about their future," "Poverty causes teens to abuse alcohol,"* and *"Alcohol abuse is the main cause of violence in our community."*

2. Get together a maximum of 15 young people, clearly balanced between girls and boys, that (you can invite the participants in the focus group).
3. Write "AGREE" and "DISAGREE" on two sheets of paper and put up the signs in different corners of the room.
4. Ask a mentor to read out one of the statements you've prepared and ask the participants to stand under either the 'agree' or 'disagree' sign depending on their point of view. Repeat the statement two or three times.
5. Have the mentor ask who would like to explain why they agree or disagree with a statement. Get four young people's explanations.
6. The mentor must then ask the volunteers to do the following: *"Introduce yourself. Repeat the statement and tell us whether you agree or disagree. Then tell us why you agree or disagree with the statement."* Encourage the volunteers to elaborate on their view, support it with examples or facts and tell a story about themselves or someone or something related to the issue.

7. Spend some time with each young person to develop his or her story. Help them to add details of their personal experiences and formulate strong closing statements.
8. Record the young people's refined opinions. Each contribution shouldn't be longer than two minutes.



This feature is designed to be ready for broadcast. You should be able to record each person's contribution in one take and not have any editing work to do by following the above steps closely and briefing the young people properly.



SAMPLE AUDIO OPINION: AUDIO RESOURCE 1

2.4 PROFILING YOUNG PEOPLE



Record a radio programme to introduce your listeners to a young person who has an interesting hobby, is making a positive impact in your community or is going through a difficult experience. Whether it is a profile of a young athlete or of a teenager who has lost his or her parents to HIV and AIDS, it will bring listeners into the young person's world and help to inspire others.



As you know, a profile is not the same as an interview. It is a first-person narrative in which the young person speaks for and about herself or himself without interruption. It can be a very powerful way to draw others into that person's world.



RECORD YOUNG PEOPLE'S PROFILES (1 HOUR)

1. Find a young person whose personal story relates to the topic you have in mind for the programme and arrange a meeting to record the profile.
2. Prepare the points that you want to cover. For example, if you are talking to a teenager who has started a vegetable garden at her high school to feed destitute families in the neighbourhood, ask her to:
 - Introduce herself and tell you a bit about her background (age, school, family situation).
 - Describe, when and why she started the vegetable garden
 - Tell of a specific moment that stood out for her or when she knew she was doing the right thing
 - Share an inspirational message for other young people
3. Brief the young person being profiled about the importance of providing sensory details so that the listeners can imagine their world and feel part of it. Write down bullet points with them and rehearse the structure, if necessary.
4. Record the audio profile.



- Explain the importance of preproduction to the young radio producers. Since you are not going to ask questions, you need to rehearse what the young person is going to say with her or him beforehand
- Explain to the young person that it is like a testimony about their personal story or hobby
- Two to three minutes are more than enough. It is difficult for young people to talk for longer if they are not asked questions



SAMPLE AUDIO PROFILE: AUDIO RESOURCE 2



3. FEEDBACK



It is just as valuable to obtain young people's feedback after a broadcast as it is to consult with them for initial ideas.



POSITIVE AND NEGATIVE CHAIRS (30 MINUTES)

1. Draw a plus and a minus sign on two separate pieces of paper.
2. Place two chairs in front of a semicircle of chairs and tape the "positive" (plus) sign to one and the "negative" (minus) sign to the other.

3. Explain to the group that this is a space where they can be honest about what they liked and did not like about the show and say what they think did not work and to make suggestions.
4. Play the selected audio.
5. Ask the participants to take turns to sit on either the “positive” chair and say what they liked or the “negative” chair and say what they did not like.
6. Write down the key points they raised in a notebook.



- Emphasise that the participants are in a safe space where they can say what they really think
- Remind them of the house rules they themselves have drawn up, for example, about respecting one another or allowing everyone to voice their opinions. It is important to do this so that all the participants will feel free to voice their opinions
- If necessary, ask questions of someone sitting on the “positive” or “negative” chair to help the participants express or explain what they liked or disliked, for example *“Why did you feel bored by the show?”* or *“What can we do next time to make it more interesting?”*
- Arrange a meeting with the radio station staff involved in the show to relay the information you gathered and make sure it informs your shows in future

At this point you should have found ways to include more young voices and opinions in your youth radio show in a manageable and sustainable way. Now you can move on to involving young people in the production process. Level 2 is designed to help you do that.



LEVEL 2: RADIO WITH YOUTH



Now that you have focused your youth radio programmes on issues that young people are interested in, you can take youth involvement to the next level and make radio programmes with young people while still leading the production process and presentation.



- Create a learning space that does not look like a classroom
- Start workshop sessions with fun activities or physical exercises
- Set up the room informally so that everyone feels free to participate. Placing chairs in a circle generally works better than having them in rows



1. PREPRODUCTION: COMMUNITY MAPPING



Help the participants choose an angle and identify people in the community who have stories to tell on a specific topic.



COMMUNITY MAPPING (1 HOUR)

1. Choose one of the themes that were identified in a focus group.



LEVEL 1 PREPRODUCTION: FOCUS GROUPS

2. Draw three circles on a flip chart or a chalkboard. Write the topic inside the first circle, the word “places” inside the second and the word “people” inside the third.
3. Ask the group to brainstorm what they want to talk about relating to the topic and help them to find an angle. As they call out suggestions, write them in the “topic” circle. For example, if the theme or topic you chose is child labour, get them to call out what they want to discuss or know about it (the rights of a child, family pressure or dropping out of school). Then get them to decide on one of these angles, for instance, a girl who is forced to leave school to work.
4. Ask the group to call out places they think relate to the angle they have chosen, for example, schools, child welfare centres, households or government departments.
5. Lastly, ask the group to call out people they think relate to the angle such as, teachers, social workers, a girl or boy in school, a girl or boy who dropped out of school or a school counsellor.



2. PRODUCTION: RADIO FEATURES



Now that the group has identified an angle for the show, where they can get information and who they can interview, you can help them to produce recorded features to include in your youth radio programmes.



All the following features are designed to be recorded in one take so that you won't have any editing work to do. They do, however, require a lot of time and effort at the preproduction stage.

2.1 VOX POPS



Vox pops is a good format to use when young people are producing content for the first time. It is an easy way to get a feel for going out into the community and asking questions.



STREET TO STUDIO (1 HOUR)

1. Guide the young people as they brainstorm one simple question that relates to the topic. Always bear in mind the angle they have chosen.
2. Teach them to use the equipment and practice making a recording before going out into the community.

3. Help them practice their introductions and styles. For example, *“Hi, my name is Kondwani and today I am asking people in the community what they think about girls who are forced to leave school. This is for Radio (name).”*
4. Go with them to help with the recording.

2.2 INTERVIEWS



Explain to the young radio producers that asking questions comes naturally to many of us. It is how we learn about the world around us. Also explain that there is a difference between simply asking questions and conducting an interview. Interviews give them the chance to ask total strangers questions about their lives, jobs and opinions. The microphone gives them “permission” to ask questions but it also means they have the responsibility to ask good questions.



LEARNING TO ASK GOOD QUESTIONS (30 MINUTES)

1. Tell the participants that they can ask you questions about your career in radio.
2. Get them to call out questions as if it is a game show.
3. Write the questions on the flip chart or the chalkboard.
4. Once they’ve called out enough questions (a maximum of 10), go through them and answer them one by one. Pay attention to the exact wording of each question and answer only what has been asked. Then take their questions as examples and explain the difference between open-ended questions (that cannot be answered with a yes or no and often begin with how, what, when, where and why or ask for an opinion, and can result in colourful responses) and close-ended questions (that can be answered with a yes or no and do not encourage respondents to elaborate).



If one of the participants asked: *“Is it fun to be a radio presenter?”* (a close-ended question), your answer must be *“No.”* It is important that you answer their questions exactly how they have asked it. In this way, they will learn how to ask good questions and therefore get good answers.

5. After you’ve answered each question, help them to identify how they could have improved their questions.



Take the time to tell the young radio producers that instead of asking, *“Is it fun to be a radio presenter?”*, an open-ended question like *“Can you describe what it feels like to present a show live?”* would have been a better way to get more information and details.



You could give the young radio producers guidelines for good questions, for example:

- Ask questions that don’t allow yes or no answers. If the interviewee does answer with a yes or no, always ask *“why”*
- Listen for interesting and unexpected information and ask a follow-up question. Do not only stick to the questions that were prepared. Often the follow-up questions get better responses
- Avoid questions that suggest answers, for example, *“Making radio must be fun, right?”* A better way to ask this question would be, *“How do you feel about working in radio?”*
- Keep it simple. Don’t ask two questions at the same time. People usually only answer the second question and forget about the first
- Encourage questions about sensitive issues affecting girls. Discuss how youth sensitive and taboo topics should be dealt with



ROLE-PLAYING (20 MINUTES)

This is a game where participants pretend to be in an interview situation with one assuming the role of the interviewer and another the role of the interviewee to practice the interview format.

1. Use a topic such as *“Getting to know you better”*
2. Ask for a volunteer to be the reporter
3. Ask for a volunteer to be the interviewee
4. Have the reporter start the role-play from the very beginning where he or she goes up to interviewee and introduces himself or herself

5. Ask the other participants to shout “pause” when they spot something the interviewer could have done better. Ask them what they think is wrong and to make suggestions for improving the interview.



Emphasise the steps to be taken when conducting an interview.

- Decide on a topic



LEVEL 2 PREPRODUCTION: COMMUNITY MAPPING

Suggest that the following to the young radio producers:

- Choose a person to interview such as someone who can provide expert advice or has personal experience of the topic. Make sure to choose someone from the community who knows the topic and will be able to give you the information you need. Be sure you are not overlooking female interviewees.
- Find out as much as they can about the interviewee before the interview
- Prepare for the interview. Write down a few questions, check that the equipment is working properly and carry extra batteries for the recorder
- Ask the interviewee for consent to record and broadcast the interview
- Always introduce yourself at the beginning of the recording and introduce who you will be interviewing and what you will be talking about
- Always hold the microphone themselves. Never give it to the interviewee. They must keep control of the equipment at all times
- Make sure the interview has a conversational feel. Don't just read questions from a list. Follow up on interesting points an interviewee raises, even if they weren't part of the original questions
- Thank the interviewee and end the conversation

2.3 AUDIO COMMENTARY



In Level 1 we covered recording young people's opinions to include in your shows. In Level 2 we set out how to help them record their own opinions or “audio commentaries”.



LEVEL 1 PRODUCTION: YOUNG PEOPLE'S OPINIONS



Explain to the young producers what makes a good audio commentary by saying, for example:

- The presenter must start by introducing himself. (*“Hi, my name is Tina and today I am going to talk about the importance of safe sex.”*) Follow this with a statement about the issue to be discussed, for example, *“There's a lot of talk about safe sex in my community, but when it comes down to it, actions speak louder than words”*
- The presenter must then give his or her own opinion before developing the point by means of examples they have seen in the community or telling a story about something that happened to them that will make it more personal
- Finish with suggestions for solving the problem with a statement, such as *“As young people we need to protect ourselves by being informed. When we know how to have safe sex we will live healthy, longer lives. Listeners, you can ask a teacher or visit the local clinic to find out more”*

2.4 AUDIO PROFILES



Mentor the participants to record their own personal experiences on a topic or help them produce an audio profile of someone who has a personal experience or expertise to share.



LEVEL 1 PRODUCTION: PROFILE A YOUNG PERSON



FINDING PERSONAL STORIES (30 MINUTES)

1. Divide the participants into groups and ask them to identify someone who fits the topic of the show to be the subject of an audio profile. Question them if they are gender insensitive or otherwise exclusionary.
2. Get them to discuss in their groups:
 - Why they chose this person

- Where they would interview that person
 - What sounds relate to the person's story and where to get them
 - Sketch out some questions they could ask
3. Ask each group to present who they have identified and what they have planned for the audio profile.
 4. Allow the other participants to give feedback and make suggestions regarding each group's presentation.
 5. Arrange to record an audio profile of the person.



Make sure that you cover the steps on the previous page and remind the group that an audio profile is an insert where someone talks about himself without being asked questions and that they must practice with their interviewee before recording their profile so that they can do it in one take. Once they are ready they should:

1. Start by recording a sound that relates to what the interviewee does.
2. Have the interviewee introduce himself and explain who he is or what he does by answering the questions you have rehearsed.
3. End the interview by giving advice or encouragement to listeners who may be in a similar situation.



3. FEEDBACK



Just as in Level 1, where you received feedback from the youth about the show you produced, do the same with the shows they have helped you produce. Not only will it improve your youth radio shows and content, it will also teach the young people to reflect and fine-tune their opinions. Always use the information obtained in this way when you prepare your next shows.



LEVEL 1 POST-PRODUCTION: FEEDBACK

Whether you combine them or use them individually, the radio production formats discussed in this level will help you to uncover a wide range of youth voices and opinions and create rich radio magazine programmes that do not require post-production work.

Level 3 is designed to help you involve the young people even more in terms of conceptualising, scripting and presenting radio programmes.



LEVEL 3: RADIO BY YOUTH



At this stage, your radio station will be youth-inclusive and able to address issues that affect young people directly through programmes that air youth voices and opinions. Now you are ready to mentor and guide young people as they create and present their own live radio magazine show.



It is important to fully understand your role as a mentor. Instead of producing content for young people, you are now helping them to produce their own content, that is, radio shows by young people for young people. As you know, a radio magazine show is a thematic show that can be live or recorded and that is hosted by one or two presenters. It can have pre-recorded features, live interviews, on-air debates and call-ins from listeners. Magazine shows usually vary from 10 minutes to half an hour.



CHAPTER 1: GETTING YOUTH INVOLVED, CHAPTER 2: WORKING WITH YOUTH: BEING A MENTOR



1. PREPRODUCTION

1.1 VISION FOR THE YOUTH MAGAZINE SHOW (1 HOUR)



Before young people can start producing their own shows you need to work with the group to define your vision for the station's youth programming. Discuss your overall goals with them and decide together when they will be able to take full ownership of the show.



- Discuss the following questions with the mentors and the young people:
 - Will all participants be able to acquire radio production skills in six months and take on specific roles?
 - Is it realistic to air one youth-produced radio show every week?
 - Who are the different listeners for whom you are trying to raise awareness around youth issues in your community?
- Once the goals of the show are clear, brainstorm the details:
 - Describe your magazine show and explain what you want to do
 - Write a paragraph that sums up the aim of the show
 - Why is it important to have this youth show on your community radio station?
 - What will it sound like?
 - What languages will be used, how long will the programme be and what will the themes be?
 - Will it be a magazine show with recorded features or a live talk show with studio guests?
 - How can the mentors help the young people? Who will do what?
 - How does the envisaged audience diversity impact on the content of the show?

1.2 SHOW NAME AND JINGLE



Coming up with a name for their show themselves allows the young people to really own the show and give it an identity that resonates with who they are and what they will be talking about. Once they have chosen a name, they should create a jingle that will help listeners to recognise the show.



The jingle should be a maximum of 30 seconds long and will air at the start of the show. It should contain the name of the show and can be a song that they wrote and sang themselves.

Steer away from copyright issues such as a clip from a popular song for which you do not have rights.



SAMPLE YOUTH-PRODUCED JINGLES: AUDIO RESOURCE 3

SHOW IDENTITY (1 HOUR)



1. Ask the participants to call out one word that sums up their show and write all the suggestions on a sheet of paper. Encourage them to think out of the box to come up with catchy names that reflect the show's vision and to use local languages and youth lingo, if appropriate.

2. Ask them to vote for their favourite name.

3. Once a name has been decided, they can start working on the jingle. Get them to reflect on the words they called out at the beginning.
4. Get them to brainstorm a beat, song or rap.
5. Once they are ready, ask them to perform the jingle.
6. Record the jingle and play it back.

1.3 ROLES



Before the young people can go forward, they need to be assigned roles. This will allow them to take responsibility for certain tasks and instil a sense of ownership in them.

Make sure that girls are given the opportunity of participating in leadership roles. Ensure that they receive full support and backing from their mentor to accomplish their leadership role.

ASSIGNING ROLES (15 MINUTES)



1. Start the activity with a game that emphasises teamwork.
2. Explain the importance of teamwork and that producing a show is a team effort and that is why responsibilities are divided among different people, depending on their roles.
3. List the different roles in radio on a flip chart or a chalkboard:
 - Presenters
 - Sound engineers
 - Producers
 - Researchers
 - Reporters (to produce pre-recorded audio)
 - Call screeners (if you are inviting listeners to call in)
4. Go through the roles one by one and ask the group what they think each role involves and what responsibilities come with it. Write down the points raised next to each role.
5. Let the group choose roles but explain that the roles will change and that everyone will get an opportunity to take on each of the roles.



If it is a big group, it may be best to divide it into two teams and letting them alternate. If it is a small group, you could roll two roles into one, for example the researcher can also be the call screener.

1.4 SHOW CLOCK AND CUE SHEET



Now it is time for the young people to figure out what they need and to start shaping the structure of their show.



PLAN THE SHOW'S OUTLINE (30 MINUTES)

1. Help the young people to work out which important elements they need.
 - Write the topic and angle at the top of the flip chart or the chalkboard, for example HIV and AIDS: how to get tested
 - List the different radio formats (vox pops, interview, audio commentary, audio profile) underneath
 - Refer to the community map you created for the show topic and write down the people and places you identified
 - Ask for a volunteer to draw lines to connect each format with a place and person
2. Once all the formats have been linked to the people and places identified in the community mapping exercise, the group has to map out the show on paper. Show the group how to map out the segments of a show by means of a show clock (pie chart) or a cue sheet table. Copy an example on the flip chart or the chalkboard.
3. Instruct the group to:
 - Make contact with the people they would like to interview
 - Explain who they are, what they are doing and why they would like to interview them
 - Arrange to meet them
 - Get a sense of the interviewees opinions are on the issue and what you hope to get from them

SAMPLE CUE SHEET

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



2. PRODUCTION: RADIO FEATURES



Introduce a few more in-depth audio formats the group can record and use in their shows once you feel they are comfortable with the audio formats taught in Level 2.

2.1 LIVE AUDIO DEBATES



An audio debate is a great way to allow the young people to broadcast the views of other young people as well as adults from the community on a certain topic. Because of its structure people with differing views can share and discuss their opinions.



UNDERSTANDING AUDIO DEBATES (25 MINUTES)

1. Ask the young people in the group what they think a debate is
 - Find out how much they know about debates
 - Ask them to give examples of debates that they've heard or seen before



Clearly explain to the young radio producers that a live audio debate is a discussion programme around a specific issue or topic that is broadcast live, straight from the studio. It has either one or two hosts and guests with opposing opinions. It also allows audience participation through call-ins, SMSs and emails.

2. Important aspects to go through with the group:
 - The guests should be well informed about the topic and have different points of view
 - Remind them that even though they will be hosting the show, their responsibility is to raise the questions and concerns of their listeners, not just their own. They therefore have to ask questions on behalf of the listeners too
3. Also explain that audio debates have a specific structure, which is as follows:
 - Hosts introduce the topic debated
 - Hosts introduce the guests
 - Guests each get a time to introduce their points of view

- Hosts manage the debate
- Guests each get time for concluding statements
- Hosts conclude the debate



AUDIO DEBATE ROLE-PLAY (20 MINUTES)

1. Ask for a volunteer to act as the host.
2. Ask for two volunteers from the group to act as guests.
3. Get three volunteers to act as callers to the show.
4. Let the young people decide on an issue to debate. For the sake of the role-play, make sure it is a topic that all of them can speak about comfortably and at length, such as the quality of education at their school. Remind them that it would be unfair to mention specific teachers by name as these individuals are not on the show to respond. At the same time, the discussion should not be so general as to lose a sense of concrete detail.
5. Ask them to ensure that their audio debate has:
 - A beginning where the host introduces himself or herself, the topic and the guests
 - A middle where the guests state their views, debate them and make concluding remarks
 - An end where the host rounds off the debate and thanks the guests
6. Allow them five minutes to role-play their show.
7. Let them use the recording equipment and use the opportunity to work on microphone placement and audio levels.
8. Draw an "On Air" sign and let the volunteers perform the role-play in front of the rest of the group. Count down to the "live" show and make sure that they keep to the time limit so that the real pressure of a live broadcast is felt by all involved.
9. Once they have finished, ask the other members of the group for feedback.



SAMPLE AUDIO DEBATE: AUDIO RESOURCE 4

2.2 LONG-TERM RADIO PROJECT: AUDIO DIARIES



An audio diary combines all audio formats and can include interviews, profiles and commentary. It can be made up of a series of short inserts or it can be a longer feature. A defining characteristic of an audio diary is, however, that it centres around one person's story.



Producing radio diaries with young people requires one-on-one mentorship, dedication and time. It is a format that takes months to put together and demands a lot of post-production work and editing.



SAMPLE AUDIO DIARY: AUDIO RESOURCE 5



Richman, J., *The Teen Reporter Handbook, Radio Diaries*, 2000
www.radiodiaries.org/wp-content/uploads/TeenReporterHandbook.pdf



STEPS TO PRODUCING AN AUDIO DIARY

1. Ask the station to lend a recorder to a young person for an extended period. It should be clear about the responsibility of the borrower to safely guard the item and there needs to be a policy if the item cannot be returned or is possibly damaged.
2. Make sure the diarist fully understands how to use the equipment and how to record at broadcast quality.
3. Teach him or her how to log recordings in a book.
4. Similar to community mapping, brainstorm what story they would like to tell. It could be about dropping out of school, their experiences as a youth reporter or it could even be someone else's story.
5. Go over the different elements – interviews, profiles and commentary – an audio diary can include.
6. Emphasise the importance of sound and how it should be used to create a picture in the listeners' minds. Stress that it is important not only to record the person as he talks but also the sounds he makes when doing what he does. For example, if it is a story about a child-headed household, the listeners should hear the older child's actions while cooking, cleaning or looking after younger siblings.
7. Once they feel they have recorded enough, sit with them and listen to all the recordings before selecting the parts to use. Remember, an audio diary is essentially someone's story and therefore needs to flow with a beginning, a middle and an end.
8. Once you have helped to select the parts of the recordings to use, you must guide them through the editing process to create a seamless story.
9. It is extremely important to discuss the implications of sharing their story for broadcast with the diarist. Certain details, while central to the story, perhaps will have to be left out to protect the person. Encourage the group to think carefully about what they want to share and why.
10. Once the audio diary has been edited, you can decide whether to use it as short inserts in the young people's shows or as one stand-alone feature.



3. BROADCASTS



Scripting and presenting are two other components of radio production young people can be involved in. Their participation will help to give a youthful flavour to your show but it may be best to wait for a few weeks after the start of the project until they can comfortably produce the different radio formats before teaching them to script and present a show.

3.1 SCRIPTING (1 HOUR)



Now that the young people know which topic they want to tackle and have an outline, it is time to transform that outline into a script. A script will guide them when introducing the show and the guests and will serve as a step-by-step road map of the issues they want to discuss during the broadcast. It is key to having a well-run show, it will provide a link between a show's regular features and add an extra touch that gives it a youthful flavour.



Some young people are intimidated by writing and think they cannot do it. It is therefore important to remind the group that writing for radio is about expressing themselves in the same way they relate to other people every day of their lives.

When writing for radio they should:

- Write the way they speak. It needs to be conversational
- Keep it simple and short. Explain that they should use the words they would use to discuss the theme or topic with one of their friends
- Read their script out loud
- Remember that they are talking directly to their listeners and therefore have to use words like "you", "me", "us", "we"
- Paint pictures with their words to get the listeners to imagine and see what they are talking about. They need to describe things and use detail



1. Explain that a script has to have the following sections and that each has to be written out word for word (Use the show clock or the cue sheet to guide the script):
 - An introduction
 - A conclusion (or outro)
 - An introduction to the first pre-recorded feature
 - A conclusion to the first pre-recorded feature after it has been played. (Each pre-recorded feature has to have its own introduction and conclusion)
2. Once they've written the script, get them to read it out loud to see if it flows and 'speaks' well. It should sound natural, not forced.
3. Remind them to keep in mind that:
 - They are telling a story and that it needs a beginning, middle and end
 - They should not give away too much information in the beginning. They should paint a picture and draw in the listeners, not bombard them with too much information right from the start
 - The script has to be clearly written in simple language. It has to be conversational
4. As they read each section out loud, time them to see that they are keeping to the time allocated.
5. Make sure that they repeat the names of the show and the radio station regularly for listeners who have just tuned in.



While the reporters and producers are producing the pre-recorded features, the presenters can write the script with the help of the researchers. The producers should oversee everything to make sure that it is going according to plan.



SAMPLE SCRIPT FOR A SHOW ON HEALTHY LIVING: APPENDIX 5

3.2 VOICING



Once the script is written, the next step is to make it come alive. Explain that the presenters need to do a thorough practice run before going on air. Even with a script, live radio is not that easy. Their enunciation, tone and pace will give meaning to the words and sentences and are therefore very important. When they really understand what they are saying and feel confident saying it, the listener will too.



WARMING UP AND PROJECTING (15 MINUTES)

Teach the young presenters to:

1. Warm up their face muscles. They have to physically massage their faces and stretch and contract their mouths. They should pull funny faces and have fun.
2. Become aware of their breathing and bodies. Bad posture makes for bad control over their breathing. They should be relaxed but open and have their feet firmly on the floor.
3. Practice putting emotion into their voices by repeating one sentence from the script and giving it different emotions (fear, love, anger, sadness). Smiling while reading a script will put warmth and friendliness into their voices. Intros and outros especially need to be done with a warm, friendly voice.
4. Practice projecting by saying that same sentence to a group member who is standing about 10 metres away. It is important not to scream but to project and enunciate properly. Projection starts from the stomach instead of the throat, which means using their diaphragms instead of their voice boxes.



VOICING A RADIO SCRIPT (1 HOUR)

Instruct the youth presenters to do the following:

1. Choose one intro and one outro from the script.
2. Read them out loud and mark with a pen where their breath falls in the sentences.
3. Underline the words that are really important and that they want to emphasise.
4. Read the intro and outro to the rest of the group and pretend to be presenting them live. It is important not to imitate DJs that they've heard on radio but to find their own personalities, pace and tone. Remind them that the show is not about them but about their topic and message.



Tell the presenters to imagine that they are speaking to one specific person, for example, a friend or family member. Remind them that the power of radio lies in its intimacy. A listener can be in his bedroom, lounge, kitchen or car. Explain that whenever they are going live on air, they should imagine that the listener is sitting in the studio with them while at the same time being aware of the need to be interesting to other kinds of listeners who may not understand or empathise automatically.



4. FEEDBACK AND LONG-TERM PLANNING



Now that the young people are producing their own shows, feedback sessions are vital to develop and refine their skills as well as to make sure that they are keeping to their aims and goals. However, as the mentor is no longer the only one responsible for planning and producing the shows, the young people will have to help create a work plan to sustain their shows.

4.1 FEEDBACK SESSION



LEVEL 1: FEEDBACK

4.2 LONG-TERM PLANNING



A work plan is designed to make communication easier. After your monthly planning meeting, you have to help the young people to come up with dates and times for weekly meetings at the station to keep everyone informed.

WORK PLAN (1 HOUR)



The chart on the next page is a template of a work plan and can be adapted to suit your team.

1. Each school term a different young person can chair and organise the production of shows for that term. The same applies, where possible, that the mentor be rotated.
2. This does not mean that they have to do everything. Everyone will still have their individual roles and responsibilities but they will be the leaders for that term.



WORK PLAN (1 HOUR)

ACTIVITY	LED BY	PRESENT	TIME FRAME	OBJECTIVES	OUTPUTS
MONTHLY PLANNING MEETING	Lead mentor and lead youth reporter <i>(leads to change every term)</i>	All mentors and youth reporters	First week of every month	Decide on goals for the month Delegate roles	Number of shows produced
PRODUCTION MEETINGS	Lead mentor and lead youth reporter	Young people lead and organise themselves. Mentors assist when needed Roles change every week / show	Weekly	Sound engineers and reporters meet to work Researchers meet to work Producers check in and oversee Hosts script	Weekly progress assessed
BROADCAST	Lead mentor and lead youth reporter	Mentors, presenters and call screeners	Dependent on the number of shows to be broadcast per month	Shows aired	Broadcast the radio show on the radio station
FEEDBACK AND WORK PLAN	Lead mentor and lead youth reporter	All mentors and youth reporters	After every show	Give feedback on the show and plan the following show	Broadcast the radio show on the radio station Refinement of skills and show content Planning for next show

The templates and radio formats set out here should allow you to help create diverse youth radio productions. With the help of these tools, your role should evolve from that of a facilitator working hands-on in every step of the production to that of mentors providing advice and guidance to the young reporter and overseeing the entire process while they take care of the actual preproduction, production and broadcast.

By putting the emphasis on the planning and preproduction phase of a radio programme, you will ensure a regular production schedule that remains manageable for the youth reporters and the team at your radio station.



LEVEL 4: REACHING OUT TO YOUTH



This level deals with interacting with young people outside the radio station and getting in touch with problems, issues and events in the community. It will help you find out about other youth projects to partner with. Such partnerships will enrich your station's experience and enhance its presence and profile in the community.

Radio development expert Mary Myers refers to radio's "community-ness", which she defines as its "capacity to speak to and for a group of people to express and enrich their identity".

1. REACHING OUT TO YOUNG PEOPLE IN YOUR COMMUNITY



Now that you have trained young journalists to create youth-produced and youth-centred shows, it is crucial that you continue to consult other young people in your community. That way you will meet your young listeners and increase your listenership. It will also benefit the young journalists to exchange ideas with other young people from the community.

1.1 OUTSIDE BROADCASTS



Even if you don't have the technology for outside broadcasts you can and should get out of the studio with the young reporters.



ORGANISING AN OUTDOOR AUDIO DEBATE

1. Plan an event around a specific community activity or a world event such as World Radio Day on 13 February.
2. Brainstorm the topic with the group and invite your guests (for example, community members, learners and local political leaders). Make sure that you have young people in the audience too.
3. Organise marketing to promote the event. The young people can, for instance paint banners or advertise the event on air the day before.
4. Set up the portable studio or a table with a couple of portable microphones. If you don't have microphones, make sure to use a room or area where the guests and the audience will be able to hear one another. Set up chairs for the audience.
5. Broadcast the event live or record the debate and play it on air later that day. You could even excerpt some sections to use in other programmes at a later date.
6. Close the debate by inviting the audience to ask questions.



Introduce regular outdoor debates about youth issues with community members. You could, for example, plan an advocacy event around children's rights to inform and contribute to local decision-making. You can present these debates from a community centre, library or clinic and broadcast the recording later. This is where having connections with community organisations will play an important role.

1.2 COMMUNITY-BASED EVENTS AND OUTREACH



We mentioned the possibility of broadcasting from a specific event in the community but you can also encourage the young reporters to create their own events around topics they are covering in their shows.



In Zambia, a group of youth reporters who are part of UNICEF Zambia's Unite for Climate programme, broadcast shows about climate change and protecting the environment and turned their topics into community or school activities:

- In the town of Kabwe, youth reporters asked permission to paint a wall at a school. They brainstormed what they would like to paint and worked with other young people to create a mural depicting people picking up litter and looking after their environment.
- In Ndola, where youth reporters had a show about greening the environment, they planted trees at various schools and hosted awareness discussions on the topic.
- Many youth reporters can write and self publish articles about an event or interesting broadcast in their school newsletter.

Young reporters will be well positioned to make an impact on their community and open up dialogue spaces by combining these steps and approaches. In addition, this involvement will impact the radio station, contributing its sustainability and success and positioning it as an important actor in the community and beyond.

2. SHARING YOUR WORK BEYOND THE RADIO STATION: MEDIA AND THE INTERNET



Approaching organisations or media that can make use of your youth audio content is a good way to give your youth programming a second life. This way the content will be heard beyond your listenership or community.

2.1 COLLABORATING WITH MEDIA ORGANISATIONS

2.1.1 COMMUNITY NEWSPAPERS

It is very easy to convert the content of a youth show into an article for a community newspaper. Community papers are always looking for fresh content. You could also submit upcoming events to be published and invite the paper to report on them. This is a good way to advertise the station and the young people's programmes.



Always remember to take a stills camera when you go to record a feature so that you can take a photograph to illustrate the article.

2.1.2 RADIO STATIONS

There may be other radio stations in your province or country that are working with young people. Why not reach out and offer to work on similar youth issues so that you can exchange content for broadcast? In this way you will create a network of local "correspondents" and get to air a diversity of youth voices from across the country on your station.

2.1.3 INTERNET

If you have access to the Internet, one of the easiest ways to spread your material around the world is through social networks like Facebook and Twitter, which many young people already use. These networks make it easy to give radio shows a second life by making them available to a wide audience after they have been broadcast. Since it is difficult to email large audio files, we recommend using a sound-sharing website such as SoundCloud (www.soundcloud.com) that allows you to upload programmes and add descriptions for each one. It also lets you create your own profile where people can listen to your programmes, download and share them via Facebook or Twitter or even comment on them. Ensure that girls are given equal opportunities to access the Internet as boys.



Involve the young people in managing the station's social media so that they can become instrumental in bringing the radio station to the local and global community. They can use it to form partnerships with like-minded international groups and make friends with people and organisations to increase the station's exposure and add value to its work. There is often potential for collaboration, funding and joint initiatives and while they will have to be guided through this process, they can bring a community of supporters that can benefit the station.

2.2 COMMUNITY ORGANISATIONS



Work with the group to find organisations, associations and groups that will be of interest to them. Seek out organisations that, for example, defend and protect young people's wellbeing and creative groups such as artists, women and elder associations, whether in the community or not. They could have their own newsletters, websites or radio shows where that can promote the young people's shows.

This final level aims to help you extend the life of your programming after broadcast and use it as a means to interact directly with the young people in your community. These interactions should keep your programming relevant while raising the station's visibility in the community and further afield.

We hope that the tools, tips and examples in the Toolkit will allow you to tailor relevant and sustainable youth programming that will bring fresh perspectives, ideas and stories to young people and adult listeners alike. In particular, we hope that girls and young women and their voices will become a significant part of radio broadcasting more broadly.

Record your experience, invest in your skills and keep advancing your approach to young people's participation.



SECTION FOUR

USEFUL RESOURCES AND APPENDICES

APPENDICES

APPENDIX 1: UNITED NATIONS CONVENTION ON THE RIGHTS OF THE CHILD (SUMMARY)

APPENDIX 2: LIST OF USEFUL EQUIPMENT TO CONDUCT A WORKSHOP WITH YOUNG PEOPLE

APPENDIX 3: EXAMPLES OF ICEBREAKERS AND ENERGISERS

APPENDIX 4: SAMPLE CONSENT FORM

APPENDIX 5: SAMPLE SCRIPT FOR SHOW

AUDIO RESOURCES AVAILABLE ONLINE <http://en.unesco.org/radioict/linking-generations>

AUDIO RESOURCE 1: SAMPLE AUDIO OPINION

AUDIO RESOURCE 2: SAMPLE AUDIO PROFILE

AUDIO RESOURCE 3: SAMPLE YOUTH-PRODUCED JINGLE

AUDIO RESOURCE 4: SAMPLE AUDIO DEBATE

AUDIO RESOURCE 5: SAMPLE AUDIO DIARY

APPENDIX 1

UNITED NATIONS CONVENTION ON THE RIGHTS OF THE CHILD (SUMMARY)

ARTICLE 1 (DEFINITION OF THE CHILD):

The Convention defines a 'child' as a person below the age of 18, unless the laws of a particular country set the legal age for adulthood younger. The Committee on the Rights of the Child, the monitoring body for the Convention, has encouraged States to review the age of majority if it is set below 18 and to increase the level of protection for all children under 18.

ARTICLE 2 (NON-DISCRIMINATION):

The Convention applies to all children, whatever their race, religion or abilities; whatever they think or say, whatever type of family they come from. It doesn't matter where children live, what language they speak, what their parents do, whether they are boys or girls, what their culture is, whether they have a disability or whether they are rich or poor. No child should be treated unfairly on any basis.

ARTICLE 3 (BEST INTERESTS OF THE CHILD):

The best interests of children must be the primary concern in making decisions that may affect them. All adults should do what is best for children. When adults make decisions, they should think about how their decisions will affect children. This particularly applies to budget, policy and law makers.

ARTICLE 4 (PROTECTION OF RIGHTS):

Governments have a responsibility to take all available measures to make sure children's rights are respected, protected and fulfilled. When countries ratify the Convention, they agree to review their laws relating to children. This involves assessing their social services, legal, health and educational systems, as well as levels of funding for these services. Governments are then obliged to take all necessary steps to ensure that the minimum standards set by the Convention in these areas are being met. They must help families protect children's rights and create an environment where they can grow and reach their potential. In some instances, this may involve changing existing laws or creating new ones. Such legislative changes are not imposed, but come about through the same process by which any law is created or reformed within a country. Article 41 of the Convention points out the when a country already has higher legal standards than those seen in the Convention, the higher standards always prevail.

ARTICLE 5 (PARENTAL GUIDANCE):

Governments should respect the rights and responsibilities of families to direct and guide their children so that, as they grow, they learn to use their rights properly. Helping children to understand their rights does not mean pushing them to make choices with consequences that they are too young to handle. Article 5 encourages parents to deal with rights issues "in a manner consistent with the evolving capacities of the child". The Convention does not take responsibility for children away from their parents and give more authority to governments. It does place on governments the responsibility to protect and assist families in fulfilling their essential role as nurturers of children.

ARTICLE 6 (SURVIVAL AND DEVELOPMENT):

Children have the right to live. Governments should ensure that children survive and develop healthily.

ARTICLE 7 (REGISTRATION, NAME, NATIONALITY, CARE):

All children have the right to a legally registered name, officially recognised by the government. Children have the right to a nationality (to belong to a country). Children also have the right to know and, as far as possible, to be cared for by their parents.

ARTICLE 8 (PRESERVATION OF IDENTITY):

Children have the right to an identity – an official record of who they are. Governments should respect children's right to a name, a nationality and family ties.

ARTICLE 9 (SEPARATION FROM PARENTS):

Children have the right to live with their parent(s), unless it is bad for them. Children whose parents do not live together have the right to stay in contact with both parents, unless this might hurt the child.

ARTICLE 10 (FAMILY REUNIFICATION):

Families whose members live in different countries should be allowed to move between those countries so that parents and children can stay in contact, or get back together as a family.

ARTICLE 11 (KIDNAPPING):

Governments should take steps to stop children being taken out of their own country illegally. This article is particularly concerned with parental abductions. The Convention's Optional Protocol on the sale of children, child prostitution and child pornography has a provision that concerns abduction for financial gain.

ARTICLE 12 (RESPECT FOR THE VIEWS OF THE CHILD):

When adults are making decisions that affect children, children have the right to say what they think should happen and have their opinions taken into account. This does not mean that children can now tell their parents what to do. This Convention encourages adults to listen to the opinions of children and involve them in decision-making -- not give children authority over adults. Article 12 does not interfere with parents' right and responsibility to express their views on matters affecting their children. Moreover, the Convention recognizes that the level of a child's participation in decisions must be appropriate to the child's level of maturity. Children's ability to form and express their opinions develops with age and most adults will naturally give the views of teenagers greater weight than those of a preschooler, whether in family, legal or administrative decisions.

ARTICLE 13 (FREEDOM OF EXPRESSION):

Children have the right to get and share information, as long as the information is not damaging to them or others. In exercising the right to freedom of expression, children have the responsibility to also respect the rights, freedoms and reputations of others. The freedom of expression includes the right to share information in any way they choose, including by talking, drawing or writing.

ARTICLE 14 (FREEDOM OF THOUGHT, CONSCIENCE AND RELIGION):

Children have the right to think and believe what they want and to practise their religion, as long as they are not stopping other people from enjoying their rights. Parents should help guide their children in these matters. The Convention respects the rights and duties of parents in providing religious and moral guidance to their children. Religious groups around the world have expressed support for the Convention, which indicates that it in no way prevents parents from bringing their children up within a religious tradition. At the same time, the Convention recognizes that as children mature and are able to form their own views, some may question certain religious practices or cultural traditions. The Convention supports children's right to examine their beliefs, but it also states that their right to express their beliefs implies respect for the rights and freedoms of others.

ARTICLE 15 (FREEDOM OF ASSOCIATION):

Children have the right to meet together and to join groups and organisations, as long as it does not stop other people from enjoying their rights. In exercising their rights, children have the responsibility to respect the rights, freedoms and reputations of others.

ARTICLE 16 (RIGHT TO PRIVACY):

Children have a right to privacy. The law should protect them from attacks against their way of life, their good name, their families and their homes.

ARTICLE 17 (ACCESS TO INFORMATION; MASS MEDIA):

Children have the right to get information that is important to their health and well-being. Governments should encourage mass media – radio, television, newspapers and Internet content sources – to provide information that children can understand and to not promote materials that could harm children. Mass media should particularly be encouraged to supply information in languages that minority and indigenous children can understand. Children should also have access to children's books.

ARTICLE 18 (PARENTAL RESPONSIBILITIES; STATE ASSISTANCE):

Both parents share responsibility for bringing up their children, and should always consider what is best for each child. Governments must respect the responsibility of parents for providing appropriate guidance to their children – the Convention does not take responsibility for children away from their parents and give more authority to governments. It places a responsibility on governments to provide support services to parents, especially if both parents work outside the home.

ARTICLE 19 (PROTECTION FROM ALL FORMS OF VIOLENCE):

Children have the right to be protected from being hurt and mistreated, physically or mentally. Governments should ensure that children are properly cared for and protect them from violence, abuse and neglect by their parents, or anyone else who looks after them. In terms of discipline, the Convention does not specify what forms of punishment parents should use. However any form of discipline involving violence is unacceptable. There are ways to discipline children that are effective in helping children learn about family and social expectations for their behaviour – ones that are non-violent, are appropriate to the child's level of development and take the best interests of the child into consideration. In most

countries, laws already define what sorts of punishments are considered excessive or abusive. It is up to each government to review these laws in light of the Convention.

ARTICLE 20 (CHILDREN DEPRIVED OF FAMILY ENVIRONMENT):

Children who cannot be looked after by their own family have a right to special care and must be looked after properly, by people who respect their ethnic group, religion, culture and language.

ARTICLE 21 (ADOPTION):

Children have the right to care and protection if they are adopted or in foster care. The first concern must be what is best for them. The same rules should apply whether they are adopted in the country where they were born, or if they are taken to live in another country.

ARTICLE 22 (REFUGEE CHILDREN):

Children have the right to special protection and help if they are refugees (if they have been forced to leave their home and live in another country), as well as all the rights in this Convention.

ARTICLE 23 (CHILDREN WITH DISABILITIES):

Children who have any kind of disability have the right to special care and support, as well as all the rights in the Convention, so that they can live full and independent lives.

ARTICLE 24 (HEALTH AND HEALTH SERVICES):

Children have the right to good quality health care – the best health care possible – to safe drinking water, nutritious food, a clean and safe environment, and information to help them stay healthy. Rich countries should help poorer countries achieve this.

ARTICLE 25 (REVIEW OF TREATMENT IN CARE):

Children who are looked after by their local authorities, rather than their parents, have the right to have these living arrangements looked at regularly to see if they are the most appropriate. Their care and treatment should always be based on “the best interests of the child” (see Guiding Principles, Article 3).

ARTICLE 26 (SOCIAL SECURITY):

Children – either through their guardians or directly – have the right to help from the government if they are poor or in need.

ARTICLE 27 (ADEQUATE STANDARD OF LIVING):

Children have the right to a standard of living that is good enough to meet their physical and mental needs. Governments should help families and guardians who cannot afford to provide this, particularly with regard to food, clothing and housing.

ARTICLE 28: (RIGHT TO EDUCATION):

All children have the right to a primary education, which should be free. Wealthy countries should help poorer countries achieve this right. Discipline in schools should respect children’s dignity. For children to benefit from education, schools must be run in an orderly way – without the use of violence. Any form of school discipline should take into account the child’s human dignity. Therefore, governments must ensure that school administrators review their discipline policies and eliminate any discipline practices involving physical or mental violence, abuse or neglect. The Convention places a high value on education. Young people should be encouraged to reach the highest level of education of which they are capable.

ARTICLE 29 (GOALS OF EDUCATION):

Children’s education should develop each child’s personality, talents and abilities to the fullest. It should encourage children to respect others, human rights and their own and other cultures. It should also help them learn to live peacefully, protect the environment and respect other people. Children have a particular responsibility to respect the rights their parents, and education should aim to develop respect for the values and culture of their parents. The Convention does not address such issues as school uniforms, dress codes, the singing of the national anthem or prayer in schools. It is up to governments and school officials in each country to determine whether, in the context of their society and existing laws, such matters infringe upon other rights protected by the Convention.

ARTICLE 30 (CHILDREN OF MINORITIES/INDIGENOUS GROUPS):

Minority or indigenous children have the right to learn about and practice their own culture, language and religion. The right to practice one’s own culture, language and religion applies to everyone; the Convention here highlights this right in instances where the practices are not shared by the majority of people in the country.

ARTICLE 31 (LEISURE, PLAY AND CULTURE):

Children have the right to relax and play, and to join in a wide range of cultural, artistic and other recreational activities.

ARTICLE 32 (CHILD LABOUR):

The government should protect children from work that is dangerous or might harm their health or their education. While the Convention protects children from harmful and exploitative work, there is nothing in it that prohibits parents from expecting their children to help out at home in ways that are safe and appropriate to their age. If children help out in a family farm or business, the tasks they do be safe and suited to their level of development and comply with national labour laws. Children's work should not jeopardize any of their other rights, including the right to education, or the right to relaxation and play.

ARTICLE 33 (DRUG ABUSE):

Governments should use all means possible to protect children from the use of harmful drugs and from being used in the drug trade.

ARTICLE 34 (SEXUAL EXPLOITATION):

Governments should protect children from all forms of sexual exploitation and abuse. This provision in the Convention is augmented by the Optional Protocol on the sale of children, child prostitution and child pornography.

ARTICLE 35 (ABDUCTION, SALE AND TRAFFICKING):

The government should take all measures possible to make sure that children are not abducted, sold or trafficked. This provision in the Convention is augmented by the Optional Protocol on the sale of children, child prostitution and child pornography.

ARTICLE 36 (OTHER FORMS OF EXPLOITATION):

Children should be protected from any activity that takes advantage of them or could harm their welfare and development.

ARTICLE 37 (DETENTION AND PUNISHMENT):

No one is allowed to punish children in a cruel or harmful way. Children who break the law should not be treated cruelly. They should not be put in prison with adults, should be able to keep in contact with their families, and should not be sentenced to death or life imprisonment without possibility of release.

ARTICLE 38 (WAR AND ARMED CONFLICTS):

Governments must do everything they can to protect and care for children affected by war. Children under 15 should not be forced or recruited to take part in a war or join the armed forces. The Convention's Optional Protocol on the involvement of children in armed conflict further develops this right, raising the age for direct participation in armed conflict to 18 and establishing a ban on compulsory recruitment for children under 18.

ARTICLE 39 (REHABILITATION OF CHILD VICTIMS):

Children who have been neglected, abused or exploited should receive special help to physically and psychologically recover and reintegrate into society. Particular attention should be paid to restoring the health, self-respect and dignity of the child.

ARTICLE 40 (JUVENILE JUSTICE):

Children who are accused of breaking the law have the right to legal help and fair treatment in a justice system that respects their rights. Governments are required to set a minimum age below which children cannot be held criminally responsible and to provide minimum guarantees for the fairness and quick resolution of judicial or alternative proceedings.

ARTICLE 41 (RESPECT FOR SUPERIOR NATIONAL STANDARDS): If the laws of a country provide better protection of children's rights than the articles in this Convention, those laws should apply.

ARTICLE 42 (KNOWLEDGE OF RIGHTS):

Governments should make the Convention known to adults and children. Adults should help children learn about their rights, too (See also article 4).

ARTICLES 43-54 (IMPLEMENTATION MEASURES):

These articles discuss how governments and international organizations like UNICEF should work to ensure children are protected in their rights.

APPENDIX 2

LIST OF USEFUL EQUIPMENT TO CONDUCT A WORKSHOP WITH YOUNG PEOPLE

DOCUMENTS

Daily attendance sign-off sheets with contact details of participants
Consent forms
Daily programme for mentors

STATIONERY

Flip chart stands and paper
Markers
Masking tape (to stick paper to the walls)
1 tennis ball
Cardboard/colourful paper
Pens or pencils for the group
Notebooks for the group
Log books to log recordings

EQUIPMENT

Recorder kits
Batteries

APPENDIX 3

EXAMPLES OF ICEBREAKERS AND ENERGISERS

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

GETTING TO KNOW ONE ANOTHER – ICEBREAKERS

NAMES AND ADJECTIVES

Participants think of an adjective to describe how they are feeling or how they are. The adjective must start with the same letter as their name, for instance, *“I’m Henri and I’m happy”* or, *“I’m Alice and I’m amazing.”* As they say this, they can also mime an action that describes the adjective.

JUGGLING BALL GAME

Everyone stands in a close circle. (*If the group is very large, it may be necessary to split the group into two circles.*) The facilitator starts by throwing the ball to someone in the circle, saying his or her name as they throw it. Continue catching and throwing the ball, establishing a pattern for the group. (Each person must remember who they receive the ball from and who they have thrown it to.) Once everyone has received the ball and a pattern has been established, introduce one or two more balls, so that there are always several balls being thrown at the same time, following the set pattern.

CONNECTING EYES

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

THREE TRUTHS AND A LIE

Everyone writes their name, along with four pieces of information about themselves on a large sheet of paper, for example, *“Alfonse likes singing, loves football, has five wives and loves PRA.”* Participants then circulate with their sheets of paper. They meet in pairs, show their papers to each other and try to guess which of the *“facts”* is a lie.

WHAT WE HAVE IN COMMON

The facilitator calls out a characteristic that applies to some people in the group, such as *“having the color blue in their tee shirt.”* All those who have blue in their tee shirt. should move to one corner of the room. As the facilitator calls out more characteristics, such as *“likes football,”* people with those characteristic, move to the indicated space too.

KNOTS

Participants stand in a circle and join hands. Keeping their hands joined, they move in any way that they want, twisting and turning and creating a *“knot.”* They must then unravel this knot without letting go of one another’s hands.

http://www.icaso.org/vaccines_toolkit/subpages/files/English/energiser_guide_eng.pdf

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

http://www.icaso.org/vaccines_toolkit/subpages/files/English/energiser_guide_eng.pdf

BUILDING TRUST

PASS THE PERSON

Participants stand in two rows facing each other. Each person tightly grasps the arms of the person opposite. A volunteer lies face up across the arms of the pairs at the beginning of the line. Pairs lift their arms up and down to move the volunteer gently on to the next pair. The game continues until the volunteer has been *“bumped”* all the way to the end of the line.

LEADING AND GUIDING

Participants split into pairs. One member of each pair puts on a blindfold. Their partner then leads them carefully around the area making sure they don’t trip or bump into anything. After some time, the facilitator asks the pairs to swap roles. At the end, participants discuss how they felt when they had to trust someone else to keep them safe.

WARMING UP

GROUP STATUES

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

MOVE TO THE SPOT

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

LISTENING, OBSERVING AND TELLING STORIES

“PRRR” AND “PUKUTU”

Ask everyone to imagine two birds. The one’s call is “prrr” and the other’s is “pukutu.” If you call out “prrr”, all the participants need to stand on their toes and move their elbows out sideways, as if they were a bird ruffling its feathers. If you call out “pukutu”, everyone has to stay still and not move a feather.

TIDE’S IN/TIDE’S OUT

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

FIND SOMEONE WEARING...

Ask participants to walk around loosely, shaking their limbs and generally relaxing. After a short while, the facilitator shouts out “Find someone...” and names an article of clothing. The participants have to rush to stand close to the person described. Repeat this exercise several times using different types of clothing. Touch something blue and ask participants to stand up. Explain that you will tell everyone to find something blue and that they have to go and touch it. It could be a blue shirt, pen, shoe or whatever. Continue the game in this way, asking participants to call out their own suggestions for things to touch.

WHAT HAS CHANGED?

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

MIRROR IMAGE

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

THE KING IS DEAD

The first player turns to his or her neighbour and says, “The King is dead!” The neighbour asks, “How did he die?”, and the first player responds, “He died doing this,” and starts a simple gesture or movement. All participants repeat this gesture continuously. The second player repeats the statement and the third player asks, “How did he die?” The second player adds another gesture or movement. The whole group then copies these two movements. The process continues around the circle until there are too many movements to remember.

ENERGISING-RELAXING

DANCING ON PAPER

Facilitators prepare sheets of newspaper or cloth that are the same size. Participants split into pairs. Each pair is given either a piece of newspaper or cloth. They dance while the facilitator plays music or claps. When the music or clapping

stops, each pair must stand on their sheet. The next time the music or clapping stops, the pair has to fold their paper or cloth in half before standing on it. After several rounds, the paper or cloth will be very small by being folded again and again. It will be increasingly difficult for two people to stand on. Pairs that have any part of their body on the floor are out of the game. The game continues until there is a winning pair.

PASS THE ENERGY

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

DRAGON’S TAIL

Ask the group to divide into two groups and to form two lines. Then ask the members of both groups to put their hands on the waist of the person in front of them to form a dragon. Tuck a bright scarf into the back of the last person in each line’s trousers, skirt or belt to form the dragon’s tail. The teams then have to catch the other dragon’s tail without losing theirs.

CLAP EXCHANGE

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

EXPRESSING FEELINGS

WHAT AM I FEELING?

Participants sit in a circle. Each person takes a turn to act an emotion. While the others try to guess what feeling the person is acting out. The person who guesses correctly can act out the next emotion.

COLOUR-FEELING

Everyone takes a turn to say how they are feeling and associate a colour with the feeling.

APPENDIX 4

SAMPLE CONSENT FORM

My full name is _____

Age _____

I am taking part in a project organised by (name of radio station) from (date) to (date) _____.

By signing this form, I give permission to (name of radio station) _____
to use my work in their programming.

I am aware that my audio recordings might be edited by (name of radio station) _____.

I am aware that if my voice is broadcast, I have a choice to use only my first name or to be anonymous.

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

I also understand that if there is anything that I do not want to share with (name of radio station)

_____ I will tell them and it will not be used.

I understand (name of radio station) _____ will respect my work

and will respect me and my family. I understand that, whenever possible, they will give me a copy of my work
so that I can hear how it has been used. I agree to respect the rules of the radio station. I understand
participation is voluntary and I can end it if I so wish by indicating in writing I am no longer participating.

Print name _____

Signature _____ Date _____

Parent's / guardian name _____

Parent's / guardian signature _____

Address _____

Phone _____ Email _____

APPENDIX 5

THEME OF THE SHOW: HEALTHY LIVING

Use the produced radio features, research, suggested script and question to help the youth journalist write a script.

INTRO

[PLAY JINGLE]

HOST 1 That's right you've just tuned into *[NAME OF SHOW]* on *[RADIO STATION]*. My name is *[NAME]*.

HOST 2 And my name is *[NAME]*. Today, we'll be talking about eating healthily.

HOST 1 And that doesn't just mean eating three meals a day, we're going to find out what we need to eat to keep our bodies and minds healthy and strong.

HOST 2 We were lucky enough to spend some time with *[NAME OF ATHLETE]* and discover what a day in the life of an athlete is like.

[PLAY AUDIO PROFILE]

OUTRO

HOST 1 They say an apple a day....

HOST 2 Yes, if we eat healthily, we will be healthy and strong and won't need the doctor as much. If you want to find out more interesting things, tune in to *[RADIO STATION]* for the *[NAME OF SHOW]* next week *[DAY]* at *[TIME]*. We'll be finding out all about *[NEXT WEEK'S SHOW TOPIC]*.

HOST 1 Till then, it's bye from us!

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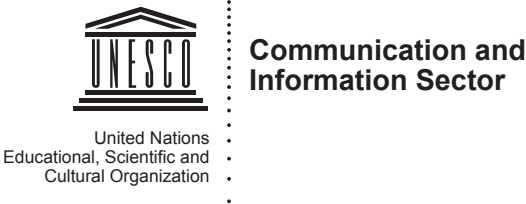
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Based in South Africa, the Children’s Radio Foundation is a non-profit organisation that focuses on the design, set-up, training and support of youth radio projects across Africa. With over 50 community radio station partners and 1000 trained youth reporters in the Democratic Republic of Congo, Liberia, South Africa, Tanzania and Zambia, the Children’s Radio Foundation (CRF) creates opportunities for youth dialogue, leadership, social engagement and action. Through radio broadcasts, young people speak about their concerns and reach out to their peers and wider audiences about the issues they face.

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