



# **Sakaza Mngani!**

**Kidz Community Radio Project**

**Handbook**

**Fiona Lloyd**

**Institute for the Advancement of Journalism**

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Kidz Community Radio Project

Handbook

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**by Fiona Lloyd**

Institute for the Advancement of Journalism

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We also thank the community radio stations who participated so wholeheartedly in this initiative: Durban Youth Radio, ICORA, Jozi FM, Khwezi, Maputaland Radio, Naledi Radio and Qwaqwa Radio.

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Most importantly, we pay tribute to the 35 children who were the original Kidz Radio participants, many of whom have shared their ideas, experiences and creativity in this book. *Sakaza Mngani!* is dedicated to them, and to the children who follow in their footsteps.



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# Foreword

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Writing this Foreword, I feel as excited as a kid with an oversized “stok sweet” in a small hand. It brings back so many fond memories.

Firstly, it reminds me of all the bright, creative children from different backgrounds and cultures that I have worked with since this project started in 2003. The way they think about issues, the way they dream about how things should be, the way they relate to people and their concerns, even though adults decide for them what should be done.

Secondly, it makes me think of how I started my own media career at the age of 14 in a homeland’s public broadcaster.

Thirdly, it conjures up the playful voice of an auntie, who could mimic any animal, and whose storytelling filled the portable radios we used to listen to then. Those were the days when TV viewing was a luxury, reserved for watching news and the occasional drama series.

When one hears the phrase “Media for Children”, it evokes the idea of adult broadcasters developing content on behalf of young people. For a long time media practitioners believed that children should learn by being told what is good for them, rather than by telling their own stories. But this belief prevented media from fulfilling a more important role: to promote children’s right to expression.

## **The African Charter on Children media stipulates that:**

“Children should hear, see and express themselves, their culture, their language and their life experiences, through the electronic media, which affirm their sense of self, community and place. Whilst endorsing the child's right to freedom of expression, thought, conscience and religion, and protection against economic exploitation, children's programmes should create opportunities for learning and empowerment to promote and support the child's right to education and development. These programmes, in addition to being entertaining, should allow children to develop physically, mentally and socially to their fullest potential.”



**Foreword**

Since 2003, the Institute for the Advancement of Journalism, through its Kidz Radio Training Project, has been working tirelessly to transform the Charter's vision into a reality by developing innovative training for children's media. The Kidz Radio Handbook tells the story of this journey, through the voices of the children themselves, as well as the experiences of professional media practitioners and children's organisations.

"Sakaza Mngani!" is a Zulu expression used by the kids whose participation has made the project such a success. In English, the phrase means "Come, let's broadcast!" but no translation can really capture the true spirit of this peer-to-peer call to share the joy of making radio. This Handbook encourages everyone to look at the world from the perspective of kids, and to visualise themselves in children's situations.

It will give you an insight into the kids' excitement and perceptions as they work together to create their own programmes. The book is very reader-friendly, with pictures, text and references combined to give a new perspective on current trends in children's radio in South Africa. We hope it will encourage more children from all backgrounds to participate in media, and to take ownership of it.

A big "thank you" to the author, Fiona Lloyd – a highly respected media expert who has worked with kids all over the world to promote their self expression through radio.

So yes, Sakaza Mngani!! Come join the fun of exploring the world through the eyes of a child.



**Mosotho Stone**  
Kidz Radio Project Co-ordinator

# Introduction

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This is more of a talk-show than a handbook. A talk-show of diverse voices speaking to each other, sharing stories and possibilities. Who is the audience? Anyone, young or old, who loves children's radio, and wants to find out more about it.

Turn up the volume and be inspired: by kids giving advice to other kids, and to adults; by mentors sharing their experiences of participatory learning approaches; by the sheer creative

energy of children's radio in South Africa and around the world.

As you journey through these pages, you'll be invited to talk back. To relate new ideas to your own reality; and to explore what your community radio station can do to nurture children's rights and children's voices. There are signposts, too, guiding you to other sources of inspiration on the internet and elsewhere.



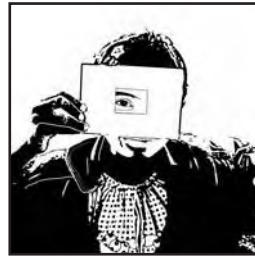
**Chapter One:** focuses on the story of the Kidz Radio Project, and its vision; children's radio in South Africa (case studies and examples); international children's radio initiatives.



**Chapter Two:** is a market-place of ideas from kids, mentors and teachers who work in the field of children's participation. It includes tips from Kidz Radio participants; tips from older people; thoughts on participation and power-sharing; guidelines on how to create a healthy environment for learning.

**Introduction**

**Chapter Three:** explores a range of activities that you can use in your Kidz Radio training. For example: confidence-building games and energisers; activities to release creativity; role plays; tools for teaching children interview skills, presentation techniques, and “writing for the ear”.



**Chapter Four:** discusses the most popular formats in Kidz Radio: magazine shows (including drama, storytelling, interviews, radio diaries, jokes and phone-ins); and news (how to report the stories that matter most to young people in your community).



**Chapter Five:** is a library of articles, toolkits, handbooks and websites about children’s radio – not just in South Africa, but in other parts of the world too.



I can't claim to have written this handbook. If anything, my role has been to channel the voices. Nothing would have been possible without Mosotho Stone, and the wonderful children and mentors from the Kidz Community Radio Project. They have taught me a lot about listening, trusting and having fun.

One special memory: it is Day One of the 5th International Summit on Children's Media, held in Johannesburg in March, 2007. Kidz Radio has set up a tiny studio with wobbly walls in the exhibition hall, to broadcast live to 80 community radio stations around South Africa. The show is hosted by Phila and Nozi from Jozi FM. These 13 year-olds are already Kidz Radio veterans, and today they're sharing their skills with a group of children from different provinces and backgrounds who have never broadcast on radio before. These "Special Correspondents" will give their impressions of the Summit, and the important issues it raises. Some have volunteered to read their own poetry.

"Just do whatever you want, guys" says Mosotho Stone. "This is your chance. Your show."

As the broadcast begins we sit on the floor outside the studio, ears glued to a set of small speakers.

As each Special Correspondent presents their report, tension gives way to exhilaration. They talk about the excitement of meeting kids from Poland, Haiti and Qatar; they share ideas about the kind of programmes they would produce on radio if they were given the chance.

When Disebo Mogapi reads her poem about children's rights, there's an explosion of high-fives from the listeners outside. Then Phila asks, "So, how do you feel about being here at the Summit?"

Disebo replies, "Being here is like wearing a crown of flowers."

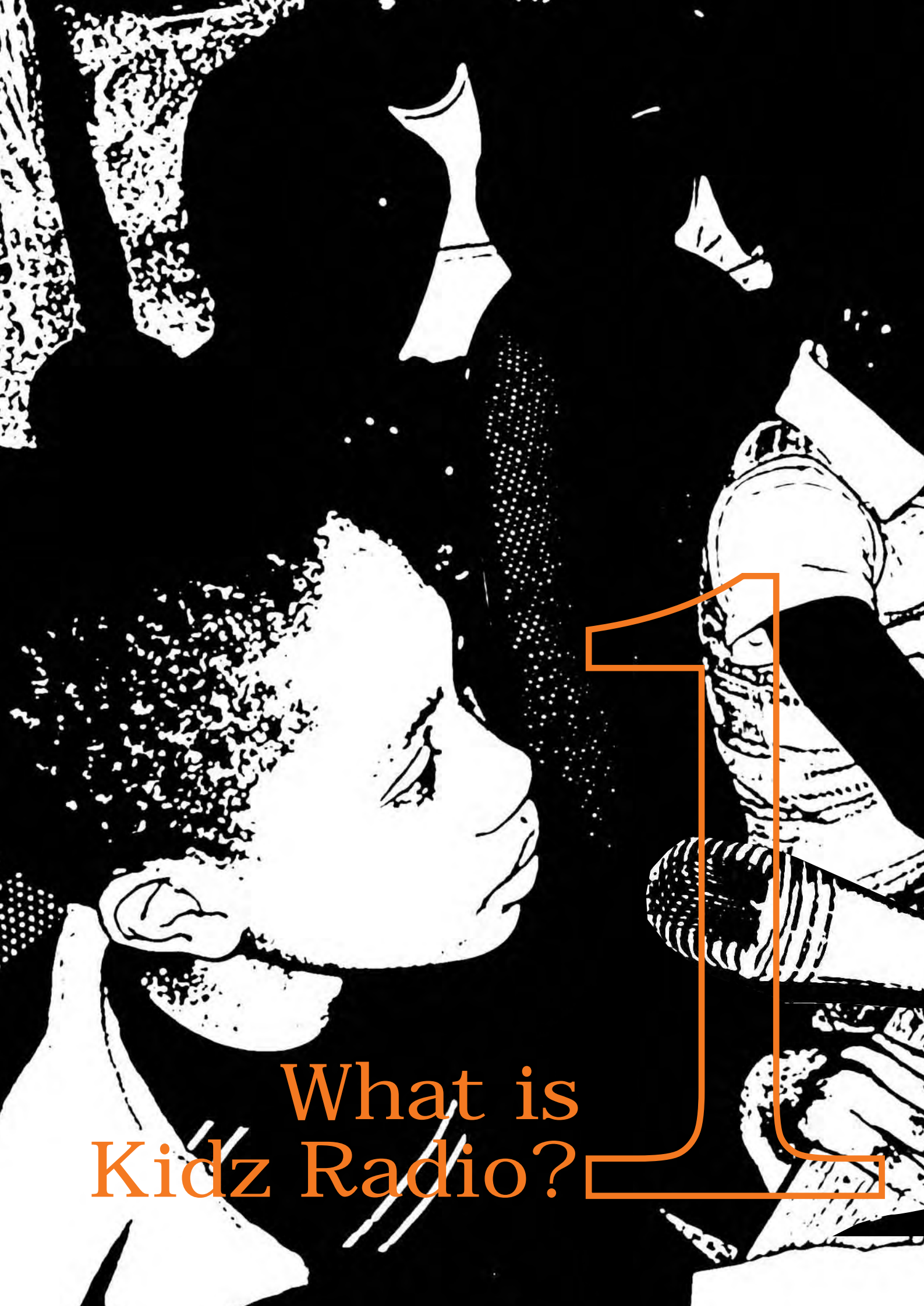
I know what she means.



**Fiona Lloyd**

## Introduction





What is  
Kidz Radio?

# Chapter 1

## What is Kidz Radio?

In this chapter we will find out about:

- The Kidz Radio Project: its history, aims and vision
  - Children's radio in South Africa
  - International children's radio initiatives
-





# What is Kidz Radio?

“We have an open door at our station, so every child is welcome to come and be on radio. Sometimes I end up with 50 kids in the studio which is hectic! In the holidays, mothers drop their child at 7am and say, ‘I just want my child to be around here, whether she speaks on the show or not’. This is a healthy environment for them. It becomes chaotic and it has to be managed, but they make space for each other, and encourage everyone to talk. Kids always help other kids to come through, to be happy, and to feel that the studio is their special place.

In my upbringing, I had to rise above all odds. It gave me the strength to say: If I can help it, I'm not going to see another child unhappy. My own background was not that beautiful, but hey, I can always try to maintain a sparkle in every other child.”

*Collen Hans (Jozi FM)*



## Beginnings

Kidz Radio began as a pilot project in 2004 with seven community stations from Kwa-Zulu Natal, Gauteng and the Free State. Supported by the Nelson Mandela Children’s Foundation, the project focused on children between the ages of 10 and 14<sup>1</sup> from historically disadvantaged communities. Three years later, the aim of the project remains the same: to train children and mentors in basic broadcasting and journalism skills, so that they can produce ground-breaking programming for other children, and create more awareness of “heroes and role models” in their own communities. Most importantly, Kidz Radio aims to enhance the capacity of community radio stations to develop quality programming for children, produced and presented by children.

One of the most exciting aspects of Kidz Radio is the diversity of stations that are now involved: from rural, to peri-urban, to urban. Every station is encouraged to express its own uniqueness – especially in its approach to children’s programming. As Project Co-ordinator Mosotho Stone points out:

“Community radio reflects how people live. It’s what people eat every day, and drink every day, and talk about every day. If you start interpreting that into your programming, there is nothing that can touch you as a radio station. But if you try to teach kids to be like Americans, while you don’t have an American culture within your community, you’ll just be contradicting the reality of the kids, making them suffer an identity crisis.

<sup>1</sup> This was the age group that received training. The project aimed for a broader age-range in terms of listenership.

We're not saying they shouldn't explore who they are, but we're encouraging them to do this in the context of their own community, culture and history."

It takes time for a project like Kidz Radio to take root and grow strong. Martin Vilakazi<sup>2</sup> pays tribute to the role of the Nelson Mandela Children's Foundation in this process:

"We worked closely with NMCF's Leadership and Excellence Programme. They understood that a project like Kidz Radio needed space to grow, because it wasn't only about transferring skills but also about transforming attitudes and challenging stereotypes."

Kidz Radio does indeed try to challenge the stereotypical ways in which children are represented in mainstream media. All too often, as Media Monitoring Project (MMP) research has shown<sup>3</sup>, kids are either portrayed as passive victims, or are conspicuous by their absence:

"They only show bad things that happen to children. They never speak about good things that we do as children."<sup>4</sup>

Kidz Radio also provides alternatives to the kind of role models children usually find in mainstream media:

"The media is putting an image in children's minds that looking like a star or model is the only way you will be accepted in society."<sup>5</sup>

Through Kidz Radio, children are encouraged to question the type of values and morals which TV soaps and other forms of popular media reinforce:

"While children, like adults, are often able to distinguish between fantasy and reality, the morals, value judgments, escapist nature and types of family values inherent in soap opera programmes, provide concerning, disturbing, and (frequently)

<sup>2</sup> Former IAJ Head of Radio, now an independent media trainer.

<sup>3</sup> See also: "Developing Media Literacy" in Chapter 3, and "Reporting Our Stories" (Chapter 4).

<sup>4</sup> Participant in Media Monitoring Project's Empowering Children & Media Project, quoted in

<sup>5</sup> *Media Wise: Children make a difference* (MMP) [www.mediamonitoring.org.za](http://www.mediamonitoring.org.za)

<sup>6</sup> Ibid

<sup>6</sup> *What Children Want* (Media Monitoring Project: 2005)

grossly irresponsible role models for children. Given the high levels of domestic violence, child abuse, and broken families in South Africa, the value of such programming, while not explicitly condoning child, woman, or gender abuse, needs to be questioned in relation to its representation of fathers, mothers, sisters, and other family members."<sup>6</sup>

The IAJ is about to take Kidz Radio to many more communities in South Africa. The possibilities are exciting but, as IAJ Director Jacob Ntshangase says, it's important to avoid a "hit and run" approach:

"We've got to stay focused on the long-term goals so that the project goes from strength to strength. As our young broadcasters grow up, we should train them as mentors for the new generation. Let's also share the Kidz Radio experience with other countries in southern Africa, and find a way for our children to do peer-to-peer training with children in the region."

## Interview with Mosotho Stone



Kidz Radio Co-ordinator Mosotho Stone loves sharing his passion for radio with children from many different communities. He explains what the project means to him:

*Q: How would you describe the spirit of Kidz Radio?*

**MS:** It's about creating a deeper awareness of humanity, and helping young people to develop their own role models. Many of us grew up in a society where there was a lot of intolerance. So this project is about building a different kind of society – to support kids to speak out, and to encourage adults to understand who kids are, and what they can do for their community. Kids are the most passionate people in the world. Sadly, they get to lose some of that passion when they experience unfortunate things. Kidz Radio teaches them how to work with each other and complement other people. In the process they find themselves, and discover how to play their own unique role in building society. I've learned so much from them, as much as they would like to believe they learned from me. The first years of Kidz Radio were the most stress-free years I've ever had, because I was working entirely with kids.

*Q: You mention role models, but is there a danger that Kidz Radio can turn child presenters into celebrities?*

**MS:** That was the first thing we thought about actually! But it never happened because we always emphasised that power comes with responsibility. And we also told the kids: Just be yourself, don't try to copy anyone else's style. I think radio is very different to TV in this way. The problem with TV is that it tends to create hyper-cool kids. Producers put pressure on child presenters to dress and to behave in a certain way. The excuse is always, 'that's what the market wants'. But is it? Who decides?

*Q: The children come from diverse social backgrounds. That's obviously an advantage, but does it also bring challenges?*

**MS:** Sometimes. I remember one workshop where there was a kid from a poor background, and the rest were from well-off families. Whenever they had to pair up, they wanted to leave this kid out.

So I just talked to them. I said: Look, guys, there's a kid who doesn't have as much money as you, but he probably knows a lot that you don't! If you keep criticising him, he's going to grow up being against you. So what do you want to do? Do you want to help him to be somebody in life? Or do you want to be the victim of his anger one day? And that got them thinking: how to become role models themselves.

*Q: Have you got any special Kidz Radio memories?*

**MS:** I remember our first training in a rural area of Maputaland. There was a young girl who was so passionate about radio, even though she lived 70 kilometres from the station. It took us an hour to go to her place, and another hour to come back. But every day she would bring some story about where she comes from. She would tell about her village, where some people have never even seen a newspaper. And this kid is highly motivated; she just doesn't see any obstacle preventing her from being a radio broadcaster one day. She taught me that passion cannot be stopped by anything.

*Q: What's your message to children who take part in Kidz Radio?*

**MS:** Grow to know. Just grow to know. Because the more you know, the more you'll be able to say something constructively; the more you'll be able to say something with dignity; the more you'll be able to respect other people's opinions. Knowledge gives you power. Not just to dominate people, but power to shine with your own light in life, and be able to influence other lives out there.

Interview  
with  
Mosotho Stone

# Kids talk about Kidz Radio

Here's what Kidz Radio children say about the project:

"I love radio. It gives me a chance to interact with other young people. When kids in the community have problems we can talk together and find solutions though radio. These days many children don't know about their rights – especially kids who can't go to school. But even if they can't read or write, they can still take part in Kidz Radio."

*Sabelo (Maputaland Community Radio)*

"Radio has really been fun! It's exciting – gives me self-confidence, and courage to face people. I'm still the same, even though they sometimes have that thing: 'Oh, she's a DJ!' It's different from TV, because on radio nobody knows your face. It's nicer."

*(Nontu, Durban Youth Radio)*

"I get to speak out about different topics and say what I think. It changed my life, you know. I see my future in a different way because when I finish school I'm going to do sound engineering and carry on being a DJ."

*(Siphesihle, Durban Youth Radio)*

"Children's TV is controlled by adults, but radio is something we can do on our own, with just a bit of help. I love radio because it allows me to express myself, and nobody judges me. Everything you talk about on radio revolves around your community, so it gives you relief when you can speak out all the things that you worry about. At the end you feel more calm. I love the people around me, especially other children. At school they call me 'Problem Solver'. Radio is good for solving problems. It's like a friend to kids, because if you're bored, or feeling sad, you can always rely on it."

*(Palesa, Jozi FM)*



# Successes and Challenges

What have Kidz Radio participants learned in the first three years of the project? Here are some ideas from children and mentors:

Let's be true to ourselves!

Kidz Radio speaks with the REAL voices of children, and reflects the communities in which they live. Let's help kids to feel proud of who they are; proud of their history and culture. Let's also help them to explore the complexities of identity in South Africa's dynamic, multicultural society.

Let's be participatory!

Kidz Radio depends on children and adults working together in a relationship where everyone is respected and valued. That means thinking carefully about power-sharing, and redefining the ways in which kids and older people relate to each other. See Chapter 2 for ideas and options.

Let's honour our languages!

Community radio is different from other kinds of radio because it's a space where all our languages are honoured. Let's make sure that children understand this, and not pressurise them to use a language with which they're not comfortable. As Jozi FM mentor Collen Hans says: "Kids sometimes feel inferior because they

think they can't speak good English. Peer pressure also plays a role in this. But when we invite them to say what they are feeling in Zulu, you will hear how strong they are!"

Let's welcome every child!

Kidz Radio is a space where all children come together, regardless of social background. Let's reach out to marginalised kids and make sure they can also participate. What about kids with disability? Children who live on the streets? Kids who are affected by HIV & AIDS? Children whose families come from minority groups (like refugees, or migrants from other parts of Africa)?

Let's help kids and adults to talk to each other!

This process will take time, but don't give up. Thabo Sefatsa, a Kidz Radio mentor from Naledi FM, shares his experience: "Our station is in a rural part of South Africa. In our community, adults take children's issues seriously when they are discussed by social worker – but not when these same issues are expressed by kids

themselves! They still feel: 'These are children. What can they tell us?' But the children have started to educate their parents through radio, and things are beginning to change. We also realised that we could not play a parental role if the parents themselves were not involved, so we invited them to come to a meeting and let them say whatever they wanted. So my advice is: start slowly. Even if just one or two parents change their thinking, then you can feel you've done something."

Let's build partnerships!  
Kidz Radio can't survive without strong partnerships. Start with your own station: how does your children's project relate to the radio newsroom, for example? Is there a good communication flow between you? Do you share stories and issues concerning kids? Moving to the community: how do you relate to parents and caregivers? To schools, youth organisations, local CBOs and NGOs? What about partnerships with potential sponsors? How VISIBLE are you?

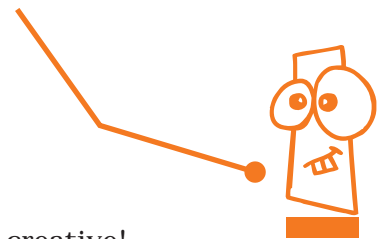
Naledi FM used Child Protection Week as an opportunity to take the Kidz Radio show to primary and secondary schools in their community. They got sponsorship to produce programming with safety messages about electricity. This was part of a larger outreach project, in which Kidz Radio members visited children in farming communities. The team also built partnerships with local organisations who work with vulnerable children – especially HIV & AIDS affected orphans.

Let's build understanding between girls and boys!  
Gender-based violence is one of the biggest problems in our society. If we can create a space on radio where boys and girls learn to value and respect each other, we can help to build a happier, safer future for the next generation.

Interestingly, some Kidz Radio mentors have noticed that boys are initially more inhibited than girls when it comes to sharing their opinions on radio. Collen Hans comments: "Maybe boys are somehow neglected in our society. They cannot express themselves like girls. We always see the girl child rising above. We try to narrow that gap."

Siphesihle, from Durban Youth Radio, shares his experience:

"I'm the only boy among four girls. It's a challenge, but I've been on radio for two years so I've learned to deal with it. At first it was difficult. I think boys and girls do see things differently. Maybe girls see the world as unfair, and boys see the world as fair. This experience has changed me because I've learned to work together with the girls as a team. Now we sound great together!"



Let's be creative!

Original poems, stories, mini-dramas, jokes ... all these give Kidz Radio its fresh, vibrant feel. Let's celebrate our creativity – and encourage other children to do the same.

*Let's have fun!*

#### QUESTIONS TO CONSIDER ...

*Think about your own experience with Kidz Radio:*

*What other successes and challenges can you add to this list?*

*What has been your biggest success?*

*What has been your most difficult challenge?*

# Kidz Radio and Children's Rights

How does Kidz Radio connect to the bigger picture of children's rights, and children's participation? Let's find out...

A good place to start is Shirley Mabusela's article "It's my life": an interesting overview of the ways in which South African children should be able to participate in decisions affecting their lives. You can read this article in Chapter Five.

See also *Children's Rights and the Media: A Resource for Journalists*. Produced by Soul Buddyz, this excellent handbook gives the broad framework for children's rights in South Africa, with clear descriptions of the various national structures which promote and protect children. If you have access to the Internet, you can download it from: <http://www.soulcity.org.za/publications/publications/children-s-rights-and-the-media-a-resource-for-journalists.pdf/view>

The Media Monitoring Project (MMP) has many useful handbooks, and toolkits too. Find them at <http://www.mediamonitoring.org.za/> Check out their Empowering Children's Media website for more materials: [http://www.mediamonitoring.org.za/ecm\\_2005/face.html](http://www.mediamonitoring.org.za/ecm_2005/face.html)

*Here are some important conventions, charters and bills concerning children's rights:*

Children's rights

- The United Nations Convention on the Rights of the Child South Africa signed the UNCRC in 1995, and so committed itself to promoting and protecting the human rights of all children, as set out in the Convention. *(See Chapter Five for a simplified version)*

Why is the UNCRC so important?

"A century that began with children having virtually no rights is ending with children having the most powerful legal instrument that not only recognises but protects their rights."<sup>7</sup>

<sup>7</sup> Carol Bellamy, Former Executive Director of UNICEF. Sourced from <http://www.freechild.org/quotations.htm>

- African Charter on the Rights & Welfare of the Child  
Download it from:  
<http://www1.umn.edu/humanrts/africa/afchild.htm>
- The South African Children's Rights Charter  
Find out about this Charter from *Children's Rights and the Media*:  
  
"Prior to South Africa's adoption of the CRC, several initiatives had taken place, more notably the establishment of the National Children's Rights Committee in December 1990 and the adoption of The Children's Rights Charter of South Africa in June 1992 at the South African Children's Summit on the Rights of Children. The Children's Rights Charter was drafted by 200 children from 20 regions, marking a turning point in realising a culture of children's participation in issues that affect them. In 1995, a second Children's Summit was held where the Charter was re-examined and updated and where children reiterated their right to be first, not last, on the political agenda."<sup>8</sup>
- The Bill of Rights of the Constitution of South Africa  
Section 28 enshrines the rights of children. The Bill is based on the understanding that a child's best interests are the most important factor to consider in every matter concerning the child. *See Children's Rights and the Media*, for more details.
- The Children's Bill  
South Africa's parliament passed the first Children's Bill in 2005, but it will probably only come into force as the new Children's Act in 2008. Meanwhile, other important legislation, like the Child Care Act, and the Criminal Procedures Act, protect the rights of children. To find out more about the progress of the Children's Bill, go to the Children's Institute website: [www.ci.org.za](http://www.ci.org.za)
- The Africa Charter on Children's Broadcasting  
Read the full version of the Charter in Chapter Five.
- The Radio Manifesto  
*This is sometimes called "The Children's Radio Manifesto". It grew out of the first Kidocracy Conference held at Bush Radio in 2001. Later, children from 13 different countries added their voices. The Manifesto is "addressed by young people from around the world to radio broadcasters everywhere". It is based on the principles of the UNCRC, and sets out "what we believe and really want to say on radio":*
  - We want to speak out against all forms of violence - killing, abduction and sale of children, rape and every other kind of child abuse and exploitation.
  - We want to speak out against the causes of violence such as power-seeking, drug addiction and alcohol abuse and poverty.
  - We need our voices to be included in denouncing war and in speaking out against the exploitation of children in armed conflict.
  - We would like to speak up for people to love and respect each other.
  - We would like to speak up for peace in the world.
  - We would like radio to give us the space for more smiles and less sadness and for singing songs, laughter and play.



- We want our voices to be heard in the fight against homelessness, poverty and disease.
- We need our voices to be heard in the fight against HIV and AIDS.
- We would like our voices to be included in the building of safe and secure environments for everyone.
- We want to speak up for the care and conservation of our environment and against deforestation, desertification and pollution.
- We would like radio to show how it is possible to treat everyone (including children and especially including girls) equally.
- We want to speak out against all kinds of discrimination and ensure that radio gives disabled children the opportunity for their voices to be heard.
- We need radio to bring tolerance to our world of different nations, religions and cultures.
- We would like radio to reflect the way children and young people everywhere are collaborating to help build a better world.



# Children's Radio in South Africa

What other kinds of children's radio exist in South Africa? What can we learn from different experiences and case studies? Let's find out:

## South Africa

### Bush Radio

It's Saturday at Bush Radio in Cape Town, and the station is buzzing with energy. About 60 children, from 6 – 18, are running the station. Some are handling a live phone-in; others are busy writing scripts; older kids are hard at work in the production studio. This is CREW in action: the Children's Radio Education Workshop.

CREW facilitator, Nashira Abrahams, says it may appear chaotic to outsiders but, "we know exactly what goes on here. Even if it looks like they're jumping up and down on the table it's normally for a reason!"<sup>9</sup>

For Tanja Bosch, a former Programme Co-ordinator at Bush Radio, CREW represents a "microcosm of South Africa", because the children come from so many different backgrounds:

"Youth in post-apartheid South Africa embrace the alternative education and the spaces on the airwaves that Bush Radio offers, as a tool to carve out new spaces in which their ideas of self and other are imagined, produced and lived. While schools were once the site of political struggle and the negotiation of generational consciousness, music, popular culture, and radio have become the new critical sites for identity formation."<sup>10</sup>

CREW began in 1997 with a half-hour show called "Ragged Edge". The project subsequently evolved into three age-specific groups: BushTots, BushKidz and BushTeens.

CREW members don't only produce and present their own shows: they also

<sup>9</sup> *Radio, Community & Identity in South Africa: a Rhizomatic Study of Bush Radio in Cape Town* (Tanja Bosch:unpublishedPhD, 2003), Page150

<sup>10</sup> *Ibid*, Page 149.

handle the technical side, with older kids assisting the younger ones. There is a rotation system, so that when one group is running the weekly show, the other group is in training. Everyone is asked to bring in their school reports once a year to ensure that radio commitments aren't interfering with their studies.

On-air discussions tackle controversial issues, including HIV & AIDS, sexuality, and race. Even the youngest broadcasters, like the 7 – 11 year old BushTots, are given a platform to express themselves freely. Older mentors never interfere in a live discussion – no matter how hot the topic. Nashira Abrahams describes one such talk show:

“One of the little girls talked about her auntie getting married, and her cousin was in the studio with her that day, and he told the children: ‘You know, she’s getting married and I’m very happy for her, but she’s marrying a white man’. And all of them just looked into the mike and said, ‘No!’ And we just sat there and we said: OK what should we do? And we just decided to leave them, and what they did was they handled it in their own way. And one of them said: ‘Doesn’t she like being black?’ And this little girl who’s sitting there and talking about her auntie just went: ‘No, she does like being black, but love knows no colour!’”<sup>11</sup>

CREW mentors help kids to explore their attitudes and assumptions, without imposing political correctness, or heavy-handed messages. Instead, they encourage spontaneity and authenticity. For example, during a BushTots show, a little girl was asked to name her role models: “It’s my mother and my grandmother and Britney Spears!” she replied<sup>12</sup>.

CREW facilitator, Nashira Abrahams, shares more of her experiences:

*Q: What has CREW meant for you as a former child participant, and now as a mentor/leader?*

**NA:** It’s given me a platform to be heard, whatever the issue. The assumption that “children don’t know much” still freaks me out, and so the platform I was given – and am now giving others – has allowed me to see the power of making sure you’re heard: the difference it makes. Life skills, confidence, self-esteem, people skills, are all developed from an early stage and brought to light through projects such as these.

*Q: Some adults worry that children should not have “too much power” on radio, because it might lead to irresponsible behaviour, or inappropriate broadcast content. What’s your response to that?*

**NA:** I hear adults on radio all the time whose behaviour I would class as irresponsible and whose broadcast content I would say is more than inappropriate! These are the very attitudes that prohibit young people from speaking their mind, and create the impression that they really don’t know very much.

*Q: Can you share any other special memories from CREW programmes?*

**NA:** one memorable moment occurred recently when we did a live outside broadcast at a nature reserve, and the reptiles were brought to the children. Their ability to deal with the on-air content, the snakes, the terrapins, the frogs, the lizards, and some small mammals, was really impressive. Some could handle the reptiles and animals, others couldn’t, but the show went on without a hitch: on-air croaks and all! Another memory concerns a show conducted by the BushTots (aged between 7 and 11) on HIV and AIDS. I had a call from parents saying that they did not want us to teach their children about the sexual aspects of the disease. Needless to say they were so surprised when we explained that we were not teaching the children anything. In fact, they had come with all their own research, and

<sup>11</sup>Ibid, Page 157.

<sup>12</sup>Ibid, Page 155.

decided it was important to speak about it for the simple reason that even though there's information all over, there are still more people contracting it every day! The parents had no idea what to say, except that it made them realise they needed to speak with their children more to find out what they know and what they want to know about.

*Q: How can community stations make sure that marginalised kids, like homeless children, or those affected by HIV & AIDS, are also able to participate in children's radio?*

**NA:** Marginalised children must be able to participate in projects like CREW. Those most marginalised – such as those you mention – sometimes need more encouragement. What usually works is persistence. Tell them why they should be part of it – for themselves, and for those who will benefit from listening to them. Once you create that platform, it's easy to get others to come. The caregivers see the wonders it does for these children. There's nothing more powerful than listening to the stories of those who have the experience, and even more so when children are able to tell their stories themselves.

## ABC Ulwazi

Many community stations regularly broadcast ABC Ulwazi's range of edutainment-based dramas, and documentaries. Their children's initiatives have been particularly popular, notably: A Friend for Life, Khuluma Ukhululeke, The Magic Circle, and The Speak Free Project.

ABC Ulwazi has also produced two useful handbooks for community stations that are keen to do children's programming. They are available at [www.abcuwazi.org.za](http://www.abcuwazi.org.za) or by emailing [info@abcuwazi.org.za](mailto:info@abcuwazi.org.za).

*Speak Free! A guide to working with children in community radio.*

*Bua Fela – Just Talk A sequel to "Speak Free!" based on experiences gained during the "Speak Free" Project.*

ABC Ulwazi's Thato Mfundisi and Tammy Baldwin share their views on children's radio projects in South Africa:

"The variety of children's radio initiatives is mostly beneficial. The power of radio is such that it can access the most rural of areas and inform young children who cannot read, or do not have other ways to access such information. The more initiatives that use this platform the better for the young listeners, as each initiative has its own specific focus and style, and each can have something different to offer the listeners.

"We have not reached a point in this country where enough children's radio content is driven by children – and all this activity could help us reach that goal sooner. A lot of work needs to be done to ensure youth participation at every level of production and broadcast.

"It is important for these different initiatives to dialogue with one another, to share successes and difficulties experienced. This will stop each group from having to 'reinvent the wheel', and will further provide a pool of resources to improve the quality and consistency of children's radio broadcasts.

"Having a huge amount of children's radio initiatives could be potentially problematic if the groups are not informed about youth media, are not prepared to take a participatory approach with the children or are merely involved for financial benefit and not for the benefit of the youth."

## The Children's Institute Radio Project

"Growing up in a time of AIDS" is an innovative, participatory radio project, involving children from KwaZulu-Natal. Helen Meintjes describes how the project is run, and what lessons have been learned<sup>13</sup>:

*"When I heard people saying, like perhaps when we were playing, they would say the dead one is watching her children and then I would cry. When they spoke about my mother it felt as if I could see her very close to me."*  
(Lindokuhle, 11 years old)

During the course of 2005, a group of children attending Okhayeni Primary School in Ingwavuma, northern KwaZulu-Natal, were facilitated in a participatory process to produce a series of radio-documentary programmes about their lives as children growing up in a time of AIDS. This collaborative project between the Children's Institute, Zisize Educational Trust and Okhayeni Primary School was designed to contribute to developing public awareness and appropriate responses to children in the context of HIV/AIDS by providing children themselves with the opportunity to depict their lives for a broader audience. Not all children who participated are directly affected by AIDS, but all are affected by virtue of the fact that they live in a neighbourhood where antenatal HIV prevalence is at least 35%.

Over a period of six months, the group wrote and illustrated books about their own lives. The process enabled the children to develop oral-history skills, and to explore personal narratives from which they could draw when making their radio programmes. They subsequently participated in a radio-training workshop in which they learned about interviewing, sound, technical radio production skills (including the use of

recording equipment and the elements of producing radio programmes) and recorded their personal radio narratives. In the process, they named themselves 'Abaqophi basOkhayeni Abaqinile' – the 'Okhayeni Strong Recorders'.

**The project has had a number of positive outcomes. These include:**

The improvement in the confidence of some of the most troubled children involved in the project, and much enthusiasm and pride on the part of all the children who participated;

The children developing skills in story-telling and interviewing techniques, a range of art techniques, and in the production of radio recordings;

The demonstration of how critical it is that children's perspectives be made accessible to adults. At the end of hearing the programmes for the first time, the children's parents and caregivers reiterated one after the other the crucial lessons they had learnt from their children through the programmes (and in particular, how they had never realised how important it is to talk to their children about the illness and death they are experiencing around them);

Initiatives on the part of the school to introduce more participatory methods in the classroom and into after-school club activities;

The school encouraging parents and caregivers to come forward with information about children who are sick, or who are experiencing other difficult circumstances at home, so that the school can better support them; and  
The development of a relationship between children and their school, and children and support organisation Zisize, that did not previously exist with such depth or trust on the part of the children.

South Africa

<sup>13</sup>Children's Institute Newsletter (June, 2006)

In early 2006, the Abaqophi basOkhayeni Abaqinile were trained in further radio-production techniques, and they have started producing programmes that will be broadcast on a regular basis on their local community radio station – Maputaland Community Radio. In addition, the collaboration between the Children's Institute, Zisize and Okhayeni Primary School is continuing to develop children's radio – and child reporters – in the area by repeating a similar process with a new group of Okhayeni learners.

*Read a transcript of one of the Abaqophi basOkhayeni Abaqinile radio diaries in Chapter Five. Visit the Children's Institute website to find out more, and to request a CD of all the diaries:*  
[http://ci.org.za/depts/ci/prg/radio\\_project/index.htm](http://ci.org.za/depts/ci/prg/radio_project/index.htm)

## Soul Buddyz

This popular multi media "edutainment" vehicle for children aged 8-12 years old was developed by Soul City: Institute for Health and Development Communication (IHDC), in partnership with SABC Education. Soul Buddyz is broadcast on television and radio and is an ongoing series, dealing with a number of health and development issues. All the topics dealt with in the series are framed within the South African Constitution and the UN Convention on the Rights of the Child.

- For details about Soul Buddyz:  
<http://www.soulcity.org.za/programmes/the-soul-buddyz-series>
- For a summary of story lines for 26 Soul Buddyz radio shows:  
<http://www.soulcity.org.za/programmes/the-soul-buddyz-series/soul-buddyz-series-2/radio-story/storyline-soulbuddyz-radio-ii-5-dec-2002final-draft1-2.pdf/view>

- For a summary of Soul Buddyz key messages (for parents and children):  
<http://www.soulcity.org.za/programmes/the-soul-buddyz-series/soul-buddyz-series-4/soul-buddyz-4-message-brief.pdf/view>

## Takalani Sesame

The Takalani Sesame initiative focuses on young children. It encourages learning in the areas of literacy, numeracy and life-skills. The content is designed especially for pre-schoolers. Messages encourage children to develop positive self-esteem and self-image, to respect and appreciate others, to celebrate South Africa's diverse culture, to develop basic skills with letters and numbers, and to encourage a life-long love of learning.

# International Children's Radio Initiatives

The Kidz Radio Project is part of an international family of children's radio initiatives. There are many exciting projects happening all over the world, so let's connect and share experiences!

- International Children's Day of Broadcasting  
On the second Sunday of every December since 1992, thousands of children around the world celebrate the **International Children's Day of Broadcasting** (ICDB). Children take to the air as reporters, presenters and producers of programmes on issues including children's rights, poverty, HIV/AIDS, discrimination and conflict. With more than 2,000 participating broadcasters, ICDB is the largest broadcasting campaign for children in the world. But most of all, they allow children to be part of the programming process, to talk about their hopes and dreams and share information with their peers. The Day is a joint initiative of UNICEF and the International Academy of Television Arts & Sciences.

- World Radio Forum  
The WRF was born during the 2001 World Summit on Media for Children. It focuses on radio made for, with, and by children & youth. It aims to create more awareness of the needs and rights of the young in radio programming; to encourage their participation in radio production; and to make radio broadcasters aware of the responsibility that rests on public service (or "public value") broadcasters with regard to the United Nations Convention on the Rights of the Child (UNCRC). The WRF also helps children's radio initiatives to connect with each other, and sets up partnerships for training, internships, collaborations and youth exchanges. Check out their website for more details: <http://www.worldradioforum.org/>

**International**

- World Summit on Media for Children  
This is an important meeting place for children's media practitioners from all over the world. The first Summit was held in Australia in 1995. The fifth Summit took place in Johannesburg in March, 2007.

*What's the best way to keep up to date with children's radio initiatives? There are some great websites with many resources and case studies. You can also sign up for regular email newsletters, or join an online discussion group to share ideas with other children's radio groups around the world. If your radio station doesn't have internet, why not talk to a local NGO that deals with children's issues? Maybe they will give you internet access for a couple of hours each week, in exchange for a mention on your Kidz Radio show!*

*Here are some website suggestions:*

- MAGIC  
MAGIC stands for: Media Activities and Good Ideas by, with and for Children. The MAGIC website ([www.unicef.org/magic](http://www.unicef.org/magic)) is UNICEF's (United Nations Children's Fund) response to the Oslo Challenge of 1999, which called on media professionals, educators, governments, organisations, parents, children and young people themselves to recognise the enormous potential of media to make the world a better place for children.

You'll find lots of news about children's media projects all over the world. Don't miss their resources page for training materials and toolkits:  
[http://www.unicef.org/magic/resources/radio\\_resources.html](http://www.unicef.org/magic/resources/radio_resources.html)

- Voices of Youth  
Since 1995, VOY ([www.unicef.org/voy](http://www.unicef.org/voy)) has focused on exploring the educational and community- building potential of the internet, and facilitating the participation of young people on child rights and development-related issues. Voices of Youth says it aims to provide thousands of young people from over 180 countries with "an opportunity to self-inform, engage in lively debate and partner - with their peers and decision makers - to create a world fit for children." In 2006, Voices of Youth launched "VOY Media Magic", an online portal to connect children, young people and anyone interested in youth participation and the media. The portal represents the integration of three UNICEF youth and media initiatives: Voices of Youth, MAGIC, and the International Children's Day of Broadcasting, VOY Media Magic will "empower children and young people to use media as a tool for meaningful participation for the protection and promotion of their rights".

**See Chapter Five for many more websites about children and radio!**

*Are you interested in the experiences of other children's radio groups? Here are some references to follow up through internet research:*

- Butterflies Broadcasting Children: This project is run by an organisation of street and working children in Delhi, India. When they began, they didn't have



a radio station so they broadcast their programmes from a cassette player and loudspeaker. They strapped their equipment to a wheelbarrow and took it to the market, where they “broadcast” their shows.

- “Mundo Sem Segredos” or “World Without Secrets” is a weekly children’s HIV & AIDS radio programme, which began airing in Mozambique in September, 2004. The programme is produced by Media Support Partnership, a British NGO, together with the Ministry of Education and Rádio Moçambique.

Children aged 12 to 15 are trained to produce and present the programmes for listeners their own age which address HIV & AIDS in an open and non-judgemental way. Programmes contain an entertaining mix of interviews, drama, live reports, testimonials, and music. Listeners participate through letters, phone calls and competitions. A weekly counselling session on the air, with a trained counsellor, provides advice and solutions to listeners’ questions or problems.

- “I am a child but I have my rights too!”  
The regional radio campaign “I am a Child but I have my Rights too!” has been produced by Plan in West Africa since 1998 in collaboration with close to 100 radio stations. In 2000 it won the Silver World Medal in the Best Children’s Programme category at the International New York Festival. Hundreds of children have participated in the shows which are broadcast on 2 radio stations in seven West African countries.

- “Golden Kids News”: Talking Drum Studio (Sierra Leone)  
Talking Drum Studio creates and airs radio programmes with different formats that encourage peace and reconciliation. “Golden Kids News” engages children of mixed backgrounds who serve as producers, reporters and actors, and who identify issues for and about children and advocate on their behalf. This show creates a forum for children to discuss their hopes and fears, advocate their issues and present events important to them.





**Working  
with  
Young  
People**

# Chapter 2

# Working with Young People

**This chapter is a market-place of voices and ideas from kids, mentors, teachers, and other people who work in the field of children's participation.**

## **The chapter includes:**

- Tips from children involved in Kidz Radio
  - Tips from older people
  - Ideas about participation and power-sharing
  - How to create a healthy environment for learning
-



# Tips from young people

## What advice do young people want to give adult mentors? Here are some ideas from Kidz Radio presenters<sup>14</sup>:

- “I would tell them that they must be prepared to step into kids’ shoes and understand how kids see things. It shouldn’t be hard because they were children once themselves.”

*Mbali (Durban Youth Radio)*



- “There’s a time to be serious and a time to be funny. Put yourself into their mood. You know, kids can be quite tricky. They might start out really happy, but five minutes later they can be sad. Kids don’t hide what they feel. They’re very open and honest. Adults should be flexible enough to understand. Don’t say: ‘You children! Don’t do that!’ Adults should never, never shout at kids because it hurts our hearts. We can’t forget easily. It will take a long time to build trust again.”

*Palesa Mphambane (Jozi FM)*



- “Adults must use different methods to teach children because if you only have one way, maybe the child won’t understand. Try to use examples from real life. We can do radio ourselves, but we need adults to give us advice and tell us which way to go. There have to be a few restrictions because some things are not radio-friendly – you gotta have rules. People have rights, so we don’t need to talk about things that could affect people badly. We must include human rights.”

*Siphesihle (Durban Youth Radio)*



- “Adults mustn’t treat kids like they are not human beings.”

*Siphiwe Ndabandaba (Maputaland Community Radio)*



### Tips from kidz

<sup>14</sup> At the time of these interviews, the children were between 12 and 13 years old.



- “The adults shouldn’t show that they are bigger bosses than the kids. They should put us on the same level as them.”

*Siphiwe Ntshalintshali  
(Maputaland Community Radio)*

**Tips from kidz**

- “They must know how to behave with children because if they don’t, they’ll treat them badly and then it will be hard to work together. If kids make a mistake when they’re broadcasting, mentors mustn’t shout at them. Just tell them nicely: that is wrong, and that is right. It’s also better if kids can discuss topics on their own. If adults are there, the kids might be scared to talk. As long as it is about us, we must talk about everything we know.”



*Sandile (Maputaland Community Radio)*



# Tips from older people

**Bush Radio's CREW mentor, Nashira Abrahams, shares her favourite tips on working with children:**

## Do:

- Listen to them always. Most times you'll be surprised that they actually know better!
- Ask their opinion in everything that concerns them.
- Involve them in decision-making processes as much as possible.
- Be honest with them.
- Offer support at all times.
- Set clear boundaries of respect.
- Provide adequate radio training, so as to empower them. There's nothing worse than seeing a children's show with an adult engineer, and worse, an adult main presenter.
- Let them always decide on content: guide them in planning but don't dictate content.
- Be prepared to deal with other issues too, apart from radio. The children will trust you as a mentor, and may confide in you about issues which require your attention or intervention.

## Don't:

- Patronise them.
- Ask questions that suggest you are testing them: it may sound as though you don't believe them.
- Set rules and boundaries without their input.
- Draw up policy or codes of conduct without their input.
- Avoid answering a question – if you feel uncomfortable, explain why.

## Tips from Nashira



**Kidz Radio Co-ordinator, Mosotho Stone, agrees that when working with children it is important to respect their “culture of honesty”:**

“One thing I’ve learned to value about kids is the way they express themselves. Sometimes you might think their honesty is quite brutal – even rude – but I believe if the rest of the world was like that, it would be beautiful. They’ll say to me that I tell corny jokes, or they’ll ask me why I have dreadlocks, and I have to explain. Once, an 11-year old girl asked:

‘Why are you running training for kids? Aren’t there any kids who can do it?’ For me, it was a very interesting question and I couldn’t really answer. In the end I said: ‘Look, I’m not here to teach you guys. I’m here to play!’ And they started looking at each other as if to say: ‘Ah, he’s not that bad’. That’s when we really started to engage.”

**IAJ Director, Jacob Ntshangase, feels that it is important to “disempower yourself, in order to empower the kids”. He recalls how, as a young radio producer, he visited a pre-school where the children were initially shy about speaking into the microphone:**

“So I decided to join them in the playground – I even went on the slide with them! I was so big, and the slide was so narrow, but somehow I managed.

After that they really opened up. We had a natural, real conversation. I just had to become one with them.”

**Durban Youth Radio’s Sthandwa Nzuza says that mentoring is challenging, but worth the effort :**

“What do I love most about kids? Their thinking ability. They’re so clever and intelligent. Of course, sometimes they can drive you mad, but I try to keep my cool and show them the way. I grew up as an only child until I was 14, then I had a baby sister. So now I have a second chance to be a big sister, and that’s the most important part.

Be a big sister, or brother. Advise them on other stuff too, not just radio, Be able to speak to them about anything. Mentors should never set a bad example. If you’re angry with them, try to speak to them as you would like them to speak to you.”

**Collen Hans (Jozi FM) urges fellow-mentors never to “give up on a child”:**

“You have to go back and say: what is the strength of this child? If the kid is noisy, how do you turn that noise into something constructive? Let’s make the very best out of each child. We can turn limitations into stepping stones. All mentors should understand one thing: it’s not about them.

It’s the future destiny of this country, and it belongs to the children. Put yourself in their position and forget about your own agendas! And if you can do that, you will see how much they will grow, and how much they will love to be on radio.”

# Developing a code of conduct for mentors

**Does your Kidz Radio team have a Code of Conduct for adult mentors? This example from the International Save the Children Alliance<sup>15</sup> highlights key issues to consider:**

*It is important for the accompanying adults/facilitators in contact with children to be aware of situations which may present risks, and to manage these:*

## **Code of conduct**

- Ensure that a culture of openness exists to enable any issues or concerns to be raised and discussed.
- Ensure that a sense of accountability exists between staff so that poor practice or potentially abusive behaviour does not go unchallenged.

*In general it is inappropriate to:*

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

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

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

<sup>15</sup> So You Want to Consult with Children? A toolkit of good practice (International Save the Children Alliance: 2003) Page 67.

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

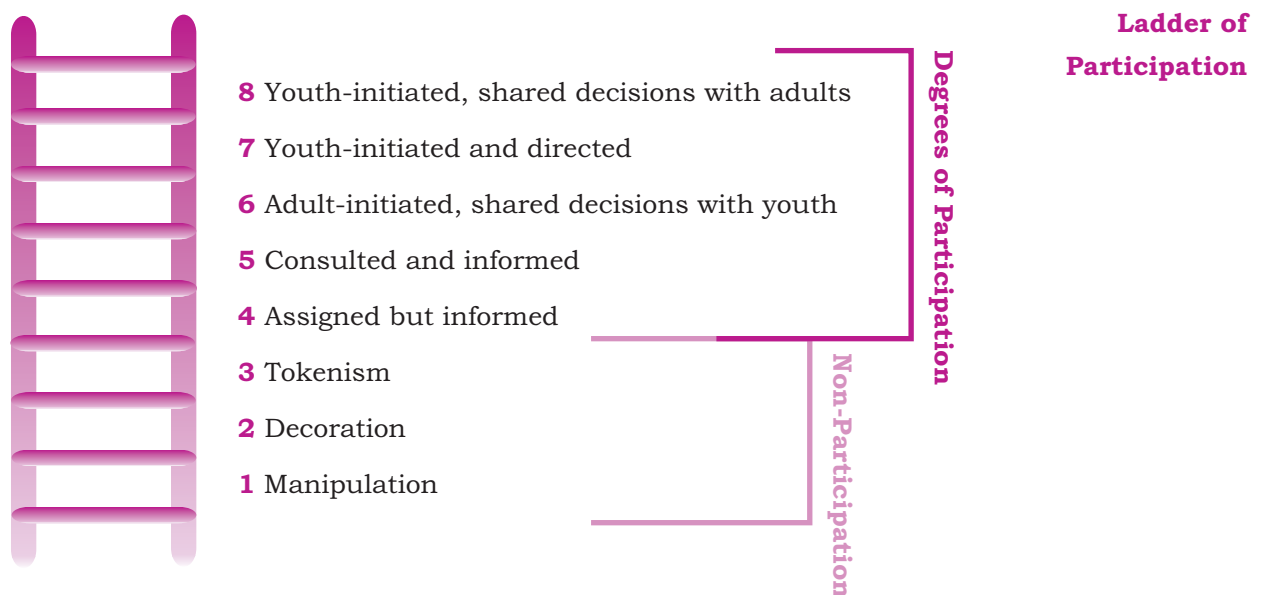
- Use language, make suggestions or offer advice which is inappropriate, offensive or abusive.
- Behave physically in a manner which is inappropriate or sexually provocative.
- Have a child/children with whom they are working to stay overnight in the adult's room.
- Do things for children of a personal nature that they can do for themselves.
- Condone, or participate in, behaviour of children which is illegal, unsafe and abusive.
- Act in ways intended to shame, humiliate, belittle or degrade children, or otherwise perpetrate any form of emotional abuse.
- Discriminate against, show differential treatment, or favour particular child(ren) to the exclusion of others.



# Participating and Power-sharing

People who work in the field of children's empowerment often refer to Roger Hart's **Ladder of Participation**<sup>16</sup>. It's a useful tool to help analyse different options when working with young people.

Look at the Ladder of Participation diagram: where would you place your Kidz Radio project?



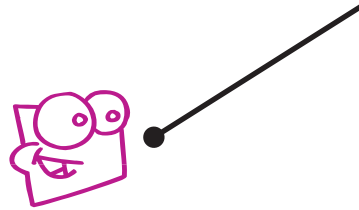
<sup>16</sup>Hart, R. 1992. *Children's participation: from tokenism to citizenship*. Innocenti Essays. No 4, UNICEF, New York, USA. Reproduced with the author's permission.

## Roger Hart explains the rungs on the ladder:

1. **Manipulation.** If children have no understanding of the issues and hence do not understand their actions, then this is manipulation. One example is that of pre-school children carrying political placards concerning the impact of social policies on children.
2. **Decoration.** This refers to those frequent occasions when children are given T-shirts related to some cause, and may sing or dance at an event in such dress, but have little idea of what it is all about and no say in the organising of the occasion. This is described as one rung up from “manipulation” as adults do not pretend that the cause is inspired by children. They simply use children to bolster their cause in an indirect way.
3. **Tokenism.** Children are apparently given a voice, but in fact have little or no opportunity to formulate their own opinions. There are many more instances of tokenism than there are genuine forms of children’s participation. A good example is the token use of children on conference panels.
4. **Assigned but informed.** This rung of the ladder marks the start of true participation. To be truly participatory it is important that:
  - The children understand the aims of the project;
  - They know who made the decisions concerning their involvement and why;
  - They have a meaningful (rather than “decorative”) role;
  - They volunteer for the project after the project was made clear to them.
5. **Consulted and informed.** The project is designed and run by adults, but children understand the process and their opinions are treated seriously.
6. **Adult-initiated, shared decisions with children.** Though the projects at this level are initiated by adults, the decision-making is shared by the young people.
7. **Child-initiated and directed.** Children in their play conceive of and carry out complex projects. When the conditions are supportive, even very young children can work co-operatively in large groups.
8. **Child-initiated, shared decisions with adults.** Regrettably, projects like these, on the highest rung of the ladder of participation, are all too rare. This is not due to the absence of a desire to be useful on the part of the children. It is rather the absence of caring adults attuned to the particular interests of young people.

The **Ladder of Participation** has stimulated much debate among people who work with children. The debate centres on whether Steps 7 and 8 should be reversed, so that the category “Child-initiated and directed” comes at the top of the ladder:

“Many believe that shared decision making is most beneficial to both young people and adults. Others believe that young people are most empowered when they are making decisions without the influence of adults. Most often, this doesn't exclude adults but reduces their role to that of support. Both arguments have merit; ultimately, it is up to each group to determine which form of decision-making best fits with the group's needs.”<sup>17</sup>



## Ladder of Participation

*If you want to explore these ideas further, look at The Freechild Project's “**Measuring Youth Participation**” tool, which offers another way of picturing the possible ways in which young people can participate at all levels of society:*  
<http://www.freechild.org/measure.htm>

<sup>17</sup> “Degrees of Involvement” (McCreary Centre Society) [http://www.mcs.bc.ca/ya\\_ladd.htm](http://www.mcs.bc.ca/ya_ladd.htm)

# Naming the principles of participation

In his article, “**The process of empowerment: lessons from the work of Peace Child International**”<sup>18</sup>, David Woollcombe identifies 10 basic principles to guide adults when they are working with young people. What do YOU think about these principles?

- **Ownership:** The child must be given the sensation that the work being done belongs to him/her. Any sense that the final result belongs to a different set of people immediately diminishes their commitment to it. **Empowerment**
- **An enabling culture:** In setting up child participation, the surroundings, the chemistry, must be familiar to the child’s culture and life-style. Kids are easily daunted, or deflected, by the trappings of adulthood - formality, suits, official bureaucratic processes. This can kill their creativity by marginalising them.
- **Real power:** Any children’s council, parliament or partnership must have real power to influence decision-makers or else the children will perceive their efforts to be useless, and quickly lose interest. The adults have to be prepared to let the kids "win one!" They smell manipulation and, though they may still do what they are told, they will be resentful.
- **Expectations:** Harboring unrealistic expectations of what the kids can do is destructive both for the children and the adults working with them. Encourage both kids and adults to expect nothing. Then anything that does happen is positive.

<sup>18</sup> PLA Notes (1996), Issue 25, pp.81–83, IIED London

## Empowerment

- **Honour their forms of expression:** Not slavishly - adults should correct a child's spelling etc. but they should honour the style of their language; in editing, look only for clarity; honour the colour in their language. Paintings, illustrations and other forms of expression should remain untouched. In this way, young people feel that the finished expression is essentially their own.
- **Support:** Support the young people with adult experience, do not threaten them with it. Discourage them from feeling that they have to do everything themselves. Encourage and enable them to ask for help.
- **Respect:** It is impossible for any kind of partnership to work without respect. Children's respect for adults is generally the product of all these other principles being observed. Adults' respect for the young partners has to be present at the start of the exercise: it is the essential component of the adult's attitude.
- **Openness and communication:** Adults and kids must communicate constantly and openly for any partnership to work. There will be secrets, there will be backchat, but harbouring corrosive feelings of malice and resentment, or trying to keep from kids difficult decisions, is utterly destructive to the process. The kids, and the adults, must feel able and supported to be totally open to each other.
- **Time alone:** In any participation process, children must be given time totally alone. With no adult presence. Preferably in small groups. This enables the less forthright members of a group to come forward with ideas and feel included in the process. It also enables the strange chemistry that occurs between kids to produce the unexpected ideas and strategies that are the most lasting products of any participation.
- **Democracy and other ground rules:** Kids must adhere to democratic principles and established laws of fairness, respect for minorities, ethnic groups etc., if possible without being conscious of it. They must know the principles of personal choice and democracy, secret ballots, equal time etc., to ensure a fair discussion. The symptoms of each degree of empowerment can be checked against these 10 principles. They cross all boundaries of age, gender, social background, ethnicity, intellectual capacity, sporting, dramatic or other talent.

**Woollcombe concludes by reminding us that responsibility and empowerment are closely connected:**

"In every case, the degree of empowerment reflects the degree of responsibility passed on to the young person. If they have little or no responsibility, they will behave irresponsibly - unless there is an iron discipline to prevent them from so doing. The more responsibility, and support and respect one gives to the young person, the more responsible and rewarding will be their behaviour."





**Projects like Kidz Radio indeed show that when children are given the space to express themselves freely, they bring fresh energy to all kinds of issues:**

“You don’t need to tell them what to talk about. They will choose and vote on their own. That’s the greatness about these youngsters. They are open-minded. They are saying: if you can actually involve us – even in legislation – we can help to form the future. And if the future is theirs, why should we adults always come with our own agendas? I call them the children of light. If we can take those kids to parliament, this country will change!”  
*Collen Hans (Jozi FM)*



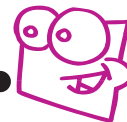
But, as children themselves point out, there’s a difference between being given space, and being abandoned. As mentors, it’s not always easy to strike the right balance.

Mentoring is a **dynamic, collaborative** process: it demands the ability to respond to what is happening **here** and **now**; to understand intuitively when to offer support, when to motivate, and when to pull back and let things flow. It’s important to have a plan, and a clear set of mutually-understood objectives, but it’s equally important to be attentive to the needs of the moment.

A group of Norwegian children, interviewed at the end of a project called “Try Yourself”, advised adults not to give too much, or too little assistance. Too much adult interference made them feel inadequate, and robbed them of the excitement of thinking up new ideas together. But, when adults were overly distant, the children interpreted it as a lack of real interest and commitment.

**In an article about the project, Louise Chawla and Anne Trine Kjørholt point out that:**

“A true collaboration with children involves learning to observe when to follow the children’s lead, and when to come forward with the practical and social skills that are needed to carry the project forward.”<sup>19</sup>



**For more ideas on participation and power-sharing, see Chapter 1 and Chapter 3. If you have access to Internet and want to do some further reading on this issue, refer to the Selected Resource List in Chapter 5.**

<sup>19</sup> Source: *PLA Notes* (1996), Issue 25, pp.43–46, IIED London

# Creating a healthy environment for learning

## A challenge

## Learning

Close your eyes and travel back to your childhood. Try to remember an example of “happy learning”: a situation where learning was exciting and engaging. Now, remember an “unhappy learning” experience: a situation where you felt threatened, uncomfortable or just bored. Open your eyes and draw two pictures based on your memories.

This simple exercise has been used all over the world as a training tool in workshops on participatory learning approaches<sup>20</sup>. What do the drawings often highlight?

## “Happy learning” pictures

- Kids and “teacher” are on the same level, frequently sitting in a circle. There is a sense of togetherness and engagement.
- The teacher-figure is often holding hands with a child, or physically supporting them in some way.
- The drawings tend to include flowers, or trees. Sometimes the “lesson” is located outside, with a large sun in the sky (suggesting warmth and power).

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<sup>20</sup> The exercise has been used in Africa, South East Asia and Europe. Despite participants’ cultural and social differences, their drawings have striking similarities.

- There are a lot of smiles.
- Kids are usually doing something.
- Sometimes the drawings include arrows, or waves, suggesting a flow of energy that connects all figures in the drawing.

## “Unhappy learning” pictures

- The “teacher” figure usually dominates the drawing. Often they hold a stick, or ruler, in a threatening way. Sometimes they are shouting or scolding.
- The kids are often disproportionately small. Sometimes they are crying.
- The learning situation is often a box-like room, with children arranged like soldiers, or prisoners.
- The energy-flow tends to be one-way (between kids and teacher).

The drawing exercise reconnects us to our childhood experiences of education, both positive and negative. It also reminds us that teachers (or mentors) have great power: to affirm and nurture, or to damage. As Keith Johnstone comments:

“People think of good and bad teachers as engaged in the same activity, as if education was a substance, and that bad teachers supply a little of the substance, and good teachers supply a lot. This makes it difficult to understand that education can be a destructive process.”<sup>21</sup>

## Some BIG questions to consider...

- What **causes** the kind of destructive behaviour shown by the teacher/mentor figures in the pictures of “unhappy learning”? Social pressure? Fear of “losing control” of the children?
- What **enables** the teacher/mentor figures in the pictures of “happy learning” to share power with children and build a creative, healthy partnership with them?
- Think about the **quality** of learning that happens in each situation: how does it differ? Can kids really learn if they are scared?
- How does the concept of “happy” or “unhappy” learning relate to your culture, and to **traditional ways** of learning (like storytelling)?

**Pak Jamaluddin**, a community leader from Sulawesi in Indonesia, reminds trainers and mentors that:

“Participatory training is not about control, but about management. So you should not impose your own moral beliefs. Just create an environment where positive values can grow.”

**Ravi Karkara**, a child-participation expert, suggests some **practical steps** that we can take to create this type of learning environment. Which do you think are the most important? Which are the most challenging?

<sup>21</sup> *Impro: Improvisation and the Theatre*: Keith Johnstone (Methuen: 1981), Page 16

## Key assets for effective facilitation<sup>22</sup>

### Key assets

- **Be attentive at all times**
- **Be adaptable**
- **If you don't know, say so**
- **Trust the resources of the children and young people's group**
- **Honour each child and young person**
- **Tap children and young people's energy**
- **Be yourself**
- **Keep intervention to a minimum**
- **Monitor the energy level**
- **Don't be attached to your own interventions**
- **Take everything that occurs as relevant**
- **Improvise: be flexible/creative**
- **When in doubt, check it out**
- **Seek agreement**
- **Use questions and suggestions**
- **Negotiate and contract**
- **Be culturally sensitive**
- **Start well**
- **Use conflict resolution**
- **Invite feedback**
- **Acknowledge and affirm**
- **Have a sense of humour**

<sup>22</sup> *Resource Book on Facilitating Children's Organisation, and Children's Citizenship and Governance:* (Ravi Karkara) quoted in *So You Want to Consult with Children? A toolkit of good practice* (International Save the Children Alliance: 2003) Pg 29 - 30.

## Before we leave this chapter, some more questions to consider:

- Think about someone who was an important mentor for you, when you were young. What was special about this person? What did they give you that you would like to pass on to other children?
- Do you think it is difficult, in your community, for adults to mentor young people in a collaborative, participatory way? Why? What attitudes need to change? How can you change them?

## And finally: some thoughts about the role of a teacher or mentor...

The Burmese monk, Sayadaw U Jotika, shares this advice<sup>23</sup>:

“My understanding is that a teacher must be very sensitive. They must understand themselves very deeply. They must be aware of their own tangles; be very creative in dealing with people; understand every person in a deeper way; be gentle and patient in guiding; not be pushing or demanding to make progress which can cause a feeling of inadequacy and unhappiness. They must understand where their student is. You know, we must start from where we are, not from where we should be. So a teacher must understand where a student is and give him or her guidance, so that the student can start from where he or she is.”

<sup>23</sup> Snow in the Summer (Sayadaw U Jotika:1998)

<sup>24</sup> Releasing the Imagination: Essays on education, the arts, and social change (Jossey-Bass Publishers, San Francisco: 1995). See also Maxine Greene’s website: <http://www.maxinegreene.org/fdn>

Educationist, Maxine Greene, feels that the role of a teacher (or mentor) is to create a *community* of learning that is both nurturing and exciting. We can replace the word “classrooms” with “radio station”, and apply her words to our own situation<sup>24</sup>:

“As teachers, we cannot predict the common world that may be in the making; nor can we finally justify one kind of community more than another.

We can bring warmth into places where young persons come together, however; we can bring in the dialogues and laughter that threaten monologues and rigidity. And surely we can affirm and reaffirm the principles that centre around belief in justice and freedom and respect for human rights, since without these, we cannot even call for the decency of welcoming and inclusion for everyone, no matter how at risk. Only if more and more persons in their coming together learn to incarnate such principles and choose to live and speak in accord with them, are we likely to bring a community into being.

All we can do is to speak with others as passionately and eloquently as we can; all we can do is to look into each other’s eyes and urge each other on to new beginnings. Our classrooms ought to be nurturing and thoughtful and just all at once; they ought to pulsate with multiple conceptions of what it is to be human and alive. They ought to resound with the voices of articulate young people in dialogues always incomplete because there is always something more to be discovered and more to be said. We must want our students to achieve friendship as each one stirs to wide-awakeness, to imaginative action, and to renewed consciousness of possibility.”





**Training  
Tools**

# Chapter 3

# Training Tools

**In this chapter we will share ideas and activities that you can use in your Kidz Radio training. We'll cover:**

- Groups, pairs and individual activities
- Confidence-building games & energisers
- Voice exercises
- Presentation tips
- Teaching writing for radio
- Teaching listening skills
- Teaching interview skills
- Role plays
- Teaching radio news
- Activities to release creativity
- Reflection exercises

Does your Kidz Radio team have a FAVOURITE game or activity that you'd like to share with others? Please let us know, so we can pass it on! You can send your ideas to this address: [stone@iaj.org.za](mailto:stone@iaj.org.za)

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# A few thoughts before we begin...

**In Chapter Two, we described Kidz Radio mentors as “friends”: elder brothers or sisters, who support and guide the young people in their care. It’s all about partnerships and openness, as Mosotho Stone points out:**

“Once I’m with the kids I become a kid – but a kid with a grown-up mind! If you close yourself off, that’s when you start building that world of difference between you. But if you incorporate his or her world into yours, then the child starts to understand that you both exist as human beings, but at different stages of life. They’ll understand that, even though you have some knowledge, you’re always looking forward to learning, too.”



This participatory approach is what Kidz Radio is all about. The approach is based on the principle of "learning by doing; learning by experiencing". It allows both children and adults to:

- **Build** on their existing knowledge;
- **Explore** new skills and new thinking;
- **Understand** how to use what they have learned in the real world.

Before we start our mentoring/training process, we need to know as much as possible about the young people we will be working with. We need to find out:

- Who** they are
- What** they already know
- What** they want to learn
- Why** they want to learn
- How** to help them learn

We can only answer these questions by **listening** to the children themselves; by finding out about their daily lives, and seeing the world from their perspective:

**"Listening - deeply, fully, and actively - is critical; this means asking a question, staying quiet, and working to hear what the person you are talking with is trying to say."<sup>25</sup>**

## Here are some more steps in the process:

- Start by understanding the children's needs;
- Build trust, and get their commitment;
- Allow kids to DO the task first, then define the theory collectively;
- Design realistic, achievable tasks together, with clear goals and a shared vision;
- Make learning active, with practical tasks, games and role plays;
- Include training activities which allow kids to experiment and to explore their creative potential;
- Allow learning to be relaxed and fun.

And most importantly: welcome the sharing of power, the sharing of ideas and the sharing of energy. This, as we discussed in Chapter Two, is participatory learning in action.

If you want to find out more about participatory learning look on the Internet, or in your library, for information about Paulo Freire and his work. Freire, a Brazilian philosopher and educationist, believed that learning should be a joyful, exciting process for everyone. He said that teachers should work in partnership with learners, and should never treat them as if they were objects, waiting to be "filled" with knowledge. For Freire, real learning leads to transformation and to empowerment, because it is always closely connected to the complex, challenging world in which we live. Freire's approach has inspired many people around the world – especially in Africa and Latin America. Can you see how his ideas relate to the Outcomes Based Education (OBE) curriculum in South Africa?

As Kidz Radio mentors, we have to look carefully at our own behaviour and communication style before we start working with others – especially children. It's one thing to talk about "empowerment" and "participation": but are we practising what we preach?

<sup>25</sup> Centre for Participatory Development, in the Drum Beat (225)

## Here are some tips:

- **Get onto the floor!** “The democracy of the ground,” says Robert Chambers, “reverses power relationships”<sup>26</sup>. Try it for yourself: get down to the level of the kids whenever possible, and enjoy the transformation in power dynamics. Remember what it felt like at school when a teacher loomed over you? When you got a stiff neck from looking up at the adults around you? Don’t repeat old patterns. Instead, let’s adopt a new slogan: “Don’t talk down: Get down!”
- **Be aware of your own body language:** Remember, body language is infectious. So, if you appear anxious and hostile, everyone will sense it. Often they will unconsciously “mirror” your body language too. Be especially careful with your eye contact: are you looking at everyone equally, or are you forgetting to make contact with people on the edge of your line of vision? When you smile, does it include everyone?
- **Share the pen & share the power:** Have you heard the old saying: “whoever holds the pen, holds the power”? It’s certainly true in teaching situations. You may feel because you’re older and can write more quickly, you should be the keeper of the marker pen. But there might be another way to record key points – a more participatory way. What do you think?
- **Read the signals:** Who looks bored? Confused? Tired? Angry? Ask yourself why. It could be something you’ve done; it could be that the training activity is inappropriate; or there might be some other dynamic going on within the group. Don’t ignore these signals. Reflect back what you’re noticing and take action. Say something non-judgmental like: “I notice you guys look a bit tired. Is that right? Shall we have a five-minute break? Shall we talk about how we’re feeling?”
- **Change the rhythm:** In a training workshop, if the energy level has dropped, or the group seems bored, be prepared to change your original session plan. Split everyone up into smaller groups and give them a quick task, or an issue to discuss. Do something physical – like a high-energy game, or role play. Sing a song. Bring back the fun!

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<sup>26</sup> *Participatory Workshops: a sourcebook of 21 sets of ideas & activities*: Robert Chambers (Earthscan: 2002)

## Learning and sharing

- **Don't force people to speak:** Encourage them, yes, but remember that not everyone is an extrovert. Some people need time to think about an issue; others like to be heard and noticed now. Help kids to understand that there are no gold medals for being the first to answer – and all ideas are important.
- **Make it clear that you value prior knowledge and experience:** Welcome examples from kids' own experience. Help them to value what they already know.
- **Ask "real" questions:** Try not to ask questions that require "correct" answers. It is better to ask questions that will generate a range of responses and many different ideas.
- **Treat everyone equally:** Share your energy equally, and be a friend to the whole group. Don't have favourites!

# Most importantly... **DO NO HARM!**

Always remember that you are working with **children**. They have special rights, and you have special responsibilities.

# **Training Activities... Games... Exercises... Checklists...**

- 3.1 Groups, Pairs & Individual Activities**
- 3.2 Confidence-building Games & Energisers**
- 3.3 Voice Exercises**
- 3.4 Writing for Radio: How to teach it**
- 3.5 Listening skills**
- 3.6 Teaching Interview Skills**
- 3.7 Role Plays**
- 3.8 Teaching Radio News**
- 3.9 Activities to Release Creativity**
- 3.10 Reflection Activities**

# Groups, Pairs & Individual Activities

**Participatory learning depends on **variety**, on keeping the group's **energy flowing** – especially during practical activities. But how do you structure such activities? When do you split the group into pairs? When do you bring them together? Here are some thoughts:**

## Big groups

Sometimes everyone needs to be together, especially when you are:

- Opening up issues or introducing new skills
- Pooling ideas, or summarising what has been learned in a session

But we should not spend too much time working in one big group. Why? Because it's difficult to keep everyone involved: inevitably the more confident, extrovert personalities tend to dominate.

## Smaller groups

In a workshop, it's often a good idea to split people into smaller sub-groups (maximum three or four). We do this for:

- practical tasks
- focused discussions
- specific problem-solving activities

Smaller groups give **everyone a chance to contribute ideas** – even very shy people who would not normally feel comfortable speaking in a bigger group. In small groups, people are less worried about making a mistake or "sounding silly" so they tend to speak more openly.

This is also a great **team-building** tool.

You will notice that, as soon as you split people into smaller groups and give them a task, there is a much **higher level of energy** in the room. Why? Because everyone gets involved and participates, and the focus is no longer on you. You are now **sharing power**.

While small group discussions are happening, move discreetly around the room, listening without interfering. What are the key issues that kids are talking about? What aspects of the activity are they finding challenging or difficult? You should only intervene if a group is completely silent and seems confused. Even then, give everyone a few minutes to get going before you say anything: some groups just take a little longer than others to warm up.

## Ways to learn

### Pairs

Pair-work allows kids to be:

- More focused
- More thoughtful
- Quieter

Pair-work encourages them to **listen** and **interact** with each other in a more in-depth way.

Try moving from a high-energy group activity (with lots of fun and lively discussion) to an exercise involving pair-work. Notice how the energy in the room is channelled and concentrated.

### Individual activities

Although most participatory learning depends on group interaction there are times when kids need private space to:

- **Express feelings** they might not want to share with others in a group;
- **Reflect** on what they have learned, and what they still want to learn.

Use gentle music as a background to this kind of activity. (*See also: "Reflection Exercises" later in this chapter*)



# Confidence- building Games & Energisers

**You probably already know lots of games that children love. Such games are not only great fun; they also help to release excess energy, build confidence, and create a warm, friendly learning environment.**

**Here are some more ideas. Decide which games will be most appropriate for the children in your group – and make up lots of new ones together.**

## Body-writing<sup>27</sup>

Get the group to stand a circle, and explain that everyone is going to “write” their own name with a part of their body. Start off gently with “right finger” and “left elbow”. Then, move on to “right knee”, “big toe” and (difficult but fun) “your whole body”, or even “your tummy button”! A lively energiser.

**Games  
& energisers**

## Mirror Action<sup>28</sup>

Get into pairs, facing each other. In each pair, decide who will be the “actor”, and who will be the “mirror”. The “mirror” has to copy exactly what the “actor” does – and as simultaneously as possible – without giggling. After a couple of minutes, everyone swaps roles.

**Tip:** Feet stay glued to the spot, but the rest of your body can move!

## Invisible objects

Get everyone to stand in a circle. Explain that there is an invisible object in the middle of the circle. You’re not going to tell them what it is, but

<sup>27</sup> Quoted by Robert Chambers in *Participatory Workshops: a sourcebook of 21 sets of ideas & activities* (Earthscan: 2002), Page 34.

<sup>28</sup> Chambers, Page 35

you will “pass” it to someone, and that person will start “passing” it around the circle. Start with something easy to imagine, like a very heavy box. Pretend to pick it up with much huffing and puffing, and heave it along to the next person in the circle. You’ll be surprised how quickly the kids catch on to this game. When you’ve done one round, say that this time you’re going to clap your hands and a volunteer is going to run into the middle and choose a new “invisible object” to pass around. When you clap your hands again, whoever is “holding” the object will have the power to change it into something new and will start passing the new object around the circle. Every time you clap your hands, the person “holding” the object will change it into something new, and continue to pass it along. Of course, no talking is allowed! The kids will come up with some creative ideas like: a balloon; a baby with a wet nappy; a melting ice cream – even a dead rat! Afterwards, you can compare notes: did everyone “see” the same things? What felt light, heavy, floating? A great game (often used by actors) to sharpen observation powers, build team spirit and warm up the body.

## Human sculptures

You need about 12 kids for this, so that you can divide into groups of three or four. Give each group a name (a number, a colour, or the name of a fruit if you want to be different). Call out the name of the first group. They should come close enough to you so that you can whisper the title of their “sculpture”: without the others hearing. Tell them that they are going to make a sculpture of a “forest”. They should run into the middle of the circle and – without discussing – use their bodies to create the “forest”. The others have to guess the title of the sculpture. Each group then has a turn. Keep the ideas very simple, so that it all happens quickly, with lots of energy. Other ideas might be a taxi (or bus); an elephant; the ocean. It’s important that the kids create one sculpture, not individual ones. This requires quick thinking and lots of team work. The sculptures can have some movement, as long as there is harmony, and everyone participates as a group.

You can use this game to help the children explore deeper issues, too. But if you do this, give them time to discuss and plan their sculptures before they show them to the others. For example, one group could make a sculpture to show “friendship”; another group could depict “peer pressure”. This exercise is a good way to open up topics that you can later develop for talk shows, or mini dramas.

## Ducks swimming in the water

A popular game in Kidz Radio workshops! Get the group to sit in a circle on the floor. The first person says “one duck swimming in the water.” Their neighbour responds by saying “quack”. The next person says, “two ducks swimming in the water”. Their neighbour says “quack-quack”. And so it goes. The aim is to do it really quickly: this sounds easy, but it takes a lot of concentration! According to Mosotho Stone, the Kidz Radio record is 19. Can you beat that?

Another version of the game<sup>29</sup> involves counting off numbers (also around the circle).

Whenever someone reaches a number which is a multiple of five, instead of saying the number they clap their hands twice. You can make it even more fiendish by adding another component: anyone with a multiple of seven, or a number with seven in it (like 17) has to turn around (also not saying the number). If you make a mistake, you leave the circle until there's just one winner.

## The Click Game

This one is another favourite: a bit complicated to explain without seeing it in action, but let's try!

Start with everyone sitting cross-legged in a circle. Together (and very slowly) teach them the basic rhythm:

1. **Slap thighs**
2. **Clap hands**
3. **Click fingers of left hand**
4. **Click fingers of right hand**

### How to do it:

1. When everyone has learned the rhythm, show them how to say their own name to the two beats of the double click. "Mba- li "; "Siphi-we"; "Co-lin"; "Nokuthu-la". Sometimes you'll need to fit three syllables into the double-click. Or you might have to stretch one syllable ("Jo-hn")
2. When everyone can fit their name to the double-click, get the group to start the basic rhythm together. Each person, in turn, then calls out their own name as they get to the double-click. They may find this a bit difficult, and usually the rhythm breaks down somewhere. If this happens, it's just part of the fun. Tell them not to feel embarrassed or shy – it's only a game! If your group finds it really difficult to get the rhythm, you can do the name calling altogether, but still go round the circle. This helps everyone to feel more confident.
3. As the group becomes more skilled (maybe in your next session) you can try another step. Keep the basic rhythm, but this time each person will first say the name of the person on their left (to the double-click), and then when they get to the next double-click they will say their own name.

<sup>29</sup> Quoted in Chambers, Page 34

**EXAMPLE:** If Nokuthula, Siphiwe, Mbali and Tumi are sitting next to each other in the circle it will go like this:

<b>EVERYONE:</b> slap thighs, clap hands
<b>SIPHIWE</b> (as everyone does the double-click) says name of person on his left: “Nokuthu-la”
<b>EVERYONE:</b> slap thighs, clap hands
<b>SIPHIWE</b> (as everyone does next double-click) says his own name: “Siphi- we”
<b>EVERYONE:</b> slap thighs, clap hands
<b>MBALI</b> (as everyone does the double-click) says: “Siphi-we”
<b>EVERYONE:</b> slap thighs, clap hands
<b>MBALI</b> (as everyone does the double-click) says: “Mba-li”
<b>EVERYONE:</b> slap thighs, clap hands
<b>TUMI:</b> (as everyone does the double-click) says “Mba-li”
<b>EVERYONE:</b> slap thighs, clap hands
<b>TUMI</b> (as everyone does the double-click) says “Tu-mi”

This game is popular with kids (and adults) all over the world. It can be a good getting-to-know-you activity; a great way to focus concentration and build team spirit; and can even be used (in a more sophisticated version) to create instant group poems on a particular theme (like “friendship”), with the rhythm providing a background for children to call out words that they associate with the theme.

For example, a group of young refugees from Burma created a beautiful “click” poem about the complexities of their life in exile. Their poem began:

**Happy**

**Unhappy**

**Freedom**

**Birdcage**

**Lonely**

**Safety**

# Voice Exercises

Kidz Radio is a celebration of children’s voices in all their diversity. As mentors, our responsibility is to help each child to speak out as naturally and freely as possible; to love the uniqueness of their own voice, without ever feeling the need to copy anyone else’s style.

In other words, we should encourage them to be themselves. Once they have that sense of self-confidence (which has nothing to do with ego, or “showing off”), it’s easy to develop good microphone technique, clarity and appropriate pace.

Let’s start by teaching them to understand their body: how to release tension, breathe correctly and feel grounded. Here is a simple, but highly effective exercise to begin the process. Why not give each child a small piece of coloured card, so that they can write down this “Magic Confidence Recipe”, and carry it with them wherever they go? Make a BIG copy for the studio, too:

## **Magic Confidence Recipe<sup>30</sup>**

My back is long & wide;

My shoulders are free

My neck is free;

I feel my head lengthening out of my back;

I feel the floor (or chair) supporting me.

The exercise allows us to feel OPEN (which is important for breathing) and, at the same time, to feel SAFE (which builds confidence, and inner focus). Of course, it’s not only useful for young people: adult radio presenters use it too.

When you are sharing this exercise (and other physical/voice exercises) make sure the children don’t *force* their bodies into the “right” position. Tell them they’re not soldiers on the parade ground! Let them imagine, instead, a flower slowly opening in the sunshine. You’ll be able to see if they’re tensing their shoulders. If this happens, gently encourage them to let their arms hang loose. Be aware that some kids may have had a bad experience at school with teachers who bark out orders like: “Sit up straight! Stop slouching!” You might have to undo some of this damage.

<sup>30</sup> These relaxation and voice exercises are adapted from Cecily Berry’s book: *Your Voice and How to Use it* (Virgin Books: 1994)

When the kids feel comfortable in their bodies, and have released any unhealthy tension, you can start focusing on voice work. Stand up and sing a song together. Do some fun exercises like these<sup>31</sup>:

**Ge-ge-ge, Ge-ge-ge, Ge-ge-ge Gah (x 3)**  
**Pe-pe-pe, Pe-pe-pe, Pe-pe-pe Pah (x3)**

Replace the “g” or “p” with other consonants (like “m” or “t”) and continue until the facial muscles are thoroughly exercised. If your mother-tongue uses click sounds, make up some extra versions using these sounds.

Also try a special exercise for the tongue (let the tip of the tongue drop to the bottom of the mouth each time):

**la la la la**  
**lala lala lala lala**  
**lalala lalala lalala lah**  
**Now say: vvvvvvvvvvvvvvvv**  
**And : zzzzzzzzzzzzzzzzzzz**

*Enjoy the buzz on your lips and tongue.*

There are lots of other voice exercises you can do. If you, or the kids, sing in a choir adapt the vocal warm-ups you already know. Experiment with activities that combine physical movement with vocal sounds. For example: everyone stands in a circle with arms raised. Together, let your arms swing like a pendulum and as they swing downwards, make a sound like “whoooooosh” or “wheeeeeee”. It’s fun and liberating – and you can make up lots of variations of your own. But make sure that nobody forces, or strains, their voice. Let the sounds come out naturally, using the breath for vocal energy.

## Three Important Tips for Radio Presentation

*These tips are the foundation for great radio. Why not write them on a poster and stick it up in the studio?*

1. Imagine that you’re talking to ONE listener and that she or he is sitting just the other side of the microphone. Be their friend!
2. SMILE! On radio it’s the equivalent of making eye contact with your listener.
3. Radio is **powerful!** It’s the “now you hear it, now you don’t” medium. That means we have to speak extra clearly, and avoid long words & complicated sentences. We should also repeat important information, and “paint pictures” with our words so that the listener can easily connect to what we’re saying.

<sup>31</sup> Adapted from Cecily Berry.

*How do you introduce these ideas to the kids?*

- **The ONE listener concept**

Lead a discussion about how we listen to radio. Help the children to understand that radio is like a friend, because it comes with us wherever we go (unlike TV), and we can enjoy it while we're doing other things. Also, usually when we listen, our ear is quite close to the radio receiver. That's why the best radio presenters make us feel that they are talking especially to us – not addressing a crowd in a soccer stadium! Let the kids share their views about favourite radio presenters, and why they love listening to them.

- **The importance of the SMILE**

Play a game with the kids. Ask them to close their eyes, and explain that you are going to read two versions of the same short script. Choose something very simple like the introduction to a Kidz Radio show. You don't need to prepare more than 30 seconds. Ask them to listen carefully. When their eyes are closed, say: "Here is Version One" and read a few sentences from the script **without smiling**. Let your voice sound as monotonous as possible. Then say: "OK, keep your eyes closed. Here comes Version Two." Read the same script again, but this time smile and let your voice sound friendly and fresh. Ask the kids to open their eyes, and lead a discussion about which version they liked best, and why – hopefully Version Two! Maybe someone will realise that the big difference between the two versions was the **smile**. Now, let them each practise introducing themselves with and without a smile, so they can hear the difference it makes. Help them to notice how smiling **lifts** the voice, gives it more **energy**, and it makes it sound more **attractive**. You can also explore with them the different kinds of smile we use in daily life. How, when someone tells us a sad story, we might give a comforting smile, and so on.

Encourage them also to use **their hands freely** when they speak on radio. Show them how this helps them to sound natural – especially if they are reading from a script.

Make sure that the children know you're not expecting them to grin from ear to ear all the time they're on radio. The point to get across: be natural, warm and friendly. In other words:

**Be yourself  
&  
Be a friend**

## ● The POWER of radio

Divide the kids into two groups. Ask one group to make a list of the advantages of radio. What can radio do that TV or newspapers can't do so effectively? Why do we love radio? Ask the other group to make a list of the challenges of radio. Why do we have to be careful when we communicate on radio? What does radio do less effectively than TV or newspapers? Give each group an example to start them thinking. Ask each group to draw a picture showing the biggest advantage, or the biggest challenge of radio.

They'll have lots of ideas. Here are some of the points you can include in your feedback session:

### **ADVANTAGES OF RADIO**

- It can reach nearly everyone.
- It's not very expensive.
- You can get it any time of the day.
- It's like a friend – especially if you feel lonely or sad.
- It can help kids talk to other kids, and it can also help older people and kids to talk to each other.
- Listeners of all ages can share their views and ideas easily on radio.
- Radio happens NOW! It's fresh and up-to-date.
- We can hear many different views and voices, so we learn a lot about our community and our world. Radio can challenge our thinking, and help us to be more open to other people.
- It's really powerful, because when we listen to radio we create pictures in our imagination of the people who are talking, and the stories they are sharing. (Tip: Share with the kids the famous advertising slogan, "I love radio because the pictures are better!" Do they agree? Why?)
- The technology isn't as complicated as TV, so it's much easier for kids to run their own shows on radio.
- It's fun!

### **CHALLENGES OF RADIO**

- We only hear something once, and then it's gone. There's no chance to go back and listen again.
- It can be confusing – especially if the presenter isn't clear.
- Sometimes the signal isn't very good, especially if we live far from the transmitter.
- Sometimes studio equipment can go wrong, and that makes life difficult for the presenters!
- On TV, pictures can help us to understand complicated information. But on radio we have to rely on the presenter's voice.
- Some listeners might want to say bad things about other people on the air. That's hard to control, because radio is usually live.
- Although it isn't very expensive, it does need batteries or electricity (unless we have a wind-up radio, of course!)



## Presenters' Checklist: before you go on air

- Avoid fizzy drinks and milky liquids. Don't eat sweets or chocolate before you go on the air – sugar thickens your saliva. Avoid ice creams or ice-cold drinks.
- Make sure you've been to the bathroom.
- Give yourself plenty of time to get to the studio without rushing.
- Check that everyone in your team is ready and feeling confident.
- Make sure you've got everything you need: script, pen, paper.
- Wear loose, comfortable clothing.
- Before you get to the studio allocate a few seconds for some voice warm-ups and breathing exercises.
- Take a minute or so to do the "Back long and wide" exercise.
- Check your posture and the position of the microphone. You should feel relaxed, open and alert. Feeling tense? Do some deep breathing to focus your mind and body.
- Remind yourself: I'm going to talk to ONE listener – just beyond the microphone! I'm going to be myself, and be a friend.
- Check your voice level.
- Check the equipment/computer.

**HAVE FUN!**

# Writing for Radio: How to teach it

Some children may feel nervous about writing for radio. Perhaps they've had a bad experience at school with a teacher who insists on perfect grammar and spelling at the expense of creativity. Children may associate the act of writing with a sense of inadequacy, and feel inhibited about expressing themselves in written form.

When the IAJ launched its Schools Newspaper Project, trainer Hugh Lewin was amazed to see how passionately the young participants responded – once they realised that they were being given the space to write their own stories in their own style:

“Their words came alive on the page, because they had the freedom to focus on what was real; what they see and hear every day. Kids relax into creativity if they're not restricted by adult rules. When they're allowed to take charge of their own stories, the result is exciting. I don't blame teachers for trying to give children a solid foundation of grammar and spelling. But I would urge them not to suppress the joy of self-expression.”

So what is the best way to teach young people how to write for radio?

- Start by saying that writing for radio is easy, because we just have to **write the way we speak**. It's called “writing for the ear, not the eye”.
- Explain that, when we write for radio, we will often have to **break the rules of grammar!** That's because we want people to understand us clearly.
- Explain that the best way to write a script is to **say the words** out loud while we are writing, and pretend that we are talking to our listener.

Tell the children that when we write for radio we should remember to **KISS!** That means: **Keep It Short & Simple**. When we **KISS** we put only **ONE** idea in each sentence. We should also try to use **really simple, short words**. If we sound as though we have swallowed the dictionary, nobody will understand us!

A few more tips to help children – and adults – to “write for the ear”:

- Get to the point as quickly as you can.
- Connect to your listener by talking to them directly. This means using words like “we” and “you”.
- If you’re writing in English, use short forms (contractions) like “I’ll”, “can’t”, “won’t”.
- Don’t give complicated numbers or statistics, because your listener won’t be able to understand them. For example, don’t say: R3 998.97. It’s better to say: “about four thousand rand”.
- Use “signpost” words like AND, or BUT to show your listener where you’re going. “AND” suggests that you are carrying on in the same direction – just giving more information, or another related point. “BUT” shows the listener that you are changing direction – starting to explore a different issue or aspect of the story.
- Try to paint pictures with your words. Describe things so that the listener can see them in their imagination. Specific details are better than lazy words like “beautiful” or “nice”.

### Some questions for mentors to consider:

1. How do these tips relate to other languages? Can you **apply** the guidelines to **other South African languages**?
2. Have you noticed that this handbook is, to some extent, written in a **conversational radio style**? Spend a few minutes reading through, and find examples which are written for the ear rather than the eye.

## Writing for the Ear: a practical exercise

*You can use this exercise in your Kidz Radio training. Compare these two versions of a children’s radio script. Which version is better for radio, and why? Read them aloud to give the full effect – if you can!*

### VERSION 1

According to expert psychologists and psychotherapists it is an undeniable global phenomenon that surprising numbers of juveniles from all social backgrounds have at some point or other experienced the traumatic effects of verbal intimidation or even violent assault from their peers. In today’s programme this issue will be discussed and analysed in detail from the perspective of the major stakeholders and also from the point of view of representatives of community initiatives directly involved in formulating strategies to counteract this social ill.

**VERSION 2**

Have you ever been bullied? Well, you're not alone! Lots and lots of kids are facing this problem. Not just here in South Africa. It's happening everywhere. Yes, bullying can really hurt, can't it? So that's why we're going to talk about the issue on today's show. We'll hear from kids who've been victims. And we'll also talk to some people in our community who are trying to make things better.

## Checklist for a Radio Talk

### 1. VOICE

- Did you talk to ONE listener?
- Did you smile enough?
- Did you pause in the right places?
- Were you too fast or too slow?
- Did you LIFT the words off the page – or did you sound as though you were reading?
- How was your posture? Did you remember to do “my back is long and wide”?
- Did you hold the script so you could look up and gesture?
- Did your voice sound relaxed, friendly and confident?

### 2. SCRIPT

- Did your introduction “hook” (attract) the listener and encourage them to carry on listening?
- Did you remember to KISS?
- Did you try to keep the “one idea per sentence” rule?
- Did you paint word pictures?
- Did you try to be as immediate and direct as possible?
- Did you remember to use personal words like “you” or “we”?
- Did you remember to use contractions (“can't”, “won't” “We'll”)?
- Was your ending satisfying, or would the listener feel as though you've just left them hanging in the middle of the story?
- Did you start sentences with “signpost” words? (like “and”, “but”)?

# Listening skills

**Great radio presenters have one thing in common: they're also great listeners.**

**This simple exercise helps kids to understand what **QUALITY LISTENING** is all about – and it's a good tool for developing interview skills, too.**

## The Active Listening Exercise

### Listening skills

1. *Divide the group into pairs. No pens or paper are needed. They should sit very close to each other, not directly facing but at a 45 degree angle. This is also a useful tip to follow when interviewing, because it is intimate without being confrontational in terms of eye contact.*
2. *Decide on a topic that the talkers can easily chat about. You can choose something simple (if you're using the exercise as an ice-breaker) like: "What I love and hate about school", or something a bit deeper (if you're sure everyone has lots to say about the subject) like: "The problem of gangs in our community".*
3. *Each pair should decide who will talk first, and who will listen. Explain that the talkers will have TWO minutes to speak about the topic. The listeners must give him/her 100% QUALITY LISTENING. The listeners are not allowed to say anything, but they must SHOW they're listening through their body language. If the talker stops taking before the 2'00 are up, the listener must still NOT say anything – just nod, or smile encouragingly, and wait.*
4. *When everyone understands, start your stopwatch. Tell them when the 2'00 are up.*

## Listening skills

5. *Now, tell the listeners that they have just ONE minute to reflect back to their partner what they heard him/her say. They should begin by using the partner's name like this: 'Mpho, I heard you say that....' They should try to remember and use their partner's exact words as much as possible.*
6. *Start your stopwatch and tell them when the 1'00 is up.*
7. *At the end of this round, allow the original talkers (eg Mpho) a chance to give their partner some feedback. Did they reflect back accurately? Did they forget something?*
8. *Now, explain to everyone that they're going to do the exercise again – but this time they will swap roles. So, the original talkers (eg Mpho) will now be the listeners, and vice versa. You can use the same topic.*
9. *When you have gone through the whole process, lead a group discussion to explore what the kids have learned – about listening & about themselves. These are the kind of issues you could open up:*
  - How did it feel **to be listened to** with 100% concentration? Was it nice? Why? Do people usually listen to us so well in everyday life? If not, why not?
  - What felt **DIFFERENT about listening** in this new way? (without being allowed to interrupt)
  - What was **DIFFICULT** about listening in this new way? Was it harder or easier because people were not allowed to interrupt or ask questions?
  - Did the “no interruption” rule allow the talkers to open up more easily? Why?
  - Was **body language** important? (eye contact, facial expression etc – especially for the listeners) Why?

## You can use this exercise in many other ways:

- To help the children express what they felt about their last show. What worked well? What would they like to improve?
- To share topic ideas for future shows.
- To revise knowledge gained in a previous session, or workshop.

**Tip:** Sometimes you might want to make the time shorter (one minute to talk; 30 seconds to reflect back).

*You can also develop an **advanced form** of this exercise to help older children to practise asking follow-up questions in interviews. After Step 7, ask one person in each pair to think of one follow-up question they would like to ask their partner. Explain that they will be able to ask this question, and that their partner can give a short answer. The questioner may then continue to ask more follow-up questions, based **ONLY** on the preceding answer given by their partner. If their partner feels, at any point, that they are not being asked a follow-up question, they should just keep quiet and refuse to answer! This is a great way to train interviewers to **LISTEN**, and to be **OPEN**, instead of only sticking to a list of pre-planned questions.*

Listening skills

## Tips for Active Listening

*These tips are useful when doing interviews.*

### **Be aware of your own body**

If you're tense, you won't be able to listen effectively. Try to release the tension from your neck and shoulders. Take a few deep breaths. Let your body feel **FREE** but **ALERT**.

### **Focus on what's happening**

Closely observe the person you're interviewing. Listen for key-words, surprising comments, colourful, memorable expressions, changes in the tone of their voice. Follow up! Don't concentrate so hard on your next question that you miss what's happening **NOW**.

### **Show you're listening**

Nod, smile and make eye contact. **BUT** don't make too many listening noises ('uh-huh', 'mmm' etc). Communicate your interest **QUIETLY**. Too many listening noises sound irritating on radio.

### **Repeat important information**

Repeat key phrases or expressions to show your interviewee you've understood what they've been telling you. Example: "You said earlier that learning karate has changed your life. Can you tell us how?"

### **Ask for clarification**

Don't be afraid to ask "stupid" questions if you haven't understood. Your role is to speak for the listener – not show how clever you are. The "stupid" questions are probably the ones your listener wants asked!

### **Listen – and wait**

Don't rush to fill pauses. Give your interviewee time to think and to respond. And when in doubt: be quiet! You might hear something really surprising.

# Teaching Interview Skills

**“There is one simple rule for getting people to talk openly and honestly: You have to be genuinely curious about the world around you.”<sup>32</sup>**

## Interview skills

Interviewing is not really something we have to learn. It’s a skill we’re born with. As soon as we are able to talk, we start asking questions – lots of questions. As we grow older, many of us discover that the most interesting questions are the ones that spark the most irritation or embarrassment from adults.

But the right to ask questions is specifically mentioned in the UN Convention on the Rights of the Child:

“Children have the right to get and to share information, as long as the information is not damaging to them or to others.”<sup>33</sup>

This is one of the key principles of Kidz Radio: to provide a space where children can ask the questions that need to be asked, and find the information they need to improve their lives.

Interviewing, therefore, is a very important skill. As mentors, we can help kids to develop this skill through games and role plays (like the ones suggested in this chapter) and by creating a learning environment in which questions are valued.

The planning and research process is very important. Encourage the children to brainstorm ideas in pairs or small groups. Show them how to “go beyond the obvious” and ask questions that will make the issue come alive on the air.

Above all: encourage them to ask the questions their listeners need them to ask. Sometimes that means asking tough questions, but if they use a respectful tone, they won’t sound disrespectful or rude.

<sup>32</sup> Joe Richman *Teen Reporter Handbook*

<sup>33</sup> UNCRC, Article 13  
(simplified version: UNICEF)



## Extra Interview Tips

- There's one MAGIC question. It's short, simple and usually forgotten: the question is "Why?" Keep asking it!
- Keep your questions short and simple. Don't ask double-questions.
- Plan your questions beforehand, according to the focus of the interview. Leave space for follow-up questions.
- If you need to interrupt, wait till the interviewee takes a breath, and do it with a smile.
- If you want the interviewee to OPEN UP, frame your questions with phrases like: "Can you tell us more about ....?" or "What was going through your mind when...?"
- If you want to clarify something, ask a closed question, to which there are only yes/no or one-word answers.
- Encourage the interviewee to talk about experiences/ideas that only they can share. Ask questions like: "Take us back to the first time you climbed a mountain. Can you describe what happened?"
- When someone is sharing a personal experience, make sure you respond with warmth and friendliness.

Interview skills

## Tips for recording interviews in the field

*These useful guidelines come from **Teen Reporter Handbook** by Joe Richman: [www.radiodiaries.org/handbook.pdf](http://www.radiodiaries.org/handbook.pdf)*



### **Make your approach polite and respectful**

Explain what you're doing. Be confident. Assume your subject will want to talk to you. The way people respond depends on how you approach them. The trick is to make people realise that your project is both fun and important. Also let people know that everything can – and will – be edited.

### **Make the interview situation comfortable before you start**

Move chairs around, get close so you don't have to reach. For example: Sit at the corner of a table, not across, so you can hold the microphone close and your arm won't grow weak.

### **Record interviews in the quietest place possible**

Be careful of TVs, stereos, traffic noise, wind, anything that will be distracting from the interview. Even refrigerators can make an annoying sound that you might not notice until you get home and listen to the tape. Sometimes you want the sound of the environment. But it's best to gather that separately, and record all the important interviews in a quiet place. Anytime you are in a loud room or noisy environment, remember to collect a few minutes of that sound on its own – what is called a "sound bed" or *ambiance*. If you have to record an interview in a loud place, it can help to bring the microphone even closer (2-3 inches) to the speaker's mouth.

- **Keep the microphone close**  
It bears repeating here: Just as when you are recording yourself, the most important thing is to keep the microphone close to the speaker's mouth (5-6 inches). If you want to record your questions too, you'll have to move the microphone back and forth.
- **Always hold the microphone**  
Don't let the interviewee take the microphone. It's better if you keep control of the equipment.
- **Put people at ease**  
Talk about the weather. Joke about the microphone. It's a good idea to begin recording a few minutes before you actually start the interview. That helps you avoid the uncomfortably dramatic moment: "Okay, now we will begin recording." Just chat about anything while you begin rolling tape. Before they realise it, you've started the interview.
- **Maintain eye contact**  
Keep the microphone below the line of sight. Talk to people just as you would normally.
- **In groups, don't let everyone talk at once**  
If you are interviewing a few people at once, have them gather around close to the microphone. Try to focus on one or two people. Less is more. Also get people to identify themselves on tape.
- **Watch out for uh-huhs**  
Be aware of natural conversational responses like uh-huhs or laughter. Try to use quiet responses: a concerned nod, questioning eyes, the silent laugh.
- **Don't be afraid of pauses and silences**  
Resist the temptation to jump in. Let the person think. Often the best comments come after a short, uncomfortable silence when the person you are interviewing feels the need to fill the void and add something better.
- **Let people talk in full sentences**  
Avoid questions that can be answered with a simple yes or no. Instead of, "Are you a doctor?" ask, "Tell me how you became a doctor." Remember that you want people to tell you stories.
- **Get people to 'do' things**  
In addition to the sit-down interview, have people show you around; record a tour of their house, their photo album or their car engine. It's more fun to get people moving around and talking about what they're doing, rather than just sitting in a chair. It helps to relax people before and during an interview. It's also a way to get good tape.
- **Listening is the key**  
A good interview is like a conversation. Prepare questions, but don't just follow a list. The most important thing is to listen and have your questions

come naturally. If your questions are rehearsed and hollow, the answers will be too. If you are curious and your questions are spontaneous and honest, you will get a good interview.

- **Interviewing is a two-way street**

Conducting a good interview depends, in part, on asking the right questions. But it is also important to establish a relationship with the person you are interviewing. Sometimes it is appropriate to share some information about yourself in an interview. Remember that it's a conversation. What's more, for it to be an honest conversation, people must feel that you care about what they say, and will honour and respect their words and stories.

- **The foolproof question**

Here is one simple question that always works: "How do you see things differently since (blank) happened?" If you're talking to your mailman about the time he was chased for 2 blocks by a neighborhood dog, ask how he feels every time he goes by that house.

- **Take notes**

Remember specific details. Take notes immediately after the interview, while it's still fresh in your mind. You can also use the tape recorder like a dictating machine.

- **Relax and forget about the microphone**

One thing that's always amazing: In the beginning of an interview people are usually stiff and self-conscious, but after a while, they forget all about the tape recorder and start to be themselves.

**Interview skills**



# Role Plays

**Participatory learning gives children the chance to connect with realistic challenges in a safe, nurturing environment: a space where there's no such thing as "failure", just lots of rich experiences:**

**Role plays are a useful tool in this process – especially if you want to practise interview skills. Some tips for mentors:**

- Make sure everyone is clear about WHO they are 'playing' and WHAT the situation is;
- Be sensitive about the kind of situations you suggest for role plays. This kind of activity can become very real, and you may find that some sensitive issues are too close to reality. Remember that you are working with children. Do no harm!
- Decide on ground rules so that everyone in the group treats the exercise seriously (for example, no talking or eye contact among the children who are observing).
- Never force anyone to take part in a role play. Some people may feel shy.
- Debrief constructively and positively. Guide the group discussion away from negative comments towards helpful comments. Don't talk about what people did "wrong"; rather talk about what "we learned".
- Remember: a role play is like an experiment in a science laboratory. We never know exactly what will happen – and that's part of the fun and the excitement.

## So what are the different kinds of role plays you can develop for Kidz Radio training? Here are a few ideas to get you started:

- A studio discussion on a controversial issue: for example, “Corporal punishment should be allowed in schools”. One child can role play the talk show host; three others can role play the studio guests. Two of the guests should have very strong, opposing views on the issue; the third guest should be rather shy. Can the talk show host manage the discussion effectively? How well does s/he calm down the emotional guests so that their points can be clearly understood? How successful is s/he in getting the reluctant guest to talk?
- The same situation, with an added challenge: this time the talk show host and guests have to field questions from the listeners! This will take a bit of time to prepare. Send the talk show host and guests outside for five minutes to think about their roles, and decide what they’re going to say. Meanwhile, ask three or four of the other kids to decide what kind of listener they’re going to be. Maybe one of the listeners is only really interested in soccer, and doesn’t want to talk about the topic of corporal punishment at all! Maybe another listener is a very emotional parent. Make sure the listeners know who they are playing, and are clear about the order in which they will “phone” the show. When you set up the role play, get the talk show host and studio guests to turn their backs on the listeners so they can’t see them. This will make it more like a real phone-in. You will signal to the host when there is a new caller on the line, and you will also signal when it’s time to close off the show. Don’t let it go on for too long, otherwise it’s difficult for the children to maintain their roles. About five to ten minutes should be enough. Afterwards, discuss what everyone learned.
- A personal profile interview: prepare a short description (a “bio” or “brief”) of an imaginary person who has an interesting story to share. Write this description on a piece of flipchart paper and divide the kids into small groups. They should prepare some questions for the interviewee – and think about any challenges the interview might offer. After a few minutes, each group shares what was discussed. Invite two volunteers to role play the scenario and see what happens.
- **Example of a brief:** Annie Kuzwayo, 38 years old. She runs a shelter for former street kids in your community. She is an inspiration to many people because of the way she has changed the lives of the 20 children in her care. She doesn’t get any funding, but relies on donations. Some of the children were members of gangs in the past. A few people in the community say that Annie’s shelter is harbouring criminals. They blame the current wave of robbery on teenagers from the shelter. Annie gets angry if anyone mentions this because she feels it’s totally unfair.
- A very simple role play to do in pairs: one person is the interviewer; the other is a talkative guest. You can decide what topic the guest is talking about. The interviewer must practise interrupting the guest and bring them back to the point – without sounding rude. After a few minutes, the roles can be swapped.

# Teaching Radio News

**We'll look at the challenges and possibilities of Kidz News Reporting in Chapter Four. Meanwhile here are some ideas about how to introduce the basic concepts.**

## News

### Understanding News

Let's start by finding out what the children **already think** about news. Here's an exercise to get them talking. It will also help you to become more aware of their perspectives and needs.

#### **News Buzz Activity**

*Allow at least 45 minutes for this.*

1. Divide the kids into small groups, and ask them to share ideas about the following questions. Give each group a piece of flipchart paper and some marker pens to jot down their ideas. They'll probably need about 20 – 25 minutes for this. Step back and let them discuss on their own. Only intervene if any group seems to be stuck.
  - What are the HOT issues that kids are talking about at your school or in the community?
  - Think about a radio/TV news bulletin or newspaper that you've seen/heard in the last two days. Write down five stories that you remember.
  - How do you feel about the way children are portrayed on TV, radio and in newspapers? Is it OK? What would you like to change?
  - In ONE short, simple sentence, answer the following question: "WHAT IS NEWS?"

2. Ask each group to stick their flipchart paper on the wall. Now, invite everyone to wander around the room and read what other groups have written. Allow about 5 – 10 minutes for this, depending on how many groups you have.
3. Bring everyone back together again and debrief. Start by comparing their different definitions of news. Make it clear that everyone’s ideas are valid: there are no “right” or “wrong” answers. Then discuss their responses to Questions 1 and 2. Are the HOT issues for kids also HOT issues in mainstream news? Or is there a difference? What? Why? Who gets priority? Whose stories are not told? Finally, discuss their responses to Question 3: how children are portrayed in mainstream news. Again, encourage as much debate as possible and welcome different views.

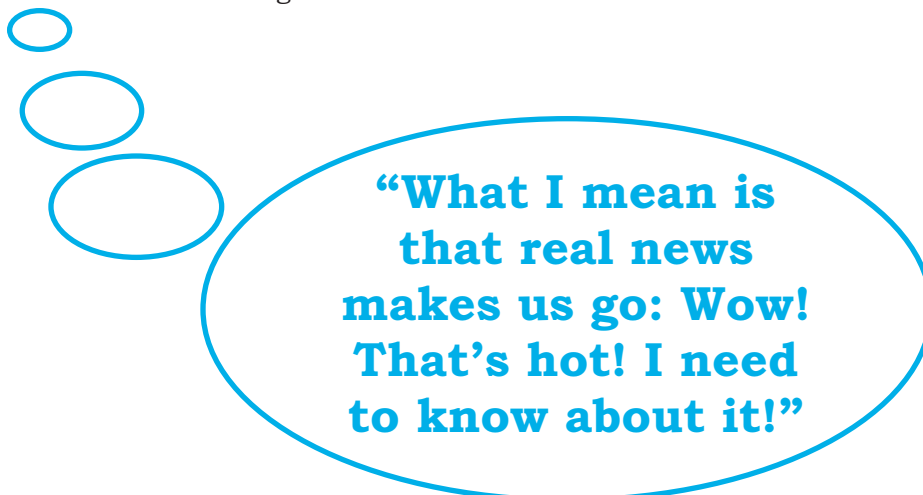
### NOTES

- If you’ve got time, you can develop the discussion about “HOT news issues for kids”. Are the HOT issues also HIDDEN or UNSAFE issues? If we report them on our radio station, would we be putting anyone at risk? Why? *See Chapter Four for more on this.*
- When discussing “What is News?” the following points should come up:
  - News has to be **NEW!** (something fresh that we haven’t heard before)
  - News focuses on issues that are close to us (**proximity**);
  - News is about issues that *affect/influence* our daily lives (**relevance**);
  - News has to be **factual** and **accurate** (not just gossip!)

In an IAJ Children’s Newspaper Workshop, Ernest (a nine year-old boy from Katlehong) came up with his own definition of news:

**“News = Truth + Spice!”**

Some of the other children challenged this. “Spice” seemed to be a bit sensational. But Ernest wasn’t backing down:



## Developing media literacy

Do you want to help children develop media literacy skills? The Media Monitoring Project (MMP) has done some ground-breaking work in this field. Find out about their project: **Empowering Children & Media (ECM)**, by visiting: [www.mediamonitoring.org.za](http://www.mediamonitoring.org.za)

You can download several publications about children and media from their website, including: **Media Wise: Children make a difference**. This will give you many useful ideas for running media literacy sessions with kids, and show you how empowering such skills can be.

As one young ECM participant commented:

"I realised that we can understand what is going on around us. If it is about us, we are the best people to say something about it."



Other interesting MMP handbooks include:

- **Children: Dying to Make the News**  
*An analysis of children's coverage in the South African news media.*
- **All Sides of the Story**  
*Reporting on children: A journalist's handbook*
- **Children's Views on the News**  
*Quotes from kids who participated in the ECM project*

If you don't have access to Internet, contact the MMP directly for hard copies of these publications: Tel: 011 788 1278; Fax: 011 788 1289.

## Radio News: quick tips for trainers

How do you teach kids to write a radio news report? Let's boil it down:

Just answer **two** key questions:

1. **"What's been happening?"**
2. **"So what?"**

The second question is the most important because it will give us the **ANGLE** of the story. But before you can answer the "so what?" question you need to know:

**WHO** you're talking to (who is your listener?)

**WHAT** will they find most relevant and interesting about the story?



## Example

A news story on a South African radio station begins “There has been a car crash in France.” Are you interested?

NO! Why should you care? France is a long way from where you live. And anyway, they probably have car crashes there all the time!

But if the story begins: “South Africa’s top kwaito star has been injured in a car crash in France...” you want to find out more, right? There’s your ANGLE.

*The follow-up questions you probably want to ask are:*

- WHO? Which kwaito star?
- WHAT is his condition now?
- WHY was he in France?
- HOW did the accident happen?
- WHERE did it happen? Which place?
- WHEN will he be coming home?

We call these questions the **5Ws + 1H**: who, what, where, why, when + how. The 5Ws + 1H will help us to tell our story simply and logically. It’s easy: we just have to imagine we are talking to a friend. The story will flow naturally if we let our friend ask the **obvious questions**. We shouldn’t give all the details at once. Just answer the questions step-by-step. Like this:

**FRIEND:** Hey, what’s been happening?

**REPORTER:** There’s been a car crash in France.

**FRIEND:** So what?

**REPORTER:** A top South African kwaito star has been badly hurt.

**FRIEND:** Wow! Really? I love kwaito! Which star? Who is it?

**REPORTER:** FlyBy Nite.

**FRIEND:** What’s his condition? Is he badly hurt?

**REPORTER:** He’s broken his leg, and doctors say he might need an operation.

**FRIEND:** So is he in hospital?

**REPORTER:** Yes, in Paris.

**FRIEND:** How do you know all this?

**REPORTER:** His manager Phil Skosana told us in a phone-call from France.

**FRIEND:** When did the accident happen?

**REPORTER:** Late last night.

**FRIEND:** How did it happen?

**REPORTER:** The car skidded off the road in a snow storm.

**FRIEND:** What was FlyBy Nite doing in France?

**REPORTER:** He was performing at a music festival in Paris. The accident happened when he was on his way to the concert venue.

**FRIEND:** When will he be coming back to South Africa?

**REPORTER:** Skosana says they don’t know. He says FlyBy Nite is lucky to be alive.

Now it's easy to write the story:

South African kwaito star, FlyBy Nite, has survived a serious car crash in France. He's in hospital in Paris with a broken leg. Doctors say he may need an operation. The singer's car skidded off the road in a snow storm last night. His manager, Phil Skosana, says he's lucky to be alive. FlyBy Nite was in France to perform at a music festival. He was on his way to the venue when the accident happened. It's not yet clear when he'll be coming home.

Use the FlyBy Nite example to show the children how to write a news report. When they understand how to do it, they can try it for themselves.

Follow-up Exercise: Make up another example and pretend to be the Reporter, while one of the kids takes the role of the Friend. Write the dialogue (in note form) on a flipchart, and then let the kids write a simple, clear news report based on the facts. They can do this in pairs if they like.

In a later session, they can practise the technique with REAL stories from their community.

## News

## Don't forget: TELL YOUR STORY TO A FRIEND, STEP-BY-STEP!

### The Journalist's Song

This is a simple reminder of what journalists do and how they do it. Why not make up your own tune and teach it to the children? Write it on a poster so that everyone can remember how to use the 5Ws + 1H!



**I am a journalist  
Moving everywhere  
Finding out the news  
That we all need to hear  
Using my ears  
Using my eyes**



**Asking the question: why, why, why?  
What has been happening?  
Who was involved?  
Where did it happen?  
When and how?  
I am a journalist  
Moving everywhere  
Finding out the news  
That we all need to hear  
Using my ears  
Using my eyes  
Asking the question: why, why, why?**

# Activities to Release Creativity

"We are all creative, but by the time we are three or four years old, someone has knocked the creativity out of us. Some people shut up the kids who start to tell stories. Kids dance in their cribs, but someone will insist they sit still. By the time the creative people are ten or twelve, they want to be like everyone else."

*Maya Angelou*<sup>34</sup>



Kidz Radio celebrates the creativity of young people, and provides a space where their stories, poems, rap, jokes and songs can be shared. But how, as mentors, can we help kids to release their creative spirit? Especially if they have already been conditioned – at school or at home – to suppress it?

Creativity cannot be forced. But it will spark naturally if the environment is right. We've already seen how the simple "Click Game" can be used to generate poetry. Here are a few more ideas to free up the imagination.

## Activities

### The Empty Chair Activity

Try this with older children – or simplify it for younger kids. It's quite powerful and can bring up deep issues, so handle it sensitively and try to understand where the group wants to take the activity. They might just want to create something light-hearted. It all depends on the mood of the moment. It's probably best to wait until the group has really bonded before you try this game, and not introduce it too early.

#### The Empty Chair Activity: How to do it

Everyone sits in a circle. In the middle of the circle is an empty chair. You (the mentor) walk around the chair, saying nothing, but looking at the chair with interest. After a while, you ask: "Is there anyone sitting in this chair?" Usually the kids say "No!" You then reply: "Hmm.... let's blow away the clouds." You blow away the imaginary clouds that surround the chair and say: "Ah! That's better. Now we can see. Is it a boy or a girl?" At this point somebody in the group will call out an answer. You then help the group to create a character, by quickly asking a series of very simple questions. For example: how old is the person in the chair? What are they wearing? Does he/she have a family? Who?

<sup>34</sup> Quoted by Free Child:  
<http://www.freechild.org/quotations.htm>

Keep the energy flowing very fast, so that the responses come without thinking. Treat all contributions respectfully, and try to include everyone's ideas. You'll be amazed at how easily the group builds a character.

As the story develops, you can ask more complex questions. For example: **Where** is the person sitting? **Who** are they waiting for? **Why** does the person look so worried/sad/excited? When a character has been thoroughly developed, and has a name, you can invite a volunteer to sit in the empty chair and "become" the character the group has created. Other participants can "interview" the character and find out more about him or her.

**The Empty Chair Activity** allows people to create really complex and interesting characters. And they often come up with a story that is very meaningful for their situation. For example, in a community radio workshop in Cape Town, young people created the character of a gang leader who had been shot in the leg by a rival gangster. He was now alone and very scared. He wanted to leave the gang but he felt he was trapped. To leave would be seen as a sign of weakness, and this would make his situation even more dangerous.

The group was very surprised by the character they had created. They never thought that an apparently "tough" gang leader could feel scared, but they all agreed that it was possible. After the activity, they wrote a short radio drama about the character. They used this as the basis of a phone-in. It stimulated a fascinating discussion, which challenged many stereotypes.

*You can do the Empty Chair in different ways. For example, you may want to explore a particular topic that has already been identified. If the kids have said they want to make a drama about bullying at school, you could start with this aim in mind. The character in the chair might turn out to be a "victim" or the "bully", depending on what happens. Don't forget: when you have created one, realistic, "human" character, you'll find that others will "appear" very easily – and so will your storyline!*

## Praise poems

In Africa, praise poems are a precious part of our culture. Usually, the subject is an older person, like a traditional leader or head of state. But Johannesburg teacher Veerle Dieltiens encourages young people to write their *own* praise poems. The subject? Themselves!

### **She describes the process:**

"At first everyone is very surprised when they hear what I'm asking them to do. Many kids are shy to write about themselves in this way. But as soon as they get going, the ideas come pouring out. Afterwards, they read their poems out loud. There's a lot of applause and laughter. Warm laughter; it's never unkind.

If someone is really reticent about sharing their poem with the rest of the group, I don't push them. I just ask them to read their favourite line. I think this activity encourages the kids to feel proud of who they are."

One of the young poets, Mirna Kabwe, came to South Africa as a refugee from DRC.

**This is part of her poem** <sup>35</sup>.

I am like a tree planted by the river  
Which shall be forever strong  
I have such a great tradition  
When my voice comes out: what a  
sensation!  
My thoughts, my words, deserve  
declaration

I am like Nelson Mandela  
Saying nothing is impossible  
I am wiser than George W Bush  
Knowing war does not settle anything

I am like a pit-bull: I do not feel pain  
When I have made a decision  
There's no stopping until I've achieved

I am black: a race some people  
criticise  
But I have proved them wrong  
My race is what describes me  
My race is not what I'm called  
My race is me, and I am my race  
I am not just another dark skin  
I am Mirna Musawe Kabwe  
A name given by my parents  
Passed from generation to generation  
To conserve a legacy  
What legacy you may ask?  
A legacy to succeed  
What I am  
What I will always be.

## Songs with message

Songs and music play a big part in Kidz Radio. It's not difficult to create your *own* songs – especially if you do so as a group.

**Here's a suggestion:**

- Together, identify an issue that affects kids in your community.
- Ask each child to think about the issue, and to write down a simple message they would like to get across – in not more than 10 words. They can do this in pairs, if they prefer. Put their messages up on the wall where everyone can read them, and think about them for a few minutes.
- Make a circle. Invite someone to clap out a rhythm – or beat it on a drum. Without worrying about words, invite the group to find a line of melody for that rhythm and get the group to sing it until they know it well. Then add another line of melody and another - until you have a basic tune.
- Now invite the kids to fit words to the first line of the melody, using one of the key messages written on the wall for inspiration.
- Step by step, using as many people's ideas as possible, create your group song.

## Activities

### **Questions for mentors:**

Do you think you can use the Praise Poetry Exercise with your Kidz Radio group? Are there other ways you could adapt the idea for radio?

Do you think this exercise can help to build self-esteem?

# Reflection Activities

**Participatory learning thrives on interaction, brainstorming and high-energy activities. But children (and mentors) also need private time: a chance to reflect on what has been learned, and where they want to go.**

**Here are some activities to help this process.**

## Reflection

### Personal Diary

Give every child a small notebook. It should be small enough to fit easily into a pocket. Or they can make their own – even better. You should have one too. Explain that this is a Personal Diary and that it is for **their eyes only** – nobody else will read what they write. And you will **never** ask to see it.

Make a special time for the Diary activity. After your regular radio broadcast would be good, or at the end of a training session. Choose a special song with a thoughtful message and play it in the background while children write. Invite them to bring their own choice of music, too.

The Diary activity is done in silence. Everyone waits until the song starts to play, and finishes writing when the music finishes. They can write whatever they like about the broadcast/training session: important things they learned; big questions; happy experiences; sad experiences; confusing experiences. The most important rules are these:

- Everyone should respect each other, and not try to talk or read someone else's diary.
- If someone can't think what to write, no problem. They can draw something. Or just sit quietly and listen to the music without disturbing others.
- The mentor must NEVER ask to see anyone's diary. If someone really wants to share what they wrote, suggest that they speak to you (or a friend) privately after the lesson. Sharing should not be done in the group, because it puts pressure on those who may not want to share their private writing.

## Wize Words Wall

If your Kidz Radio group is lucky enough to have a regular training space at the station, ask if you can claim one wall for Wize Words. This is a place where the group keeps a record of inspiring quotations and comments; useful advice; favourite jokes or riddles; burning issues; poems; significant events in the history of their group; funny, radio-related experiences ... anything and everything, including original cartoons and photographs.

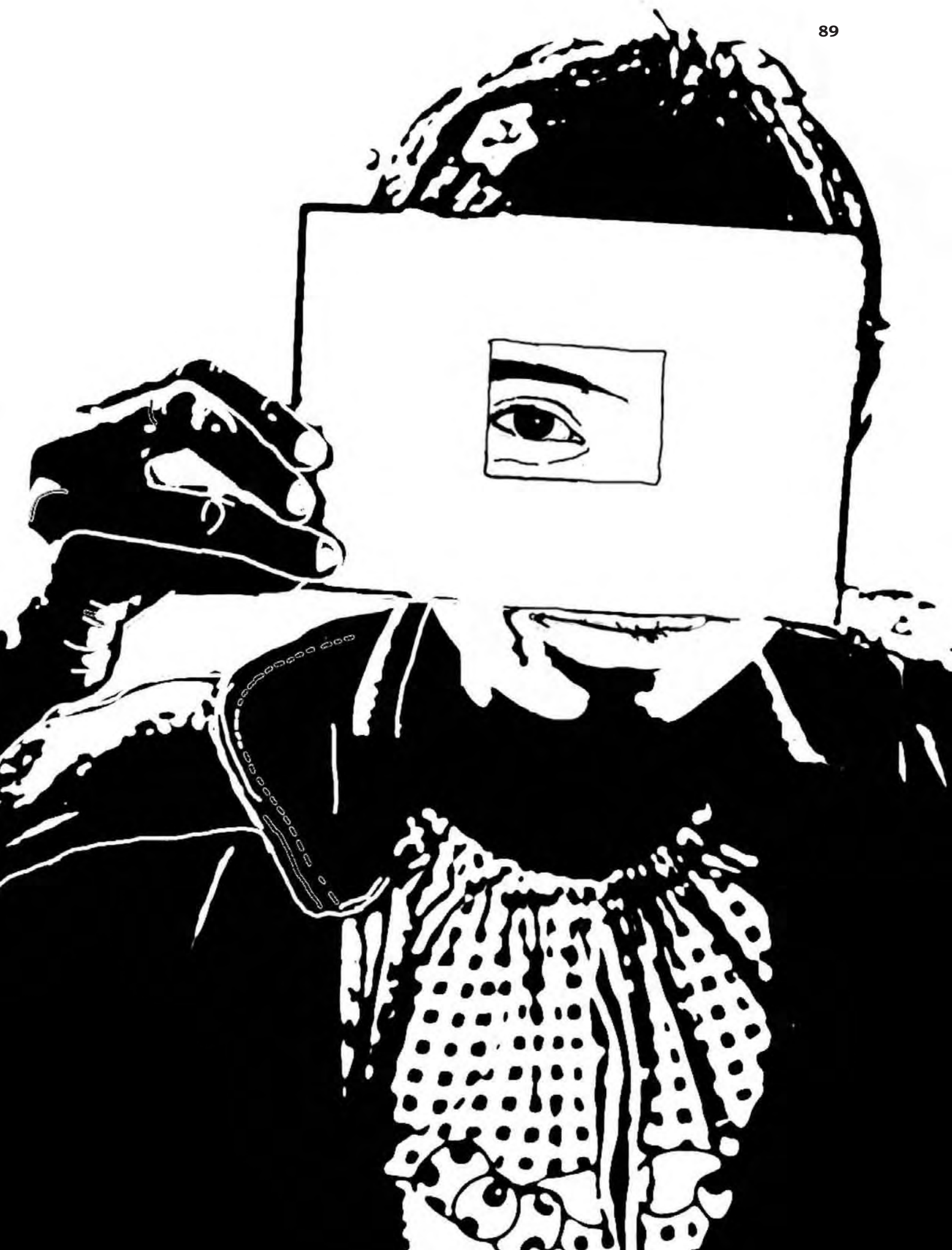
The Wize Words wall should represent all languages and all members of the group. Let it grow organically. Don't correct "wrong" spelling or grammar; don't edit stories. The Wall belongs to the kids. Let them manage it in their own way.

There's no need to allocate specific time for this activity (unless the children request it), and no need to appoint an editor. If the kids feel the need to choose someone, they can.

If you can't find a permanent space for Wize Words, you can come up with creative alternatives: a large sheet of white cotton, on which stories can be pinned, for example.

If possible, provide a Wize Wall resource box, with scissors, glue, coloured paper and a few pens. The children can also contribute to the box.

Step back and let it happen. You'll be amazed by what the kids will create. The Wize Wall can also stimulate lots of ideas for programmes, talk show topics and mini-dramas.







**Kidz Radio  
On Air**

# Chapter 4

# Kidz Radio On Air

**In this chapter we will discuss some of the key points you need to consider before you start your Kidz Radio project.**

**Then we'll look at the most popular formats in Kidz Radio:**

- **Magazine shows:** including drama, storytelling, interviews, simple packages, radio diaries, PSAs poetry, jokes and phone-ins

&

- **News:** how to report the stories that affect young people in our communities
-



# First things first...

**Before your Kidz Radio project takes to the airwaves, there are some important questions to consider:**

## **What is your mission?**

Can you and the kids explain, in one sentence, WHY you want to have a children's radio show on the station? Can you come up with a set of clear aims and objectives? How will your radio show improve the lives of kids in your community? What are the special issues you hope to cover?

Most importantly: how do you know that your ideas are on track? Have you gone out and listened to what children want? Is your mission statement built on a strong foundation?

Next, discuss how your ideas relate to the overall mission of your radio station – and to ICASA regulations. Think about your station's language policy too.

*Here's an example of some typical Kidz Radio aims and objectives. Discuss them with the children. Which points do they feel are most important, and why? What is missing?*

## **IN OUR KIDZ RADIO PROGRAMMING WE WANT TO...**

- o Talk about the issues kids need to talk about.
- o Inspire and motivate the kids in our community so that they can change their lives for the better.
- o Inform through edutainment – and have fun!
- o Develop kids' creativity through stories, poems and songs.
- o Listen to kids in our community and raise the volume of any voices that are not usually heard.
- o Provide a space where kids and adults can listen to each other, and understand each other better.
- o Help kids to know their rights, and how to apply them.
- o Share stories, ideas and experiences from other kids in South Africa and around the world.

- o Be a friend to all kids in our community – especially the ones who are often forgotten.
- o Celebrate the great things that kids are doing. Share stories about our heroes and role models.
- o Help kids in our community to feel proud of who they are – including their culture and language.
- o Bring kids in our community together as brothers and sisters, no matter where they come from.

#### **Who is on the team?**

Is your Kidz Radio team truly representative of the children in your community? How about gender balance? Do the kids come from different social backgrounds? Does the team reflect the diversity of your community, in terms of languages, social backgrounds and culture? Have you tried to include kids from marginalised groups? For example, kids with disabilities; kids from refugee, or migrant, backgrounds; homeless children?

And: is your Kidz Radio team also diverse in skills, styles and personalities? Will they work well together? Will the mix sound lively and fun on the air?

#### **What commitment is involved?**

Have you worked out how much commitment this project will need? From you, the kids, their caregivers, their schools? How many hours each week, including preparation time and training sessions? Have you got permission in writing from their caregivers? What about the logistics: transport, training room, refreshments (if needed), marker pens, flipchart paper etc?

#### **What kind of programming will you produce?**

Brainstorm with the kids as many ideas as possible. Don't start choosing or discussing in detail until you've made a BIG list of all the possibilities. Then, look at your ideas carefully: which ones will help you to achieve your aims and objectives most effectively? Don't try to be too ambitious: take it step by step.

#### **What's your decision-making structure?**

Great communication and mutual respect: that's the key to successful team-work. Everyone should understand their role and responsibility, and know how they fit into the bigger picture:

"Our team works very well because we understand each other and we're able to communicate with each other, and everyone has their own part to play. If someone comes up with a topic, and you don't think it's right, then you have to suggest a different topic or say: 'No, we've already talked about that', or: 'It's not good for radio'. Give your reasons why you don't think it's good. Never say: 'No! That topic sucks!' You have to know when to come in and when to back off." *Nontu (Durban Youth Radio)*

Discuss with the children what decision-making structures they prefer. Do they want to make decisions collaboratively? Would they like a rotating leadership system? See how they feel. And remember: if the structure you've chosen isn't working .... change it!

#### **How will you deal with conflict?**

Conflict is a natural part of life. Handled creatively, it helps us to grow. Your Kidz Radio team will have

disagreements, but if there's a strong sense of trust *within* the group, there is nothing to fear. Why not work out a set of "handling conflict" guidelines, or ground rules, together? Don't forget: if you can welcome the sharing of different views within your group, you'll certainly be able to handle talk shows and lively phone-ins when you start broadcasting.

As mentors, we have to know when to let kids handle disagreements themselves, and when to step in. Ask them what they want your role to be.

"We have meetings – we disagree on things a lot but eventually we come up with one answer or solution. We vote, or sometimes we just ask someone who's older than us to help."  
Mbali (Durban Youth Radio)

*If you want to find out more about handling conflict – both on the air and off – have a look at Youth Radio for Peacebuilding by Michael Shipler (Search for Common Ground: 2006). Download it at:*  
[www.radiopeaceafrica.org/assets/texts/pdf/manual\\_03\\_EN\\_color.pdf](http://www.radiopeaceafrica.org/assets/texts/pdf/manual_03_EN_color.pdf)

### **And ...what about a code of conduct?**

Radio is about freedom of speech, right? But freedom of speech comes with responsibility. As the saying goes: "Your right to swing your arm ends where my nose begins!"

Your community radio station probably already has a code of ethics: a set of principles that help presenters and journalists to do their jobs responsibly and fairly. Why not develop a special code of ethics with your Kidz Radio team?

**Here's an example.** These principles were developed by young people from New York Kids: a weekly, live show that was broadcast by WNYC in **New York City**.<sup>36</sup>

## **Truth**

Never tell lies on radio

## **Swearing**

Never use bad language on radio

## **Slander**

Never say bad things about people

## **Accuracy**

Always check facts and aim to be accurate

## **Deception**

Never deceive listeners in any way. If you get caught, no one will believe you anymore.

## **Children's Rights**

Be aware of children's rights in the way we produce the programme and make the rights of all children part of our responsibility as broadcasters.

## **Right to Reply**

When you broadcast criticism of people or organisations, make sure they have the opportunity to answer the criticism. We have the right to express an opinion and also to ask questions. Everyone has the right to reply.

**Mission  
and  
vision**

<sup>36</sup> Quoted in *The Radio Manifesto*, Page 20.

**“Let’s talk  
about it!”**

**Kidz Magazine Shows**

# Kidz Magazine Shows

In this section we'll focus on magazine shows: the most popular format for Kidz Radio. A magazine show is an exciting mix of many different ingredients. It's lively, fun, informative – and it provides a space for different views to be shared.

Magazine shows often combine regular items (like phone-ins, “Achiever of the Week” or “Problem Corner”) with other “occasional” items, like a mini-drama or a pre-recorded radio diary. Decide what mix your listeners will enjoy most – and what you can do best as a team.

## Magazines

### We'll discuss:

- Choosing topics
- Planning ahead
- Planning your show
- Handling talk shows and phone-ins
- Celebrating heroes and role models
- Problem corner
- “Wazzup?” - community notice board
- Book reviews
- Radio diaries
- Vox pops
- Radio drama
- PSAs
- Storytelling
- Poetry
- Music
- Jokes
- Competitions
- Wize Words



## Choosing topics

What are the most popular topics on Kidz Radio in South Africa? Presenters and mentors share their views:

“Rights are more important than other topics. Rights and respect. Kids must respect adults and adults must respect kids.”

*Sandile (Maputaland CR)*



“Our most memorable programme? When we looked at the issue of parents who have children staying with them inside prison. What rights do those kids have? That is one programme that got a lot of people talking. Also, a show about education, especially the topic: ‘Children have got the right to make mistakes and learn from those mistakes’. The discussions were hot around that!”

*Thabo Sefatsa (Mentor: Naledi CR)*

“I loved going to the animal farm. The animals were chasing us around. It was fun!”

*Nontu (Durban Youth Radio)*



**Several children highlight the topic of HIV & AIDS, and offer advice on how to interview children who are living with HIV:**

“It was so interesting and I learned that if you are interviewing someone with HIV, especially a kid, you mustn’t ask him or her questions that are hard to answer. Let’s say the parents have passed away from this virus, you mustn’t ask the kid: ‘How does it feel to be left alone by your parents?’ Instead, ask them questions like: ‘Do your neighbours help you?’ That’s an easier question to answer. I support these children. I try my best to be on their side.”

*Sandile (Maputaland CR)*

“It’s a problem for kids with HIV at school because they are seen as a burden and other kids say they’re not supposed to be there. Like they’re inferior or something. On radio we can change that attitude because we’re talking about kids and we’re also kids.”

*Mbali (Durban Youth Radio)*



“The biggest problem is that children with HIV are not respected. Other kids say bad things to them. Swearing at them that they are nearly going to die and all of that stuff. I think radio must keep telling kids who are HIV infected that they mustn’t put themselves down. And radio must tell other listeners that they must be on their side. We are all the same people.”

*Siphiwe Ntshalintshali (Maputaland CR)*

**Other popular issues include:**

- How to say “No” to gangs and drugs
- Child abuse at home and in schools
- Dealing with exam stress
- Body image: the pressure girls face to be thin
- Homeless children
- Peer pressure

Many kids are also talking about issues in the news, as Palesa Mphambane (Jozi FM) describes:

“Every programme we do is nice, but sometimes you can feel like crying. Like when Brenda Fassie<sup>37</sup> was in hospital. We talked about that. About them cutting off her machine. It was sad but maybe it wouldn’t have been nice for her to be disabled. She died in a peaceful way. I think kids can talk about all issues that affect them. But some things are not so easy to express. Like when we were discussing Jacob Zuma’s trial, we were just trying to talk like adults, but it didn’t feel real. It’s not the way we are.”

<sup>37</sup> For readers from outside South Africa, the late Brenda Fassie was one of the country’s most famous (and controversial) music stars.

What do you feel about Palesa's comments? Should we, as mentors, steer children away from topics that might be emotionally disturbing or "too adult"? IAJ Director, Jacob Ntshangase says that we need to strike a balance:

"Radio is theatre of the mind, and the minds of children are still developing. We should take care not to overload them with stressful matters. We mustn't rob them of their childhood, but at the same time we must afford them space to express themselves"



## Magazines

Do you agree with Nontu (Durban Youth Radio)? She feels that:

"We do need adults – especially for choosing topics, because children could just talk about anything and it could be bad for radio. We need someone to guide us to the right place."

## Remember:

- If you want to choose topics that will really mean something to your listeners .... go and ask them what they want to hear! Talk to young people at schools, youth clubs, churches and mosques. Start an "Ideas Box" at your radio station, or at other places where children gather. Practise your listening skills at the taxi rank, or the shopping centre: what are the HOT issues that people are discussing?
- Kidz Radio is also about having FUN! As the Children's Radio Manifesto says: "We would like radio to give us the space for more smiles and less sadness and for singing songs, laughter and play"<sup>38</sup>.



<sup>38</sup> The full Radio Manifesto is posted on the WRF website at [www.worldradioforum.org](http://www.worldradioforum.org). See Chapter Five for a summary.

## Kidz Radio in Action

Children at Jozi FM decided to tackle the issue of **peer pressure**. Their show was co-hosted by twelve-year old Phila Simelane and mentor, Collen Hans, in front of a live studio audience of kids. This is what happened:

**Phila:** It's fifty-six minutes to the hour eight and...

**Collen:** Fifty-six minutes to the hour eight?

**Phila:** Yes, it is...

**Collen:** No! It's four minutes to the hour eight.

*(Phila giggles)*

**Collen:** Maybe you're supposed to say "Fifty-six minutes past..."

**Phila:** The hour seven!

**Collen:** Let's repeat that one.

**Phila:** OK. It's fifty-six minutes past the hour seven! ...

**Collen:** So, you guys gonna be talking about peer pressure?

**Phila:** Uh-huh

**Collen:** So, what's cooking there?

**Phila:** It's me and the kids, and obviously you, Collen, talking about peer pressure.

**Collen:** Do you want me to be involved?

**Phila:** Yes, please.

**Collen:** I thought you're running the show! But if you invite me, I don't mind! Just that I didn't want to interrupt. Just wanted you guys to have fun. To talk to your angels. Talk to the brothers there.

Do you want to ask them if they're ready?

**Phila:** Are you ready?

*Kids in studio audience shout "yes"!*

**Collen:** So this is my co-host, Phila Simelane doing the show with me till the hour nine. And, like I said, Phila, it's an honour and a privilege to have you around with me.

**Phila:** Thank you!

**Collen:** So, what do you know about peer pressure, at 12 years?

**Phila:** I know that peer pressure is when your friends tempt you to do something that you don't want to do. Something you're not used to doing, and then they pressure you to do something like smoking, or drugs. But it's not only your friends. Even adults can have that.

**Collen:** Is it?

**Phila:** Yup. 'Cos if you see others drinking, you're also going to drink. That's also peer pressure too.

**Collen:** Oh, so even adults suffer from that?

**Phila:** Uh-huh.

**Collen:** Any parent you know, in particular?

**Phila:** Nope. But I think it happens too.

**Collen:** Do you think George Bush suffers from peer pressure?

*Laughter from kids*

The show also included two real-life stories about the effects of peer pressure:

“One day my brother went to school. He had these cool friends and they wanted him to smoke. They said if he doesn’t smoke he’s out of the group. But he longed to be part of the group so he smoked. So the boys took advantage of him. They saw what they were doing was working. So one day after school they told my brother that he must go hitchhiking and when they get a lift they must rob the guy. But my brother did not want, so they threatened him that if he doesn’t he’s not allowed back to the cool group. So my brother said: Oh, it’s OK. It’s fine. He does not need them anyway. They threatened him with something weird. My brother told my Granny and my Granny told the principal. The principal suspended the boys. There was no more cool group at the school”

(Naniki)

“There was a girl called Lerato who wanted to make friends, but her friends were not good friends. They liked to put pressure on Lerato, telling her to smoke and drink alcohol. Lerato had to do it because these girls meant business. Once you’re in, you can’t get out of the group. So Lerato started to become weak. They would use her to steal things. So Gugu from the other group went to Lerato and said: ‘Do you need help?’ She said: ‘Yes, I do need help. I really need help.’ So Gugu made everything work for Lerato. Gugu decided she would try to make a good friend of Lerato. The bad group still wanted Lerato but she didn’t give them a chance. They decided to leave Lerato alone and call her a nerd and so she joined Gugu’s group.”

(Mandisa)

Phila then introduced a phone-in with this poem:

#### Peer pressure

A time you cannot measure  
Friends will make you choose  
It’s either clothes or expensive shoes  
Fight peer pressure and live your life!

What do YOU think about the way Jozi FM tackled this issue?

## Planning ahead

*Keep a calendar of national and international “special days” and public holidays. Decide with your team which days are the most important for children in your community. There are the obvious national ones (like 16 June: Youth Day); Child Protection Week (usually the first week of June) and the 16 Days of Activism on Violence against Women & Children (starting 25 November).*

*But what about others? In Chapter Five, you’ll find a list of all the UN international days. Why not use them as a **hook** to talk about issues that are important to kids? If you’re creative, you’ll be able to find a strong children’s angle in all of them.*

*For example, 20 June is World Refugee Day. You can use this as a **hook** to talk about child refugees living in South Africa. If there are any in your community, invite them to the studio and ask them to share their stories.*

Find out more about refugee children in South Africa by reading **The Suitcase Stories: Refugee Children Reclaim Their Identities** by Glynis Clacherty (Double Storey: 2006). This book gives vivid insights into the courage of these young people as they struggle to find acceptance in their new home.

On 21 February (International Mother Language Day), highlight the different languages spoken in your community. Talk to kids about their mother language, and find out why they're proud of it.

Don't forget that the International Children's Day of Broadcasting (ICDB) is celebrated by kids all over the world on the second Sunday in December. Why not talk to the management of your radio station and explore the possibilities? Many radio stations invite children to **co-present** regular programmes (including news) on that day. In some countries, kids run the whole station!

Other holidays and special days in South Africa include:

- 21 March: Human Rights Day
- 27 April: Freedom Day
- 1 May: Workers Day
- 9 August: National Women's Day
- 24 September: Heritage Day
- 16 December: Day of Reconciliation

Talk to local NGOs: do they have any special awareness-raising days that you should know about?

## Planning your show

Kidz Radio should sound spontaneous and natural, but that **doesn't** mean you can just go on air and let it all happen! At the very least you need a **running order**. This is a map of the programme, showing what will be broadcast at what time. You can write it on flipchart paper and stick it on the wall of the studio if you can't make copies for everyone.

Before you make your running order you might want to draw a hot clock diagram of your show. The diagram will look like the face of a clock, divided into segments according to the different items in the show and their timing.

It will include everything: spot breaks, news bulletins, introductions and goodbyes – as well as any music, interviews, mini-drama etc. The hot clock is a good way to see if your programme will flow well: to check there is plenty of variety, as well as balance between the various items.

### A few other tips:

- Make sure that the presenters write out their links and introductions. This will ensure that they sound confident and clear – and that the listener can follow what's happening.
- Always have a back-up plan. Things do go wrong! Make sure you have some **emergency music** cued up at all times. It's also a good idea to prepare a few **emergency fillers** (scripted stories, or fun news items) in case the CD player/computer stops working. And, if all else fails, make sure the presenters have an **emergency topic** at hand: something they can easily discuss amongst themselves and use for a phone-in.
- Be ready to give out important telephone numbers if needed. For example, if a caller is very upset or traumatised, you should gently assure them that they are not alone, and suggest they contact a counsellor who can help them. Give them the Childline toll free number: 0800-055555.
- Choose a good producer: someone who stays cool when others panic; someone who is able to keep to the running order, and is flexible enough to bring everything back on course if the unexpected happens. As it will.

### To script, or not to script?

Not all Kidz Radio presenters feel comfortable about reading from a script:



“Some kids use notes when they present their show. But I don’t do that because I think it’s better to speak from your mouth and your mind, not just to read a script in a boring way.”

*Palesa (Jozzi FM)*

As mentors, we need to be sensitive about the use of scripts and to find out *why* some kids would rather “speak from their mouth and their mind”. Perhaps it’s the script itself that’s the problem: is it really written for the ear (*see Chapter Three for tips*) or is it full of long words and complicated sentence structures? **Remember:** you can’t just cut an article out of a magazine and read it on radio! You’ll need to **re-write** it, so that it sounds like natural speech.

#### **How do you know if your programme will have an impact?**

The best way is to map out the aims and objectives of the programme. Are they clear? Is the topic clear and relevant? What do you hope your listeners will gain from the show? You need to consider <sup>39</sup>:

- **Knowledge** – information which the audience can use after listening to your programme
- **Attitudes** – what people think and feel as a result of the knowledge which they have gained
- **Behaviour** – what people actually do as a result of the knowledge they have gained, and the attitudes which have changed

Of course, you also need to think about what they already know and feel about the topic, and how they currently behave.

<sup>39</sup> Sourced from Youth Radio for Peacebuilding, Page 14. Download the handbook and find out more about KAB: [www.radiopeaceafrica.org/assets/texts/pdf/manual\\_03\\_EN\\_color.pdf](http://www.radiopeaceafrica.org/assets/texts/pdf/manual_03_EN_color.pdf)

**For example:** your Kidz Radio team decides to tackle the issue of **albinism**. You want to discuss the problems faced by kids who are living with albinism and who are facing a lot of stigma and discrimination. What should you do?

- Go and **listen** to what kids in your community **think & feel** about albinism now.
- **Find out more** about the subject from the Albinism Society of South Africa, or from a local support group/NGO. Ask: what's the **important information** they want to give people? How would they like to **change** the way society **feels and thinks** about albinism?
- Next, summarise what you have discovered and what you want your programme to achieve:

## Topic: Understanding Albinism - summary

What do our listeners know now?	How do our listeners think/feel now?	How do our listeners behave/react now?
There's lots of WRONG information out there! For example some kids said it's possible to "catch" it by touching someone who has albinism!	<ul style="list-style-type: none"> <li>● Many FEAR people with albinism</li> <li>● They think such people are "stupid" or "not normal"</li> <li>● They don't think such kids can do what others can.</li> </ul>	<ul style="list-style-type: none"> <li>● Kids with albinism are bullied at school</li> <li>● Other kids don't want to be friends with them</li> <li>● Some teachers are unkind</li> </ul>
What do we want our listeners to know?	How do we want our listeners to think/feel?	What do we want our listeners to do?
Kids with albinism are the same as other kids! Albinism is a disorder: you inherit it. You can't catch it from another person. It happens when the body doesn't have enough melanin. This makes the eyes weak, and the skin very sensitive to sunlight.	<ul style="list-style-type: none"> <li>● NOT to feel afraid of people with albinism!</li> <li>● Understand that kids with albinism can do everything the rest of us can do. But they just have to take special care of their skin and eyes.</li> </ul>	<ul style="list-style-type: none"> <li>● Stop bullying!</li> <li>● Be friends.</li> <li>● At school, see that kids with albinism sit close to the blackboard, &amp; protect them from sunlight.</li> <li>● Join hands to help them reach their full potential.</li> </ul>

## Talk shows

Now you can start to plan your magazine programme. Here are some of the ingredients you can include:

- A short mini-drama about a kid with albinism who is bullied at school;
- “Albinism: the facts!” – a short talk presented by Kidz Radio team-members, based on information they have gathered in their research;
- An interview with two studio guests from the Albinism Society of South Africa: one child and one adult. They share their personal experiences, and their dreams for the future;
- A phone-in where listeners can interact with the studio guests, and comment on the mini-drama. Main focus: what practical things can we all do to make sure that kids living with albinism are not marginalised?
- A PSA (Public Service Announcement) which encourages people to join hands with kids living with albinism so that they can reach their full potential. The PSA can be played on the show – and at other times on the radio station too.

### Handling talk shows and phone-ins

“The most challenging thing about radio? The listeners! They sometimes phone and do something weird and try to scare us. One caller phoned the show and said: ‘Thina siya phapha!’ meaning that we are too big for our boots! But when that happened we told ourselves: Oh, she’s just wasting her air time. And then we carried on with the show.”

*Mbali, Durban Youth Radio*

“We do a lot of research and everything. If people call in and say we’re boring, it is hard. When they say something horrid

it’s sad. You just feel embarrassed. You want to cry but we just have to say, ‘OK, let’s move on’, and forget all about it.”

*Nontu, Durban Youth Radio*

Talk shows and phone-ins are exciting, but they can be challenging too – especially if callers are hypercritical. Ndondo Dube, who used to host a popular talk show on Soweto Community Radio (now Jozi FM) shares her recipe for success:

- Be a great listener.
- Do not take negative calls personally.
- Never judge or exclude – rather open up and include
- Do lots of research and never be afraid to ask “ignorant” questions – they’re probably exactly the questions your listener wants you to ask.
- Help listeners find solutions.
- Speak to the caller in the language they want to use
- If you get an emotional call, take a deep breath and tell the caller that you understand why they’re feeling upset. Then listen.
- Have a sense of humour and do not take yourself too seriously.
- Be open to many different viewpoints – and try to step into the shoes of many different callers.

---

Encourage your listeners to participate **responsibly** by producing a set of **ground rules** in the form of a jingle. Here’s an example:

### GROUND RULES JINGLE

**BONGANI:** Welcome to the show that keeps YOU in touch!

**ROSE:** The show that gives you more ideas and solutions!



**BONGANI:** Let's remember our ground rules: we build and encourage.

**ROSE:** We don't criticise anyone to anybody. And we respect everybody's rights.

**BONGANI:** We need more solutions.

**ROSE:** So join with us & share ideas!

**BONGANI & ROSE:** One family: many voices!

*See Chapter Three for exercises to help you develop listening and presentation skills.*

## Celebrating heroes and role models

*"We would like radio to reflect the way children and young people everywhere are collaborating to help build a better world."<sup>40</sup>*

Kidz Radio makes visible the community's unsung heroes – especially children. In this way, radio helps kids to feel proud of who they are, and motivates them to make a change, if that's what they need to do.

Durban Youth Radio, for example, features a weekly slot called "What's Hot", which celebrates the achievements of children and spreads the message: "You guys can also achieve stuff!"

Other stations may include regular items like:

**Friend of the Week** – in which listeners phone in to tell about a young person who has helped them with a difficult problem, or who has shown special kindness or compassion.

**Turnaround Time** – true stories about kids who have changed their lives in some way. Perhaps they were part of a gang but found a way to leave; perhaps they suffered from

an eating disorder, but learned to accept their body and became healthy again. These stories needn't be dramatic: sometimes the most powerful testimonies are very simple. For example, a young person whose friendship with a child from another racial, or religious group helps them to overcome feelings of intolerance and prejudice.

Kidz Radio presenters also become role models in their own right. Discuss how that feels, and what responsibilities it brings. Is a role model different from a celebrity? How?

Siphiwe Ndabandaba (from Maputaland Community Radio) explains:

*"Being on radio hasn't changed who I am. Just that other kids say they just want to be like me. That feels nice. I love talking with people on the radio, even though I don't know them. A child is able to speak to another child if she or he sees that their friend has a problem."*

## Problem corner

You will certainly address lots of problems and burning issues during your phone-in slot, but what about the kids who are too shy to call the station? Why not install a problem box at your station, and at different schools in the community? Tell children that they don't have to give their names – they just need to describe their problem and put it in the box. Each week you could include a special time when these problems are discussed. Invite a social worker, or child psychologist to the studio to help find solutions. Or phone them beforehand, and ask for their advice.

*Keep reminding listeners about the **Childline** toll free telephone number: 0800-055555. Explain that it's available 24 hours a day, and whatever they say will remain confidential.*

### “Wazzup?” – community notice board

Your Kidz Radio show can be a great way to publicise community events involving children. Invite schools, religious groups and youth organisations to keep you informed about what’s happening so you can pass on the news to your listeners.

### Book reviews

What books are kids reading in your community? Invite them to share their favourites on the show. You can also include discussions about some of the set books they’re studying at school. Perhaps a publisher will donate prizes for the best book review of the month, and help you to set up interviews with local authors who write for children.

## Radio diaries

Negotiate with the station to let your Kidz Radio team borrow a tape recorder or minidisc, and teach them how to record stories from the real world. They can make personal diaries about their daily lives, or collect the stories of other kids – especially ones whose voices are not usually heard.

Want to find out more?

Read an example of a radio diary script made by a member of the Okhayeni Strong Recorders group, for the Children’s Institute’s “Growing up in a time of AIDS” radio project. You’ll find the script in Chapter Five, and you can read more about the project in Chapter One.

Take a look at **Shout Out: A kid’s guide to recording stories**. You can download a copy from the MAGIC Resources page, or from this website address:  
[www.transom.org/tools/basics/200501.shoutout.web.pdf](http://www.transom.org/tools/basics/200501.shoutout.web.pdf)

Another excellent guide is the **Teen Reporter Handbook**. You can get it at: [www.radiodiaries.org/handbook.pdf](http://www.radiodiaries.org/handbook.pdf)

And, on the same website ([www.radiodiaries.org](http://www.radiodiaries.org)) find out about “Thembi’s AIDS Diary”: the personal story of teenager Thembi Ngubane. Over the course of a year, Thembi recorded more than 50 hours of tape. This was edited into a half-hour documentary and broadcast on NPR (National Public Radio) in the USA. Listeners responded so warmly that in 2006 Thembi was invited to visit the USA. She met students, doctors, celebrities and other HIV positive teenagers. Afterwards she said:

*“I feel like if a person is listening to my story, that person is with me every day. Every time she hears the dog bark, it’s like she is waking up in my yard. I’ve taken that person to South Africa, into my shack, into my township, into my everyday routine.”*

Listen out for Thembi’s Diary on Ukhozi FM and other local stations.

Why not make simple radio diaries yourselves? It’s challenging and fun. And, as NPR’s Susan Stamberg reminds us:

*“A microphone is a magic wand, waved against silence. A recorder preserves the stories that microphones catch. And radio casts the stories to a broad audience – bringing us together in special ways. We need more young voices, young stories in our lives. Make your microphone magical. Break our silence.”<sup>41</sup>*

## Vox pops

This is a simple, effective way capture diverse views, and get people thinking. “Vox pop” means “voices of the people”. All you need to do is choose a burning issue or question, then go out and record lots of different responses from kids (and maybe adults) in the community.

<sup>41</sup> Quoted in The Teen Reporter Handbook, Page

Afterwards, you edit the replies into a short package – maybe two or three minutes. Your own voice isn't included in the final package. If you like, you can also mix some instrumental music under the voices to keep it lively.

For example, your “burning issue” might be: School Uniform. You want to find out if kids think it would be a good idea to abolish school uniforms, or if they feel it's better to keep them. You don't just want a lot of “yes/no” answers, so you need to phrase your question in a way that will encourage fuller answers. You want to find out why people feel as they do. For example: “How would you feel if your school decided that school uniforms should not be compulsory anymore?”

Here are some more tips on vox pops from ABC Ulwazi<sup>42</sup>:

- Ask the same question to every person
- Aim for a variety of responses and voices
- Edit the vox pop to get a mix of reactions. Jumble the order around a bit so you don't have the first three negative and the last three positive.

If you don't have any field tape recorders, you can still put together a vox pop quite easily. Listeners can phone the station and record their voices on an answer-machine, or you can invite a group of kids to come to the station and record their voices in the studio for later editing.

**Tip:** if you're recording younger children in the studio, use ABC Ulwazi's “magic feet” idea to help them stand in the right position when they speak into the microphone:

It is quite simply a piece of paper with two bright red feet on it. Tell the children:

*“These magic feet are magic because when the person who is standing on them is talking, everybody else is as quiet as a mouse. When you stand on the magic feet it means that you are free to say anything that you want to say, as long as it's not going to hurt anyone in the group”.*<sup>43</sup>

## Radio drama

There are many examples of children's radio drama in South Africa. One of the most famous is **Soul Buddyz**: a multimedia off-shoot of the original **Soul City** TV series. The people who write edutainment-based drama like **Soul Buddyz** spend a lot of time researching the knowledge, attitudes and behaviour of their various target groups. Only then do they start formulating the key messages that will run through each episode.

**Soul Buddyz** deals with many different children's issues: from sexuality to road safety. As Kidz Radio mentors, we can use their research to help us develop strong, clear messages for our own mini-dramas, PSAs and stories.

For a summary of **Soul Buddyz** key messages (for parents and children) go to this address: :

<http://www.soulcity.org.za/programmes/the-soul-buddyz-series/soul-buddyz-series-4/soul-buddyz-4-message-brief.pdf/view> . If you don't have access to the Internet, contact Soul City and ask for a copy of **Soul Buddyz: Series Four Message Briefs**.

*If you want to produce exciting radio drama with the kids in your team, look out for the **Guide to Creating Participatory Radio Drama with Children**, by Deborah Walter & Daniel Walter. This handbook aims to encourage active participation of children in creating radio about children's issues. A workshop outline provides information on how to write*

<sup>42</sup> Adapted from Speak Free! An ABC Ulwazi guide to working with children in community radio. Created for The Speak Free Radio Project. Available at [www.abculwazi.org.za](http://www.abculwazi.org.za) or by emailing [info@abculwazi.org.za](mailto:info@abculwazi.org.za)

<sup>43</sup> **Speak Free!** Page 33.

radio dramas, recording and creating sound effects. Tips and technical information for producing high quality dramas in various resource settings are also included. You can download the handbook from the **Community Media for Development (CMFD)** website <sup>44</sup>: <http://www.cmfd.org>.

It's not difficult to create mini-dramas for radio, and it's a great way to bring discussion topics to life. If you don't have facilities to pre-record, it doesn't matter. With a bit of preparation, you can perform a LIVE short mini-drama during your show, making simple sound effects as you go along.

Let your imagination loose: make a mini-drama about malaria and include a **talking mosquito** as one of the characters; create a story about road safety with a **taxi as narrator ... on radio anything is possible.**

Most importantly:

- Use drama as a fun way to open up issues and get people thinking. You don't have to hit them over the head with your message! Instead, why not use the "hanging ending" technique, where your main character is caught in some kind of moral dilemma they can't resolve? Your drama closes with the character saying: "I'm so confused! I just don't know what to do. Seems there's no solution to this problem.." Invite listeners to be the character's "best friend" and to phone the programme with helpful suggestions.
- Let your characters be REAL! Nobody is 100% good, or 100% bad. Focus on behaviour and attitudes: why does somebody behave in a specific way? Why do they feel the way they do? What would encourage them to transform harmful behaviour? What blocks them? Show that everyone is capable of change.

Read **The Guide to Creating Participatory Radio Drama with Children** for lots more tips and practical advice.

## PSAs

A PSA (Public Service Announcement) is a bit like a radio commercial. But, instead of advertising a product (like toothpaste) you communicate important information (where to go for trauma counselling), or a message you feel people need to hear ("work together to build peace").

A PSA always has a persuasive tone you want the listener to do something, or to change their behaviour as a result of your message. Try using the KAB guidelines (mentioned earlier) to help you develop your message effectively.

A PSA has to be short, so you can repeat it frequently on the station. Usually it's between 30 seconds and a minute.

PSAs often use music or sound effects to catch the listener's ear. Sometimes they take the form of a mini-drama; sometimes a personal appeal (presented by one or more voices). They can also use humour, as long as it's appropriate.

Most PSAs end with a tag line in which you sum up the main point of the message and, if needed, give a telephone contact number.

### **"Speaking from the heart": A PSA to remember**

*Just before the 1999 election in South Africa there were several politically-motivated killings in a township near Cape Town. A community radio producer decided to make a PSA to cool down the situation. The 15-year old son of one of the victims asked if he could tell his story:*

<sup>44</sup> See Chapter Five: Resources for CMFD contact numbers, in case you don't have access to Internet.

**FX: SOFT FLUTE MUSIC**

VICTIM'S SON:

Last week something happened that changed our family forever. My father was killed. Killed for his political beliefs. I don't know who did it, but I do know that my Dad wouldn't want revenge. So, please: let's join hands to stop the violence. Let's do it now. I don't want your family to go through what we're experiencing. Not ever.

**FX: MUSIC UP AND FADES OUT**

PSAs

## Storytelling

"In Eshowe, at ICORA community radio, there's a brilliant kid who has a way of narrating a story by painting this imaginary picture. We hadn't done any radio drama training, but he knew how to change his voice from the jackal, to the lion, to the rabbit. In his story, Lion was one greedy king – a real tyrant; Jackal was a crooked somebody; Rabbit was like a social worker with brains. After that story was aired, a lot of listeners called the station, asking to hear it again. I didn't teach that kid. He taught me."

*Mosotho Stone (IAJ)*

Children are natural storytellers, and Kidz Radio is a wonderful environment for nurturing their skills. Encourage kids to seek out traditional tales, and to compose new ones. Use the stories as the basis for studio discussions or phone-ins. Find the best-loved storytellers in your community, and invite them to collaborate with your Kidz Radio team!

You can also contact the *Zanendaba Story Tellers* (tel: 011 339 6906; fax: 011 339 5887) and find out if they're

*planning to visit your area. Their mission is to use "the age old art of storytelling to instill values, identity consciousness, love, harmony, and general awareness of practical issues towards a more progressive South African society."*

This is what Gcina Mhlophe says about the healing power of stories<sup>45</sup>:

"My paternal grandmother was the best storyteller I ever knew. Her face, her eyes, her voice, her hands all made stories come alive for me. She always told one in answer to my many questions. She taught my mind to fly, telling me the world was much larger than our home town and was filled with all types of people. My grandmother, my mother, my father – they taught me to respect myself first, before I could respect another. I carry this with me wherever I go.

The idioms of my people have been an important part of my growth, teaching me wisdoms that are the backbone and survival of our culture. At an early age I was taught to work

<sup>45</sup> Sourced from <http://www.humanity.org/journal/published/index.php?page=premier-8>

hard for anything I wanted and not expect others to do it for me. 'Ayikho inkomo yobuthongo' is a Zulu idiom meaning, 'One never earns a cow through sleeping'. Another idiom I love, from the Xhosa people: 'Inyathi ibuzwa kwaba phambili', it means, 'To learn something, one needs to ask those who have walked the road'.

After high school I went to Johannesburg to look for work. Eventually storytelling pulled me like a beam of light too strong to be ignored. The spirit of my grandmother led me slowly by the hand and I obeyed with a happy heart. This does not mean that everything has happened smoothly. Life was hell in the eighties in South Africa; the Apartheid beast was still refusing to die. The state of emergency gave too many freedoms to the police for all their brutality.

As I tried to understand what was happening, my writing was affected greatly. I had seen and experienced so much pain that there were times when I doubted the significance of what I was doing, especially in the face of so many deaths. Then the power of these ancient stories began to show me the way and give me strength. Stories can heal us inside. I worked day and night trying to understand them, sharing them with others. In May 1990, I started to go out to schools, to youth centres in different townships, and to orphanages. I told the stories and we tried to reinterpret them to make sense of the situations and times we were living in. I began to understand, in a new way, stories I had known all my life."

## Poetry

Celebrate the creativity of children in your community! Encourage them to share their poems – in all languages, and on all issues. You can also keep a

file of favourite published poems for children and read these on your show. **See Chapter Three for an interesting exercise on praise poetry – and an example.**

## Music

Discuss with your Kidz Radio team the kind of music you want to play on the programme. Develop your own playlist of songs with positive messages, or songs that could stimulate interesting discussions. You can also identify songs that you don't think are appropriate for your show. Share your music policy with listeners. Do they agree with you?

Looking for children's music? You can download lots of songs for FREE at the following websites:

[www.freekidsmusic.com](http://www.freekidsmusic.com) and  
[www.childrensmusic.org](http://www.childrensmusic.org).

**See also Chapter Three for tips on how to create your own songs.**

## Jokes

*"We have lots of jokes and when we go back to our homes the other kids tell us: that joke you said was very funny. Jokes make the programme great!"*  
*Siphiwe Ntshalintshali (Maputland CR)*

Jokes rate highly in Kidz Radio popularity polls, and you need to maintain a fresh supply. Start a "Jokes File" and encourage everyone to keep adding new ones. When you run out of inspiration, visit **Activity Village**

([www.activityvillage.co.uk](http://www.activityvillage.co.uk)) and go to their kids' jokes page to replenish your store:

As **Activity Village** says:

*"Telling jokes is good for kids. It increases their confidence, helps them to remember a story in order and relate it to others,*

and stimulates their thinking! Who would have thought something that all kids enjoy could be so useful!"

Here's a sample of the jokes you can find at **Activity Village**, including brain-teasers:

**Q:** What's a quick way to double your money?

**A:** You FOLD it!

**Q:** Why do you always find things in the last place you look?

**A:** Because when you have found it you stop looking!

#### **What am I?**

No one wants to have one of these. But when you do have one, no one wants to lose it!

#### **What am I?**

An argument!

**Q:** What is a frog's favourite drink?

**A:** Croaka-Cola.

**Teacher:** Why is your homework written in your father's handwriting?

**Kid:** Because I borrowed his pen!

## Competitions

Competitions are always popular: from simple general knowledge quizzes, to talent contests. You don't have to offer expensive prizes. For example, the winner of a poetry or story competition could be invited to the studio to read their work on the air. Add some music or sound effects, make a CD of the final product and give it to them as their prize.

## Wize Words

Why not feature a regular Wize Words slot on the show? This is a time when kids share their favourite inspirational messages, quotations, proverbs and

sayings – from as many different cultures as possible. The **Freechild** website

(<http://www.freechild.org/quotation.s.htm>) has examples like these:

"If you ever think you're too small to be effective, you've never been in bed with a mosquito!" *Wendy Lesko*

"Our deepest fear is not that we are inadequate. Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness that most frightens us. We ask ourselves, Who am I to be brilliant, gorgeous, talented, fabulous? Actually, who are you not to be? You are a child of God. Your playing small does not serve the world. There is nothing enlightened about shrinking so that other people won't feel insecure around you. We are all meant to shine, as children do. We were born to make manifest the glory of God that is within us. It is not just in some of us; it is in everyone. And as we let our own light shine, we unconsciously give other people permission to do the same. As we are liberated from our own fear, our presence automatically liberates others." *Marianne Williamson.*

Start collecting favourite South African examples, too: like these quotes from Nelson Mandela:

"The children must, at last, play in the open veld, no longer tortured by the pangs of hunger or ravaged by disease or threatened with the scourge of ignorance, molestation and abuse, and no longer required to engage in deeds whose gravity exceeds the demands of their tender years."<sup>46</sup>

"There can be no keener revelation of a society's soul than the way in which it treats its children. We come from a past in which the lives of our children were assaulted and devastated in countless ways. It would

<sup>46</sup> Nobel Peace Prize Address (1993) <http://www.anc.org.za/ancdocs/speeches/nobelnm.html>

be no exaggeration to speak of a national abuse of a generation by a society which it should have been able to trust. As we set about building a new South Africa, one of our highest priorities must therefore be our children. The vision of a new society that guides us should already be manifest in the steps we take to address the wrong done to our youth and to prepare for their future. Our actions and policies, and the institutions we create, should be eloquent with care, respect and love.”<sup>47</sup>

## And finally....

- *Don't forget to promo (advertise) your show on the radio station. Make a short jingle to encourage new listeners, and let people know what's coming up in your next programme.*
- *Did you know that your Kidz Radio show can win awards? Find out more from the NCRF. And check out this website for news of the OneWorld / UNICEF competition for the best radio produced by, for and with children all over the world: <http://radioafrica.oneworld.net/article/view/83933/1/>*



<sup>47</sup> Speech at the launch of the Nelson Mandela Children's Foundation (1995)  
<http://www.anc.org.za/ancdocs/history/mandela/1995/sp950508.html>



**“Reporting  
Our  
Stories”**

**Kidz News**

# Claiming our space

**“There is nothing on the radio news about children. These guys, they don’t think our issues are important.”<sup>48</sup>**

In South Africa, children make up 32% of the population, yet MMP research shows that they only make 6% of news items. When children are covered by mainstream media, the angle is often skewed <sup>49</sup>:

- “They only show bad things that happen to children. They never speak about good things that we do as children.”
- “There is always a story about abuse in the paper and when a child is abused then the story is discussed by people on the news but then what about other things that happen to children? Teachers beat children and they send them home if they have no uniform. What about those stories?”

Kidz Radio provides a space where children can report news issues from their unique perspective: where unheard stories are told, and fresh angles uncovered. A vibrant kids’ news team can also contribute enormously to the overall quality of news reporting on the station.

Are you worried that it sounds too time-consuming? Train a group of popular correspondents: kids who have enough basic journalism skills to be your eyes and ears in the community. When something happens in their neighbourhood they can phone in a report, or drop into the station to share the news. If it’s a big enough story, one of your regular Kidz Radio reporters can follow it up and do a more in-depth report.

<sup>48</sup> **Media Wise: Children make a difference** (MMP), Page 12

<sup>49</sup> Ibid

## Journalism and life skills

“I loved learning how to interview, because it has given me the skill and confidence to talk to strangers.”<sup>50</sup>

When children learn about journalism, they also learn life skills. According to teachers who participated in the IAJ’s School Newspaper Project <sup>51</sup>, the experience helped kids to:

- Grow in confidence;
- Develop analytical skills, and the ability to ask sophisticated questions;
- Develop listening and observation skills;
- Understand the role of media in society and their own life;
- Become more media-literate;
- Develop critical awareness, and the ability to engage with contradictory “truths”;
- Develop tolerance, and an awareness of the need to “step into another’s shoes” in order to understand the world around them;
- Become more excited about news, and more curious about current affairs;

See Chapter Three for more exercises and training activities to introduce kids to basic news reporting skills. The BBC’s **School Report** website is also a useful resource for kids’ news reporting materials:

[http://news.bbc.co.uk/2/hi/school\\_report/](http://news.bbc.co.uk/2/hi/school_report/)

## News values & ethics

“You are the eyes and ears of the community and also the voice.”<sup>52</sup>

Before you launch your Kidz Radio

newsroom, make sure that you agree on news values and ethics. What kind of stories are you going to cover? Whose perspectives will you highlight? Are there any issues that you won’t cover? Why?

Develop a very simple set of guidelines. Your reporters can copy these onto blank business cards, and carry the cards in their pockets. Here’s an example:

### IN THE FIELD

- Listen and observe
- Find at least two reliable sources for the story
- Talk to those who are most affected: the kids!
- Separate fact from gossip and rumour

### WHEN YOU REPORT

- First, do no harm!
- If in doubt, leave it out!
- Be balanced, accurate, clear and fair
- Tell it from the kids’ angle
- Use calm, cool language
- Open up solutions and possibilities for change

**Read more about news values and ethics here:**

**Community Radio Manual** (Open Society Foundation for South Africa) Chapter Ten

<http://www.osf.org.za/Publications/default.asp?PubCatID=31&offset=-1>

## Life skills

<sup>50</sup> Participant at IAJ School Newspaper Camp

<sup>51</sup> Interview with Hugh Lewin, IAJ

<sup>52</sup> **Community Radio Manual** (Open Society Foundation for South Africa:1999

### The Radio Journalism Toolkit

Franz Krüger (STE/IAJ: 2006)

Contact the IAJ for copies

### All Sides of the Story and Resource Kit for Journalists

Contact the Media Monitoring Project for copies or download at: [www.mmp.org.za](http://www.mmp.org.za)

**When we report on children, and interview them, we need to be especially careful and responsible. What do you think about these guidelines?**

### INTERVIEWING CHILDREN<sup>53</sup>

- Ensure that the child and guardian have given their informed consent – this means that the child and the guardian need to understand the purpose of the interview as well as how it will be used. (Orphans and street children also have rights and the media should not abuse a situation in which a child has little access to recourse.)
- Speak to the child in language that he/she uses and will understand (this will ensure a more accurate story and also help the child to feel at ease). Speak to the child at his/her physical level; this also makes the child feel more at ease.
- Don't judge the child, for example by expressing shock at his/her story, as the child may feel uneasy and change the story to what he/she thinks the journalist wants to hear.
- Avoid asking the child questions that would reactivate his/her grief or pain from past traumatic events.
- Respect the child's right to dignity and privacy by ensuring that the child is not asked any questions

that could compromise him/her in any way. This is particularly important for live radio broadcasts as there is obviously no way to edit out inappropriate information.

- Ensure that necessary measures are taken to hide a child's identity when it would not be in the child's best interests to be identified. It is often not enough that a child's name and face remains hidden, as voice is still a powerful identifier.
- Always provide an accurate context for the child's story and make sure that the child is telling the story from his/her own history.
- Where possible confirm the accuracy of what the child has to say with other children and/or adults.

See Chapter Five for UNICEF's more detailed guidelines on reporting on children. Refer also to the Resource Kit for Journalists (produced by the Children's Media Monitoring Project) for WHO and IFJ guidelines, as well as lots more useful advice. Available at <http://www.mediamonitoring.org.za/>

## News & stress

"You know, when we look at the world there's not much to be happy about. There's so many gangsters, people getting killed, global warming, people destroying ecosystems, harming kids and animals, littering. It's not a good world for children. It stresses you. It makes you forget how a child should be. But every morning when I wake up and I see the sun, I think: I'm still alive, and I've got my Mom and my friends." *Palesa Mphambane, Jozi FM*

As adults, we often become desensitised to violent images and tragic stories, but children are more likely to

<sup>53</sup> MMP/ABC Ulwazi, quoted in **Speak Free!** Page 65

internalise what they see and hear in the media – especially if it involves the suffering of other kids.

Children’s BBC (CBBC) gives this advice to children who may be emotionally upset by news reports<sup>54</sup>:

*If you're worried because of something you've heard in the news:*

- Always check the facts if you hear a nasty story - it might not be true or it could be exaggerated.
- Remember that things in the news are often in the news because they don't happen very often.
- Discuss the news with your parents or friends, or chat about it on a message board. You'll be reassured that you're not the only one worried.
- You could also talk to your teacher about it - maybe you could have a class discussion which would help you understand the issue better.

*If you're having nightmares or trouble sleeping because of something you've heard in the news:*

- Tell your mum or dad - reassurance from them will make you feel much better.
- Try talking about your nightmare or even drawing it. This will help you to confront your fear.
- Surround yourself with things that make you feel secure at night - even if it is your old teddy bear that you keep hidden from your mates!
- Try to balance the news you read. If you read a bad story then try and read a happy one before you go to bed.

## Handling HOT stories

“We want to know when schools reject children with HIV/AIDS. We need to know also when schools send children away because they do not have school fees.”<sup>55</sup>

Your Kidz Radio news team will want to cover a range of stories. Many of these will relate to children’s rights and, inevitably, the abuse of rights. This can be challenging – especially if the kids are passionate about exposing injustice, and unaware of the risks that might result.

The UN Convention on the Rights of the Child states that: “Children have the right to get and to share information, as long as the information is not damaging to them or to others.” This is a useful guideline, especially when considering whether or not to cover “hot” news issues.

As mentors, our priority should be to ensure the safety of the children involved: whether they are part of the story, or part of the Kidz Radio news team. If we have any qualms whatsoever, we should pass the story on to the radio station’s adult news team so that they can deal with it themselves.

We should also make sure that adult journalists are fully aware of the sensitivities of the story, and of the rights of all children involved.

### Hot stories

<sup>54</sup> <http://news.bbc.co.uk/go/pr/fr/-/cbbcnews>  
<sup>55</sup> **All Sides of the Story**(MMP)

## Sources and examples of kids' news

"There is always something to tell. You cannot run out of news."<sup>56</sup>

News, as the saying goes, is all around us: it comes from North and South and East and West. Your main focus will be news from your community; news that affects kids. But you'll probably also want to include news stories from, and about, kids in other places.

Check out these news sources:

### Sources

#### **UNICEF Voices of Youth Digital Diaries Project**

*These reports are first-person/eyewitness accounts by young people from around the world.*

[http://www.unicef.org/voy/takeaction/takeaction\\_2446.html](http://www.unicef.org/voy/takeaction/takeaction_2446.html)

**Headliners** *Formerly Children's Express, this UK-based news agency produces news, features and comment from young people between 8 – 19. Visit their story library to access interesting news items concerning kids in UK and internationally.*

<http://www.headliners.org/>

**Children's BBC (CBBC):** *Children's BBC website [www.bbc.co.uk/cbbc](http://www.bbc.co.uk/cbbc). The **Newsround** page is a good source of current child-focused news stories, with background info: <http://news.bbc.co.uk/cbbcnews/> Also, download reports written by young people from all over the world at:*

[http://news.bbc.co.uk/cbbcnews/hi/club/regional\\_reports/world/default.stm](http://news.bbc.co.uk/cbbcnews/hi/club/regional_reports/world/default.stm)

<sup>56</sup> Participant at IAJ School Newspaper Camp

**Looking for inspiration? Read these stories! Discuss them with your Kidz Radio team. Are they interesting? Are they the kind of stories you would like to include in your show? Are they balanced? Do they follow the reporting guidelines mentioned earlier?**

## **STORY ONE A KZN Programme to stop violence against girls in the schools is vision of a boy!<sup>57</sup>**

Twelve-year old Mziwe Thutu Mlondo is showing that having boys as strategic allies is a great advantage for girls. Thanks to Mziwe, the Malanga Senior Primary School in rural KwaZulu-Natal now has its own successful programme to curb violence against girls in schools.

Concerned about the high levels of violence experienced by girls in his community and school, Mziwe and fellow pupil Sikhulile Jiyane, who are both orphans, accompanied their principal Lydia Kekana to a presentation by children at the Chatsworth Primary School in Durban put on for visiting UNICEF Executive Director Carol Bellamy, in which boys and girls showed off their own solutions to the problem of violence.

They impressed young Mziwe with their frank and creative approach in addressing the problem using drama and dialogue to engage their peers, parents and educators on the issue. After the presentation, Mziwe stepped right up to CRISP (Crime Prevention in the Schools Project) director Bashi Devnarain and said “I wish we could have a programme like this in my school.” It didn’t take long for Lydia and Bashi to take action, and with UNICEF support, Malanga’s programme was off and running shortly after. Now the programme has received additional support to continue its community outreach through a private donation from the US Fund.

“The children are quite happy about this initiative,” says Ms Kekana, “and I have seen a lot of improvement in their interpersonal skills and dealings with people, in particular in dialogue with their parents about these difficult issues. Both of them are now counsellors”, she says proudly. *And what do the Malanga School children themselves have to say? Read below for some of their comments.*

### **By Mziwe Thutu Mlondo, age 12**

“There are many topics that are covered by CRISP like Basic Counselling. Things have changed at school. It is a place where it is nice to be and learn in it. We know our rights that are violated and we don’t bully girls anymore. We play with each other nicely and we don’t call them with other names. Some people get sick with HIV/AIDS. We have been taught to love them and how the disease spread. We wish to share this with other schools in our area.”

### **By Sikhulile Jiyane, age 13**

“Presentation of CRISP at our school helped to change life at our school. We were faced with violence, sexual abuse like rape, gender conflict. Boys used to bully girls and there was a lot of name-calling and stealing of girls’ toys, food and money. Boys did not want to do house-hold work like sweeping. Things have changed. We know how to respect each other. There is no name calling and bullying. Boys can sweep with brooms and scrub floors when necessary.”

<sup>57</sup> Sourced from UNICEF [http://www.unicef.org/southafrica/SAF\\_youngvoices\\_vag.doc](http://www.unicef.org/southafrica/SAF_youngvoices_vag.doc)

## **STORY TWO The Pain of Drugs<sup>58</sup>**

Learners at a central high school in Tembisa are worried that they are not able to control the behaviour of drug users at their school.

Two learners, who wanted to remain anonymous, said that their “lives are at risk” because they are being recruited by fellow learners to use drugs.

“It all starts as a joke,” they said. “You are asked to take a puff, just one. And when you do it eventually turns into a habit and you become a user.”

Another learner explained: “The problem starts when you go to the loo. The whole place is floating in dagga smoke.” They cannot report to the principal, they said, because “we are scared that, if it comes to light that we are the ones who sold them out, we become endangered”.

They are left, they told us, “with the haunting pain of having to put up with the dagga rings and drunk learners disturbing the classes.”

Some of the learners suggested that the principal should call the police, search the learners and arrest those in possession of drugs.

Because of the school holidays, the principal was not available for comment.

<sup>58</sup> Written by child reporter at IAJ School Newspaper Camp, Johannesburg



## **STORY THREE “I'm getting a new house after Asian tsunami”<sup>59</sup>**

*Amudha lost everything when the Asian tsunami swept her family house away on Boxing Day 2004. In her report she tells us how life has been since the disaster and why she's so happy to finally be getting a new home.*

"When the tsunami struck I was staying at my aunt's house with my sister. On the Sunday morning we started walking home along the coast. When we were half way back we saw the wave coming. There was a cow struggling in the water and the water was coming up to the road, so we jumped on a bus with everyone else.

We were very worried about our parents. We didn't want to think what might have happened to them.

When we found our parents we all burst into tears because we were so relieved to see each other.

We lived on a road for a month because the land was still flooded with water - we didn't have anywhere else to go. Christian Aid are helping to build new houses for people who lost their homes. Luckily my family is getting one.

We're moving into our new home over Christmas. I've never lived in a house made out of bricks before - at the moment we're living in temporary shelters with thatched roofs and when it rains the water leaks through. It will be so much better when we move into our new concrete house. We're moving in so soon - I can't wait!" (*Amudha, 11, Tamil Nadu India*)

<sup>59</sup> Sourced from CBBC [http://news.bbc.co.uk/cbbcnews/hi/club/regional\\_reports/world/default.stm](http://news.bbc.co.uk/cbbcnews/hi/club/regional_reports/world/default.stm)





5

**Resources**

# Chapter 5

## Resources

**In this chapter you will find a library of documents, toolkits, handbooks, websites, articles and references relating to children’s radio – not just in South Africa, but in other parts of the world too.**

**Please keep updating this library, and let us know if you come across any exciting new websites, or material.**

The chapter is divided into two:

- Key documents & articles – including a child-friendly version of the UN Convention on the Rights of the Child, International Days, and examples of radio diaries made by kids;
  - Selected Resource List – including training resources, and useful contacts on children’s issues.
-



# **Key Documents & Articles**

**5.1 Summary of the UN Convention on the Rights of the Child**

**5.2 The Radio Manifesto**

**5.3 United Nations International Days**

**5.4 “It’s my life”**

# 5.1 Summary of the UN Convention on the Rights of the Child<sup>60</sup>

A convention is an agreement between countries to obey the same law. When the government of a country ratifies a convention, it means it agrees to obey the law written down in that convention. The Convention on the rights of the child has 54 articles in all. Articles 43-54 are about how adults and governments should work together

to make sure all children get all their rights.

Here is a summary, in simple language, of Articles 1 – 42. Which articles are most important for children in your community? Why? Could you use this summary to produce a series of Kidz Radio shows about children's rights?

- Article 1:** Everyone under 18 years of age has all the rights in this Convention.
- Article 2:** The Convention applies to everyone whatever their race, religion, abilities, whatever they think or say, whatever type of family they come from.
- Article 3:** All organisations concerned with children should work towards what is best for each child.
- Article 4:** Governments should make these rights available to children.
- Article 5:** 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.
- Article 6:** All children have the right to life. Governments should ensure that children survive and develop healthily.
- Article 7:** All children have the right to a legally registered name, and nationality. Also the right to know and, as far as possible, to be cared for, by their parents.
- Article 8:** Governments should respect children's right to a name, a

<sup>60</sup> Excerpted from *What Rights?* (UNICEF)

nationality and family ties.

- Article 9:** Children should not be separated from their parents unless it is for their own good. For example, if a parent is mistreating or neglecting a child. Children whose parents have separated have the right to stay in contact with both parents, unless this might hurt the child.
- Article 10:** Families who 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:** Governments should take steps to stop children being taken out of their own country illegally.
- Article 12:** Children have the right to say what they think should happen, when adults are making decisions that affect them, and to have their opinions taken into account.
- Article 13:** Children have the right to get and to share information, as long as the information is not damaging to them or to others.
- Article 14:** 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 guide their children on these matters.
- Article 15:** Children have the right to meet together and to join groups and organisations, as long as this does not stop other people from enjoying their rights.
- Article 16:** 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:** Children have the right to reliable information from the mass media. Television, radio, and newspapers should provide information that children can understand, and should not promote materials that could harm children.
- Article 18:** Both parents share responsibility for bringing up their children, and should always consider what is best for each child. Governments should help parents by providing services to support them, especially if both parents work.
- Article 19:** 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.
- Article 20:** Children who cannot be looked after by their own family must be looked after properly, by people who respect their religion, culture and language.



- Article 21:** When children are adopted the first concern must be what is best for them. The same rules should apply whether the children are adopted in the country where they were born, or if they are taken to live in another country.
- Article 22:** Children who come into a country as refugees should have the same rights as children born in that country.
- Article 23:** Children who have any kind of disability should have special care and support, so that they can lead full and independent lives.
- Article 24:** Children have the right to good quality health care, to clean water, nutritious food, and a clean environment, so that they will stay healthy. Rich countries should help poorer countries achieve this.
- Article 25:** Children who are looked after by their local authority, rather than by their parents, should have their situation reviewed regularly.
- Article 26:** The Government should provide extra money for the children of families in need.
- Article 27:** Children have a right to a standard of living that is good enough to meet their physical and mental needs. The Government should help families who cannot afford to provide this.
- Article 28:** Children have a right to an education. Discipline in schools should respect children's human dignity. Primary education should be free. Wealthy countries should help poorer countries achieve this.
- Article 29:** Education should develop each child's personality and talents to the full. It should encourage children to respect their parents, and their own and other cultures.
- Article 30:** Children have a right to learn and use the language and customs of their families, whether these are shared by the majority of people in the country or not.
- Article 31:** All children have a right to relax and play, and to join in a wide range of activities.
- Article 32:** The Government should protect children from work that is dangerous, or that might harm their health or their education.
- Article 33:** The Government should provide ways of protecting children from dangerous drugs.
- Article 34:** The Government should protect children from sexual abuse.

- Article 35:** The Government should make sure that children are not abducted or sold.
- Article 36:** Children should be protected from any activities that could harm their development.
- Article 37:** Children who break the law should not be treated cruelly. They should not be put in prison with adults and should be able to keep in contact with their families.
- Article 38:** Governments should not allow children under 15 to join the army. Children in war zones should receive special protection.
- Article 39:** Children who have been neglected or abused should receive special help to restore their self-respect.
- Article 40:** Children who are accused of breaking the law should receive legal help. Prison sentences for children should only be used for the most serious offences.
- Article 41:** If the laws of a particular country protect children better than the articles of the Convention, then those laws should stay.
- Article 42:** The Government should make the Convention known to all parents and children.



# The Radio Manifesto

**Sarah McNeill, one of the founder directors of the World Radio Forum, describes how this groundbreaking Radio Manifesto<sup>61</sup> was born.**

“Children's and youth radio groups in thirteen different countries opted to take part in creating their own manifesto for radio. The process originated with a CREW (Children's Radio Education Workshop), a youth radio project run by the Bush Radio station in Cape Town, South Africa. At their radio conference (Radio Kidocracy) in 2001, they decided to put into words what they felt they wanted and what they really needed from radio. The outcome of their discussions formed an outline document which was subsequently taken up by other WRF children's and youth radio groups. Their objective was to develop a fully representative children's and youth Radio Manifesto, based on the articles of the UNCRC, to be ready for launch at the 4th World Summit on Media for Children and Adolescents which was to be held in Rio de Janeiro in 2004. The aim was to produce a document

that would be recognised internationally.

In order to undertake this task, the WRF developed a process of discussion workshops to enable the different groups tackle the issues involved. At first the idea was to focus on Articles 12 and 13 of the UNCRC (the child's right to freedom of expression and right to be heard; and access to the media of his/her choice). But the issues that young people wanted to include ranged over the whole spectrum of their life experience and so, eventually, the Radio Manifesto expanded to include sections on health, education, entertainment and culture, and participation.”

**Radio Manifesto**

<sup>61</sup> The full The Radio Manifesto is posted on the WRF website at [www.worldradioforum.org](http://www.worldradioforum.org)

## Here is the Declaration from the Radio Manifesto, which is “addressed by young people from around the world to radio broadcasters everywhere”:

### *What we believe and really want to say on radio*

#### Radio Manifesto

- We want to speak out against all forms of violence - killing, abduction and sale of children, rape and every other kind of child abuse and exploitation.
- We want to speak out against the causes of violence such as power-seeking, drug addiction and alcohol abuse and poverty.
- We need our voices to be included in denouncing war and in speaking out against the exploitation of children in armed conflict.
- We would like to speak up for people to love and respect each other.
- We would like to speak up for peace in the world.
- We would like radio to give us the space for more smiles and less sadness and for singing songs, laughter and play.
- We want our voices to be heard in the fight against homelessness, poverty and disease.
- We need our voices to be heard in the fight against HIV and AIDS.
- We would like our voices to be included in the building of safe and secure environments for everyone.
- We want to speak up for the care and conservation of our environment and against deforestation, desertification and pollution.
- We would like radio to show how it is possible to treat everyone (including children and especially including girls) equally.
- We want to speak out against all kinds of discrimination and ensure that radio gives disabled children the opportunity for their voices to be heard.
- We need radio to bring tolerance to our world of different nations, religions and cultures.
- We would like radio to reflect the way children and young people everywhere are collaborating to help build a better world.

## **AFRICA CHARTER ON CHILDREN'S BROADCASTING**

*11 October 1997: Accra, Ghana*

Children should have programmes of high quality, made specifically for them and which do not exploit them at any stage of the production process. These programmes, in addition to entertaining, should allow children to develop physically, mentally and socially to their fullest potential.

Whilst recognising that children's broadcasting will be funded through various mechanisms including advertising, sponsorship and merchandising, children should be protected from commercial exploitation.

Whilst endorsing the child's right to freedom of expression, thought, conscience and religion, and protection against economic exploitation, children must be ensured equitable access to programmes, and whenever possible, to the production of programmes.

Children should hear, see and express themselves, their culture, their language and their life experiences, through the electronic media which affirm their sense of self, community and place.

Children's programmes should create opportunities for learning and empowerment to promote and support the child's right to education and development. Children's programmes should promote an awareness and appreciation of other cultures in parallel with the child's own cultural background. To facilitate this there should be ongoing research into the child audience, including the child's needs and wants.

Children's programmes should be wide ranging in genre and content, but should not include gratuitous scenes, and sounds of violence and sex through any audio or visual medium.

Children's programmes should be aired in regular time slots at times when children are available to listen and view, and/or be distributed via other widely accessible media or technologies.

Sufficient resources, technical, financial and other, must be made available to make these programmes to the highest possible standards, and in order to achieve quality, setting codes and standards for children's broadcasting must be formulated and developed through a diverse range of groupings.

In compliance with the UN policy of co-operation between states in the international community, the Africa Charter on Children's Broadcasting recognises all international covenants, conventions, treaties, charters and agreements adopted by all international organisations including the OAU and the UN affecting children, but with particular reference to the UN Convention on the Rights of the Child.

# UNICEF Guidelines for Reporting on Children

These ethical guidelines for reporting on children were developed by the United Nations Children's Fund (UNICEF). Although they were written for adult journalists, kids need to be aware of them too. Why? So that they can understand their rights – and respect the rights of other kids when making radio shows, or producing radio news.

## I. Principles

1. The dignity and rights of every child are to be respected in every circumstance.
2. In interviewing and reporting on children, special attention is to be paid to each child's right to privacy and confidentiality, to have their opinions heard, to participate in decisions affecting them and to be protected from harm and retribution, including the potential of harm and retribution.
3. The best interests of each child are to be protected over any other consideration, including over advocacy for children's issues and the promotion of child rights.
4. When trying to determine the best interests of a child, the child's right to have their views taken into account are to be given due weight in accordance with their age and maturity.
5. Those closest to the child's situation and best able to assess it are to be consulted about the political, social and cultural ramifications of any reportage.
6. Do not publish a story or an image that might put the child, siblings or peers at risk even when identities are changed, obscured or not used.

## II. Guidelines for interviewing children

1. Do no harm to any child; avoid questions, attitudes or comments that are judgmental, insensitive to cultural values, that place a child in danger or expose a child to humiliation, or that reactivate a child's pain and grief from traumatic events.
2. Do not discriminate in choosing children to interview because of sex, race, age, religion, status, educational background or physical abilities.
3. No staging: Do not ask children to tell a story or take an action that is not part of their own history.
4. Ensure that the child or guardian knows they are talking with a reporter. Explain the purpose of the interview and its intended use.
5. Obtain permission from the child and his or her guardian for all interviews, videotaping and, when possible, for documentary photographs. When possible and appropriate, this permission should be in writing. Permission must be obtained in circumstances that ensure that the child and guardian are not coerced in any way and that they understand that they are part of a story that might be disseminated locally and globally. This is usually only ensured if the permission is obtained in the child's

language and if the decision is made in consultation with an adult the child trusts.

6. Pay attention to where and how the child is interviewed. Limit the number of interviewers and photographers. Try to make certain that children are comfortable and able to tell their story without outside pressure, including from the interviewer. In film, video and radio interviews, consider what the choice of visual or audio background might imply about the child and her or his life and story. Ensure that the child would not be endangered or adversely affected by showing their home, community or general whereabouts.

### III. Guidelines for reporting on children

1. Do not further stigmatise any child; avoid categorisations or descriptions that expose a child to negative reprisals - including additional physical or psychological harm, or to lifelong abuse, discrimination or rejection by their local communities.
2. Always provide an accurate context for the child's story or image.
3. Always change the name and obscure the visual identity of any child who is identified as:
  - a. A victim of sexual abuse or exploitation,
  - b. A perpetrator of physical or sexual abuse,
  - c. HIV positive, or living with AIDS, unless the child, a parent or a guardian gives fully informed consent,
  - d. Charged or convicted of a crime.
4. In certain circumstances of risk or potential risk of harm or retribution, change the name and obscure the visual identity of any child who is identified as:
  - a. A current or former child combatant,
  - b. An asylum seeker, a refugee or an internal displaced person.
5. In certain cases, using a child's identity - their name and/or recognizable image - is in the child's best interests. However, when the child's identity is used, they must still be protected against harm and supported through any stigmatisation or reprisals.  
Some examples of these special cases are:
  - a. When a child initiates contact with the reporter, wanting to exercise their right to freedom of expression and their right to have their opinion heard.
  - b. When a child is part of a sustained programme of activism or social mobilization and wants to be so identified.
  - c. When a child is engaged in a psychosocial programme and claiming their name and identity is part of their healthy development.
6. Confirm the accuracy of what the child has to say, either with other children or an adult, preferably with both.
7. When in doubt about whether a child is at risk, report on the general situation for children rather than on an individual child, no matter how newsworthy the story.

## 5.3

# United Nations International Days

**Why not use these anniversaries as “hooks” to plan special Kidz Radio programmes? Look at the list with your team and decide:**

- Which international days are most relevant to YOUR community? Why? Are any not relevant? Why? Can you find an angle that will be relevant for your community?
- What special programmes can you produce for each of these days? Is there any special music to go with the theme? How can you “bring the issue home”? Through a drama? A competition? Special interviews?

<b>January</b>	<b>27</b>	International Day of Commemoration in memory of the victims of the Holocaust
<b>February</b>	<b>21</b>	International Mother Language Day
<b>March</b>	<b>8</b>	International Women's Day and United Nations Day for Women's Rights and International Peace
	<b>21</b>	International Day for the Elimination of Racial Discrimination
	<b>21-28</b>	Week of Solidarity with the Peoples Struggling against Racism and Racial Discrimination
	<b>22</b>	World Water Day
	<b>23</b>	World Meteorological Day
	<b>24</b>	World Tuberculosis Day
<b>April</b>	<b>4</b>	International Day for Mine Awareness and Assistance in Mine Action
	<b>7</b>	World Health Day
	<b>23</b>	World Book and Copyright Day
<b>May</b>	<b>3</b>	World Press Freedom Day
	<b>15</b>	International Day of Families



	<b>17</b>	World Information Society Day (formerly World Telecommunication Day)
	<b>21</b>	World Day for Cultural Diversity for Dialogue and Development
	<b>22</b>	International Day for Biological Diversity (formerly December 29 changed in 2001)
<b>25-June 1</b>		Week of Solidarity with the Peoples of Non-Self-Governing Territories
	<b>29</b>	International Day of United Nations Peacekeepers
	<b>31</b>	World No-Tobacco Day
<b>June</b>	<b>4</b>	International Day of Innocent Children Victims of Aggression
	<b>5</b>	
	<b>12</b>	World Environment Day World Day against Child Labour
	<b>17</b>	World Day to Combat Desertification and Drought
	<b>20</b>	World Refugee Day
	<b>23</b>	United Nations Public Service Day
	<b>26</b>	International Day Against Drug Abuse and Illicit Trafficking and International Day in Support of Victims of Torture
<b>July</b>		
<b>1st Saturday</b>		International Day of Cooperatives
	<b>11</b>	World Population Day
<b>August</b>	<b>9</b>	International Day of the World's Indigenous People
	<b>12</b>	International Youth Day
	<b>23</b>	International Day for the Remembrance of the Slave Trade and its Abolition
<b>September</b>	<b>8</b>	International Literacy Day
	<b>16</b>	International Day for the Preservation of the Ozone Layer
	<b>21</b>	International Day of Peace (formerly the opening day of the UN General Assembly, changed to a set date as of 2002)
<b>During last Week</b>		World Maritime Day
<b>October</b>	<b>1</b>	International Day for Older Persons
	<b>4-10</b>	World Space Week
	<b>5</b>	World Teacher's Day
<b>1st Monday</b>		World Habitat Day
<b>2nd Wednesday</b>		International Day for Natural Disaster Reduction
	<b>9</b>	World Post Day
	<b>10</b>	World Mental Health Day
	<b>16</b>	World Food Day
	<b>17</b>	International Day for the Eradication of Poverty
	<b>24</b>	United Nations Day and World Development Information Day
	<b>24-30</b>	Disarmament Week

<b>November</b>	<b>6</b>	International Day for Preventing the Exploitation of the Environment in War and Armed Conflict
	<b>16</b>	International Day of Tolerance
<b>3rd Sun</b>		World Day of Remembrance for Road Traffic Victims
	<b>20</b>	Universal Children's Day, and Africa Industrialization Day
	<b>21</b>	World Television Day
	<b>25</b>	International Day for the Elimination of Violence against Women
	<b>29</b>	International Day of Solidarity with the Palestinian People
<b>December</b>	<b>1</b>	World AIDS Day
	<b>2</b>	International Day for the Abolition of Slavery
	<b>3</b>	International Day of Disabled Persons
	<b>5</b>	International Children's Day of Broadcasting and International Volunteer Day
	<b>7</b>	International Civil Aviation Day
	<b>9</b>	International Anti-Corruption Day
	<b>10</b>	Human Rights Day
	<b>11</b>	International Mountain Day
	<b>18</b>	International Migrants Day
	<b>19</b>	United Nations Day for South-South Cooperation
	<b>20</b>	International Human Solidarity Day

# “It’s my life”

**SHIRLEY MABUSELA**, former child rights commissioner and deputy chairperson of the South African Human Rights Commission, discusses the right of children to participate in decisions taken about their lives.\* Sourced from:

<http://www.childrenfirst.org.za/shownews?mode=contnt&id=18613&refto=3446>

The notion of child participation is not new. History points us to the role children have played in various countries: how they have contributed to the creation of new political dispensations and how they have been and continue to be brutalised by being involved in wars. This history, however, has been written and based on “what adults have done and should do for children”. (Judith Ennew, 2000.<sup>1</sup>)

### UNCRC and the African Charter

The Convention and the Charter have added pressure to the demand for more meaningful child participation in matters affecting them. Articles 12, 14 and 15 of the UNCRC and Article 4. 2 of the African Charter make provision for children’s views or those of their representatives to be ‘*given due weight in accordance with the age and maturity of the child.*’<sup>2</sup> The Charter provides ‘*for the views of the child to be heard either directly or through an impartial representative ...and those views shall be taken into consideration by the relevant authority.*’<sup>3</sup> These provisions enjoin us all to find a way of being inclusive<sup>4</sup> when dealing with children

and issues affecting them.

There is a need to encompass the rights of children within our various cultural, religious, linguistic, traditional practices and socio-economic situations in developing countries. Children need to be provided with spaces through which they can meaningfully contribute, taking into account their ‘evolving capacities’. The challenge is to ensure that children themselves become heroines and heroes of their rights. The paradigm must shift from Child Rights, Adult Heroes to Child Rights, Child Heroes.<sup>5</sup>

### In the home

The place of children in families has been written about from time immemorial.

Plato, Aristotle and Rousseau all had their views, some of which are reflected in the writings of Blustein. In discussing the autonomy of parents and children, the latter states: “The advocates of children’s rights press their case, and we are becoming increasingly aware of the heavy reliance

\* This is a shortened and edited version of a paper presented at the IPSCAN Congress held in Durban in September 2000.

on power and authority by which adults impose excessive and arbitrary controls on children. At the same time, we don't want the recognition of children's rights to significantly alter the traditional balance of power in the family".<sup>6</sup>

In all forms of families, relationships are stratified and role expectations are clearly defined.

In many instances, children have no say in decision-making even if these decisions will have an impact on their well-being.

What complicates the discourse on child participation in families further is the fact that within families there are belief systems, customs and traditions that inform how relationships between parents and children work. In addition, there is the issue of the allocation of family resources. Very few children know about how family resources are mobilised and even less about what informs decisions to allocate these resources within the family. Where there is communication and understanding about these matters among children, there is less contestation as to how limited resources can be utilised to benefit the whole family. This is based on my observations over time and could be an area for further exploration and research.

There is no doubt that the African Charter and the Convention recognise the primary role of parents and their responsibilities in fulfilling the rights of children. In situations where there is abject poverty, which hits children and women the hardest, this responsibility is very difficult to fulfill. During the poverty hearings held during 1998, children, together with women, were found to be the worst affected by poverty.

Lack of clean water and sanitation, malnutrition and hunger, HIV/AIDS, poor reproductive health services,

unemployment, poor access to education and social security were raised as some of the critical issues for families living in poverty.

In some instances, children played roles that are inappropriate for their age, especially in farming areas, where child labour is still a problem. Some children find themselves forced into prostitution in order to contribute to their financial 'comforts'. Many more children are becoming heads of households as a result of the HIV/AIDS pandemic. How then, can these children's participation be accommodated in a way that does not take away their childhood, while recognising the importance of their contribution to society?

Addressing an international conference on macroeconomics and the rights of the child, Caroline Harper said, "in modern economic theory, children are entirely derived from their parents who make decisions about their 'utility functions' in relation to social conditions and constraints. Thus children are not seen as individual actors with their own will and control; their participation is seen as relatively unimportant, and their contribution to society, negligible."<sup>8</sup> She goes on to point out that "the issue of children's economic contributions bears some similarity to that of women's economic contributions, which were and still are often invisible. However, because of children's lesser power (compared to women's ability to act more directly in their own right) the process of revealing their roles has been slower. As with issues around women in development, the significance of recognising children as powerful and important actors in their own right will take time, but will provide important new directions for child focussed policy."

The problem of children being used for purposes of commercial sexual

exploitation, involvement of children in armed conflict, as well as the involvement of children in the worst forms of child labour, are still the biggest challenges that we have to deal with in developing countries. At an international level, conventions have been adopted to assist states to deal with these and other challenges. However, at national level, there is still a struggle to harmonise national laws with these instruments. Where countries have succeeded in harmonising their laws with the Conventions, the biggest challenge is that of implementation.

### In the Community

There are many different ways in which children participate in the life of the community. In such spaces children are recognised as having specific roles as human beings and, in some instances, they have serious responsibilities. It is not the intention of this paper to pass judgment as to whether or not this is ethically and/or morally correct or in line with what the various child rights documents provide for. I will focus on a few of these spaces and briefly explore how they facilitate child participation.

#### 1. Schools

The South African Schools Act provides for learners to elect representatives who sit on Learner Representative Councils. These councils have a role to play in the governance of schools. Children who sit on these structures do serious work and contribute to the running of their schools. They are provided with training to increase their capacity to lead and those that I have had the fortune to meet have impressed me.

On the other hand, there are still practices that undermine learners, in spite of the fact that the South African Schools Act, the Constitution and the UNCRC outlaw such practices. One

such practice is that of corporal punishment. How do schools resolve the tension that arises out of the trust given to students to make decisions on who will lead them, and the breach of their human rights through such invasive and undignified punishment? What is interesting is that in schools where corporal punishment is used, a number of students support its practice without really understanding how this impacts on their human dignity and integrity. All this is done in spite of landmark judgments in the High Court and the recent Constitutional Court judgement. Schools have also become sites of other forms of abuse. Children of either sex find themselves targets of sexual abuse by those entrusted with their education and development. Reports of such abuse, with girls being the main target, appear in the media with sickening frequency.

Of concern when children are abused, are parents or guardians who enter into agreements about compensation with the abusers, where abusers are made to pay a certain amount of money as compensation to the family. Once payment has been made, no further action is deemed necessary to deal with the trauma the child experienced. They are left to suffer their ordeal in silence with no opportunity for further recourse. Restorative justice is not acceptable if it is carried out without taking into account the best interest of the child. Ways need to be found that take into account traditional solutions as well the children's right to be protected from further emotional, psychological, physical and spiritual violation of their rights.

#### 2. Youth and children's organisations

Many children belong to youth organisations and some of them hold leadership positions, where they make important decisions to benefit members. While many parents and guardians appreciate this, they do not

regard such levels of responsibility to be transferable to how they themselves relate to children on a one-to-one basis.

There is debate at the moment about what is meant by children's responsibilities. Article 31 of the African Charter provides some guidelines that can be used to inform this debate, although some of them have been found to be problematic. This is so in spite of the qualification 'subject to his age and ability, and such limitations as may be contained in the present charter.' In the field of child abuse and neglect, it has been observed that many children who are abused are being threatened with death, as well as with the break up of their families and loss of support, if they reveal what is happening to them. This leads many to keep quiet out of fear. This article, which is intended to serve only the best interest of the child, does not, perhaps, take into account the lengths to which abusers will go to get their way with children.

Children are also exposed to very strong pull-forces in society that may not be in their best interest. These compete with forces that are meant to provide for their survival, protection, development and participation opportunities. These pull-factors include substance abuse, gangsterism, and other activities. Child participation can be to the children's benefit in some instances, while it can be detrimental to their lives at other times. Developing countries do not usually have resources to deal with the many negative pull-factors. Is there a way in which we can harness children's constructive participation capacities without using large amounts of resources?

There are lessons we can take from indigenous approaches that worked in the past, instead of only using unaffordable imported solutions. These would obviously need adapting to present-

day situations because the conditions our children are growing up in today are different from those of the past. They have rights and freedoms, which were not recognised in the past.

### 3. Government

Some local councils provide children with the opportunity to act as junior councillors. These young people are responsible for performing certain duties within the local councils. They are in a very strong position to actively lobby for the implementation of improved child protection measures at local level.

Children have made various contributions – influencing government policy-making in some countries. They have been, and continue to be, consulted about what they view as being in their best interest in various discourses in South Africa and elsewhere. A meaningful way for children to have a say in structures like the National Programme of Action for Children as it devolves to provincial and local levels still needs to be found. The latter is critical because children can access their local structures more easily than they can district, provincial and national structures. At local level, the age-old wisdom of street committees in South Africa can be brought to good use so that children can truly become heroines and heroes of their rights.

### 4. Community Organisations

A conscious effort is being made by a number of community organisations to ensure that child participation informs service delivery. Unfortunately, in some instances, such participation is dictated by the objectives of these organisations rather than by what children have identified as fulfilling their rights. Below are some examples of organisations that have facilitated meaningful child participation programmes.

- The South African Children's Charter adopted by children at the first Children's Summit held from 27th May to 1st June 1992. This Charter informed the National Children's Rights Committee's submissions to the Constitutional Assembly Committee on Human Rights on including child rights in the Bill of Rights. These efforts were rewarded with Section 28 of the Constitution.
- A second Children's Summit was held from the 29th September to the 1st October 1995 to update the 1992 Charter.  
At this summit, the children of South Africa stated that 'there is an urgent need for children to be given the highest political attention, that the cultural values, languages and traditions of all children in South Africa need to be taken into consideration; and that children have a right to participate in decisions that affect them.'
- Child participation projects on health, clean water and sanitation, art and culture, homeless children, children forced into prostitution, child labour and many others, take place in communities. Most of these are multisectoral in nature and the extent of input by children is determined by the availability or otherwise of resources.
- At legislation development level, the South African Law Commission (SALC) involves children in the development of legislation aimed at harmonising children's statutes with our international, regional and national commitments. This is indeed a brave and unique effort in that law-making has been in the hands of experts in this field. Today, children are being brought into the realm that was reserved only for those with appropriate qualifications. The SALC must be commended for this effort.
- Lastly, the Commonwealth Children's Summit was held in South Africa from the 9th to the 16th November 1999. This summit was held under the auspices of the National Children's Rights Committee, the Commonwealth People's Centre and the Youth Forum. It was preceded by the Children and Media Consultative Workshop at which children discussed with media workers and NGOs about how they are portrayed in the media. Children from 17 Commonwealth countries participated in the summit and submitted their recommendations to the Commonwealth Heads of Government Meeting on: child rights; rural development; poverty; unemployment; culture; human rights; youth and urban development.

Statutory bodies such as the South African Human Rights Commission have also recognised the importance of child participation. The Commission is in the process of developing a focal point for children. In this regard, consultations have taken place with children and other institutions at national, regional and international levels.

In conclusion, it is important to say that the notion of child participation presents all of us with both ethical and moral questions. These have to do with the why, what, how, who, and where of the involvement. As President Mbeki stated in one of his speeches during 1997, "Until the lions have their own historians, history will continue to be written by the hunters". Adults are urged to allow children space to write their own history, to tell their own stories and to become heroines and heroes of their lives, in partnership with them.

## Footnotes

1. Dr Judith Ennew, *The history of Children's Rights: Whose Story?* 2000.
2. UN Convention on the Rights of the Child, 1989.
3. African Charter on the Rights and Welfare of the Child, 1990.
4. This term is used here to indicate that all children, irrespective of their abilities, are included.
5. Taken from the point raised by Dr. Judith Ennew in which she states "that history is always written by the 'winners', the heroes and heroines of the history of children's rights are adults." Footnote 1 above.
6. Jeffrey Blustein, *Parents & Children: The Ethics of The Family*, Oxford University Press, 1982. p5.
7. "The People's Voices" – convened by the Commission on Gender Equality (CGE), the South African Human Rights Commission (SAHRC) and the South African NGO Coalition (SANGOCO), March to June 1998.
8. Caroline Harper, *Save the Children UK. Cross cutting Themes in Macroeconomics and Children's Rights: Child Focused and Participatory Research Methodologies/ Research, Advocacy, Practice and Social Action.* 1998
9. Ibid p.152
10. A recent Constitutional Court Judgement ruled that corporal punishment is unconstitutional and thus supported its ban by the South African Schools Act.
11. African Charter on the Rights and Welfare of the Child.
12. South African Children's Charter, NCRC, October 1995.
13. This term is used here because I have taken seriously the assertion by children at the 1992 Children's Summit that they do not want to be referred to as "street children". There are once again ways in which we as adults continue to explore this label and explain it in the best way we think appropriate for purposes of the work we do in our organisations.
14. Commonwealth Children's Summit: Final Report, 2000.
15. The Commission's report on this process will be published by the end of September 2000. The Commission was supported in this effort by Radda Barnen SA and UNICEF SA.



# Growing up in a time of AIDS: Children's Radio documentary project<sup>62</sup>

## “The place of my mother” *Prettygirl, 11 years old, 2005*

**PRETTYGIRL:** Siyahamba manje sibheka ekhaya esandleni sokudla kunesonto likaMkhulu lapho engumfudisi khona. UMkhulu nje ngiyambona njengoba ngingena egeythini uhleli ngaphansi kwesihlahla, uphumlile. Igama lami ngingu Prettygirl Sinenhlanhla. Ngineminyaka ewu11. Uma ngizichaza ngizoqala ngokuthi ngibukeka ngimkhulu, nginekhanda elikhulu. Indawo engihlala kuyo eNgwavuma esigodini saseMaranatha. Emndenini wasekhaya ngihlala nomkhulu, nogogo, noPhilasande noNomvula. Izinto ezingijabulisayo wukufunda futhi ukuthi ekhaya akasekho ogulayo, noMkhulu sengcono. UMama wabuya ngo1999 eGoli weza kuMkhulu. UMama wabuya eGoli egula, wafika uMkhulu wamthandazela. Waphila uMama. eMbengweni wayesethola umntwana, igama lakhe nguNomvula. Umama wangitshela ngo 2003 ukuthi yena une HIV Aids. Waseyangitshela ukuthi uma ngabe kwenzeka eshona ngobonakekela oNomvula.

**TRANSLATION:** *We are heading home now. On the left hand side, there is Grandfather's Church where he is a Reverend. I see Grandpa since I'm entering the gate. He is under the tree resting. My name is Prettygirl Sinenhlanhla. I'm 11 years old. When I introduce myself I'm going to start by saying, I am fat, with a big head. I stay in Ingwavuma in the Maranatha area. At home, I stay with my grandfather, grandmother, Philasande and Nomvula.*

*What makes me happy is to read and when there is no one who is sick in the family, Grandfather is even doing well now.*

*My Mom in 1999 came back from Johannesburg to Grandpa. My Mom came from Johannesburg ill. Grandpa prayed for her and she got healed. At Mbengweni she gave birth to a child called Nomvula. Mum told me in 2003 that she had HIV Aids. Then she told me that if it should happen that she dies, I must look after Nomvula and the others.*

**NOMVULA:** UPrettygirl into angiyenzela yona umangigula uyangigeza angiphekela anginikeza ukudla, ngidla asisuka ngilale, ngisuke lapho ngilale. Ekuseni

uyavuka angenzele itiye. Ntambana masebayopheka uyangiphekela...

**TRANSLATION:** *What Prettygirl does for me, when I am sick she washes and cooks for me and gives me food and I eat and go to sleep. In the morning she makes me tea. In the evening when they go to cook, she cooks for me.*

**PRETTYGIRL:** Ukudlala indawo kaMama akumnandi kahle ngoba zikhona izinto ongeke uz'ukwazi ukuzenza nje njengoMama.

**TRANSLATION:** To play a mother's role is not nice, because there are things you can't manage to do as a mother would do.

**PRETTYGIRL:** Lapha ngisekhaya, ngibona ugogo ugeza izitsha. Sawubona Gogo.

**TRANSLATION:** *Here I am at home. I can see my grandmother washing the dishes. Hello Gogo.*

**GOGO:** Yebo sawubona.

**TRANSLATION:** Yes hello.

**PRETTYGIRL:** Unjani?

**TRANSLATION:** *How are you?*

**GOGO:** Ngisaphila unjani wena?

**TRANSLATION:** *I'm fine, how are you?*

**PRETTYGIRL:** Nami ngiyaphila... Ngicela ukukubuza ukuthi kulolusuku lonke uhleli noMkhulu kade wenzani?

**TRANSLATION:** *I'm fine... May I please ask what you were doing all the time you were with Grandfather today?*

**GOGO:** Kade ngenza nje umsebenzi wasendlini.

**TRANSLATION:** *I was doing my normal daily house work.*

**PRETTYGIRL:** UGogo naye ubalulekile kimi ngoba uyasithengela ukudla bese umkhulu yena ayineleze imali kagogo ukuze ukudla ukube kuningi.

**TRANSLATION:** Granny is important to me because she buys us food and then Grandpa adds to Granny's money so that there is enough food.

**PRETTYGIRL:** Njengamanje sengiyaphuma ekhishini sengingena esitting room. Ngibona iwashi, nabosofa, neradio kamkhulu. Ngizocela ukuthi uMkhulu ayichaze.

**TRANSLATION:** *Now I'm leaving the kitchen, entering the sitting room. I see the clock, the sofas and Grandpa's radio in the sitting room. I will ask Grandpa to introduce himself.*

**MKHULU:** Mina ngingu P. Mabika, maliphelele nguPeter. Kodwa ke likhulu ukuzalwa nginguMkuzi. Leli lithi Peter yigama engalithola ngalokukholwa.

**TRANSLATION:** *My name is P. Mabika, my full name is Peter. My birth name is Mkuzi. I was named Peter after I became a believer.*

**PRETTYGIRL:** Lapho wazalelwa khona indawo yakhona ikanjani?

**TRANSLATION:** *What was the place like where you were born?*

**MKHULU:** Ngazalelwa eMbonisweni ezweni labantu lapho bathi kuhlala izilwane neyidlovu, ngazalwa khona kuleyondawo ngakhulela khona.

**TRANSLATION:** *I was born in Mbonisweni, the area where people say animals and elephants live. I was born in that place and grew up there.*

**PRETTYGIRL:** Ngizocela futhi ukubuza ukuthi uneminyaka emingaki futhi lapho ubuhlala khona wawunakekelwa ngubani?

**TRANSLATION:** *May I ask how old you are and who looked after you where you stayed in your previous place?*

**MKHULU:** Ngineminyaka awu 85. Ngokho ke ababenginakekela,

nganginamakhosikhazi ami. Eyokuqala ngaba nayo yashona, ngaphinda ngaba nenye futhi nayo yangilahlekela. Ngalahlekelwa ngabantwana abawu 7 bonke. Njengoba ke manje senginale nkosikazi enginayo sesiguge sobabili asisakwazi ukusebenza.

**TRANSLATION:** *I'm 85. My wives used to look after me. The first one died. I married the second one and she also died. I lost seven children altogether. I've got this wife now. We are both old we can't work anymore.*

**PRETTYGIRL:** Wazizwa uphatheka kanjani ngokushona kukaMama wami?

**TRANSLATION:** *How did you feel when my mother died?*

**MKHULU:** Ukushona kukamzukululu wami kwaba buhlungu ngoba sengisele nalezintandane azisenamelusi, azinamsizi nami anginamandla futhi.

**TRANSLATION:** *My grandchild's death was very difficult to cope with, as she left her children behind and they have nobody to shepherd them and help them, and I don't have strength anymore.*

**PRETTYGIRL:** Uzizwa kunjani ukuba esikhundleni sikaMama wethu?

**TRANSLATION:** *How do you feel about being the one who has taken the place of our mother?*

**MKHULU:** Akungihluphi lokho ngizwa kukahle kakhulu ukuba ngibagone abantwana ngothando, inhliziyoyami iyathanda ukubagona.

**TRANSLATION:** *It's not bothering me, I feel better when I look after children, to hug them with the love in my heart.*

ALL: Siyakudumisa, Nkosi yamaKhosi ...

**TRANSLATION:** *We praise you, Lord of Lords...*

# **Selected Resource List**

**5.2.1 Handbooks, manuals & articles**

**5.2.2 South African Resources**

# Handbooks, manuals & articles

- **African Charter on Rights and Welfare of the Child**  
<http://www1.umn.edu/humanrts/africa/afchild.htm>
- **All sides of the Story:** reporting on children – a journalist’s handbook (UNICEF & MMP: 2003) [www.mediamonitoring.org.za](http://www.mediamonitoring.org.za)
- **Bua Fela – Just Talk**  
(ABC Ulwazi: 2006)  
A Practical guide to working with children in radio, based on experiences gained during the “Speak Free” Project.  
[http://www.abculwazi.org.za/jsp/ABC\\_Ulwazi.jsp](http://www.abculwazi.org.za/jsp/ABC_Ulwazi.jsp)
- **“But where are our moral heroes?”** An analysis of South African press reporting on children affected by HIV/AIDS  
Helen Meintjes & Rachel Bray (Joint Working Paper by the Children’s Institute and the Centre for Social Science Research, UCT: September, 2005)  
<http://web.uct.ac.za/depts/ci/pubs/pdf/hiv/resrep/WhereAreOurMoralHeroes.pdf>
- **Children and Media – A Global Concern**  
Mike Jempson (MediaWise: 2003)  
[www.mediawise.org.uk/display\\_page.php?id=83](http://www.mediawise.org.uk/display_page.php?id=83)
- **Children’s Rights and the Media: A Resource for Journalists**  
Soul Buddyz (Soul City: 2000)  
An excellent handbook which gives the broad framework for children’s rights in South Africa, with clear descriptions of the various national structures which promote and protect children. Useful reference and contact section.  
<http://www.soulcity.org.za/publications/publications/children-s-rights-and-the-media-a-resource-for-journalists.pdf/view>
- **Children, Youth and Media Around the World: An Overview of Trends & Issues**  
Susan Gigli (InterMedia Survey Institute for UNICEF: April 2004)  
[www.unicef.org/magic/resources/InterMedia2004.pdf](http://www.unicef.org/magic/resources/InterMedia2004.pdf)
- **Community Radio Manual**  
Open Society Foundation for South Africa (1999)  
<http://www.osf.org.za/Publications/default.asp?PubCatID=31&offset=-1>

- **Cool Edit tutorials & handbooks**  
Go to the BBC online training website for a clear, interactive tutorial on the basics of Cool Edit <http://www.bbctraining.com/radio.asp>. See also AMARC's Women Online Training Kit. Module VI is on digital editing: <http://www.amarc.org/wol/>. Another good resource is the mmtk digital audio handout, available from itrain online: <http://www.itrainonline.org/itrainonline/mmtk/audio.shtml>
  
- **Currents of Change**  
Institute of Development Studies (2006)  
Read about a workshop on participatory approaches to teaching, learning & development, as shared by practitioners from around the world.  
<http://www.pne.ids.c.uk/guides/ltt/Resources/index.htm>
  
- **A Facilitators' Guide to Participatory Workshops with NGOs/CBOs Responding to HIV/AIDS**  
International HIV/AIDS Alliance (November, 2001)  
Although the focus is on HIV & AIDS, this simple, clear handbook is an excellent tool for anyone who wants to know more about participatory training approaches. The material can be easily adapted for younger groups. <http://www.aidsalliance.org/sw7455.asp>
  
- **Fire it up!: A toolkit for youth action**  
Youth Action Network (2003)  
Inspiring ideas to help young people take action on social justice issues. Don't miss the chapter on Popular Education. [http://www.iicrd.org/cap/files/FireItUp\\_0.pdf](http://www.iicrd.org/cap/files/FireItUp_0.pdf)
  
- **Guide to Creating Participatory Radio Drama with Children**  
Deborah Walter & Daniel Walter (CMFD: 2007)  
An excellent, practical handbook to help you write and produce exciting radio dramas with children. Download from CMFD website: <http://www.cmfd.org>
  
- **How to Do Community Radio**  
Louie Tabing (UNESCO: 2004)  
A useful primer on all aspects of community radio  
[http://portal.unesco.org/ci/en/ev.php-URL\\_ID=17593&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/ci/en/ev.php-URL_ID=17593&URL_DO=DO_TOPIC&URL_SECTION=201.html)
  
- **Let a Thousand Voices Speak**  
The National Federation of Community Broadcasters (NFCB)  
This book aims to help youth start their own radio programmes. Based on stories from youth in radio projects from across the United States  
<http://www.nfcb.org/publications/youthmanual.jsp>
  
- **Orphans & other Vulnerable Children Toolkit:** This is a collection of information, tools and guidance on supporting orphans and other vulnerable children living in a world with HIV/AIDS. It covers a wide range of subject areas. <http://www.ovcsupport.net/sw4799.asp>
  
- **Participatory learning & Action PLA Notes:** Check out two special issues on children's participation. Lots of interesting case studies from around the world.  
[http://www.iied.org/NR/agbioliv/pla\\_notes/pla\\_backissues/25.html](http://www.iied.org/NR/agbioliv/pla_notes/pla_backissues/25.html)  
[http://www.iied.org/NR/agbioliv/pla\\_notes/pla\\_backissues/42\\_don.html](http://www.iied.org/NR/agbioliv/pla_notes/pla_backissues/42_don.html)  
See also: [http://www.iied.org/NR/agbioliv/pla\\_notes/backissues.html](http://www.iied.org/NR/agbioliv/pla_notes/backissues.html)

- **Participatory Workshops: a sourcebook of 21 sets of ideas & activities.**  
Robert Chambers (Earthscan: 2002)  
A treasure-trove of ideas and inspiration for anyone who loves participatory learning. Unfortunately it's not available for download from the Internet.
- **A Resource Kit for Journalists**  
Children's Media Monitoring Project (2003)  
[www.mediamonitoring.org.za](http://www.mediamonitoring.org.za)
- **Radio, Community & Identity in South Africa: a Rhizomatic Study of Bush Radio in Cape Town**  
Tanja Bosch (Unpublished PhD: November 2003)  
[www.ohiolink.edu/etd/send-pdf.cgi?acc\\_num=ohiou1079300111](http://www.ohiolink.edu/etd/send-pdf.cgi?acc_num=ohiou1079300111)
- **The Radio Journalism Toolkit**  
Franz Krüger (STE/IAJ: 2006)  
This kit covers all aspects of radio journalism, including digital editing. It especially focuses on the needs of community radio journalists. The kit also includes a CD with practical exercises. Contact the Institute for the Advancement of Journalism (IAJ) for copies.
- **Radio Manifesto**  
World Radio Forum (2004)  
[www.worldradioforum.org/](http://www.worldradioforum.org/)
- **Radio Skills Online**  
International Women's Media Federation & Fiona Lloyd  
A basic online radio course, with tutorials and quizzes, covering interviewing, presentation, scripting for radio, making radio drama and PSAs, producing talk shows and magazine programmes.  
[www.iwmf.org/training/index.php](http://www.iwmf.org/training/index.php)
- **So You Want to Consult with Children? A toolkit of good practice**  
International Save the Children Alliance (November, 2003) [www.savethechildren.net](http://www.savethechildren.net)
- **Shout Out: A kid's guide to recording stories**  
Katie Davis, with the Urban Rangers & Aniekan Udofia. You can download a copy from the MAGIC Resources page, or from: [www.transom.org/tools/basics/200501.shoutout.web.pdf](http://www.transom.org/tools/basics/200501.shoutout.web.pdf)
- **Speak Free!**  
An ABC Ulwazi guide to working with children in community radio. Created for "The Speak Free Radio Project". Available at [www.abculwazi.org.za](http://www.abculwazi.org.za) or by emailing [info@abculwazi.org.za](mailto:info@abculwazi.org.za)
- **The Suitcase Stories: Refugee Children Reclaim Their Identities**  
Glynis Clacherty (Double Storey: 2006)  
A moving collection of real-life stories from refugee children in South Africa. This book gives vivid insights into the courage of these young people as they struggle to find acceptance in their new home. Read more about the project in Clacherty's article: "The world in a suitcase".  
<http://www.childrenfirst.org.za/shownews?mode=content&id=23950&refto=4674&PHPSESSID=2c29eb67e6f1bba4186e3e66c8a8a716>

- **Teen Reporter Handbook**  
Joe Richman (NPR)  
An excellent, practical guide for collecting stories from your community. Don't miss the section on interview skills!  
[www.radiodiaries.org/handbook.pdf](http://www.radiodiaries.org/handbook.pdf)
  
- **The Media & Children's Rights**  
Charlotte Barry & Mike Jempson (MediaWise & Unicef: 2005)  
This handbook uses the UN Convention on the Rights of the Child as a basis to suggest storylines and news angles on children's issues. Useful when planning magazine programmes.  
Download from MAGIC site:  
[http://www.unicef.org/magic/resources/resources\\_for\\_journalists.html](http://www.unicef.org/magic/resources/resources_for_journalists.html)
  
- **What Works in Youth Media: Case Studies from Around the World**  
Sheila Kinkade and Christy Macy.  
Case studies from Africa, and an innovative radio show from Vietnam.  
[http://www.ymdi.org/talk/archives/04/04/what\\_works\\_in\\_youth\\_media.php](http://www.ymdi.org/talk/archives/04/04/what_works_in_youth_media.php)
  
- **Youth Radio for Peacebuilding:**  
Michael Shipler (Search for Common Ground: 2006)  
A simple, practical toolkit which aims to "provide information to young people to reduce the manipulation of youth to violence, and to help young people to become forces for positive development in their communities"  
[http://www.radiopeaceafrica.org/assets/texts/pdf/manual\\_03\\_EN\\_color.pdf](http://www.radiopeaceafrica.org/assets/texts/pdf/manual_03_EN_color.pdf)





# South African Resources

- **ABC Ulwazi:** Tel: 011 338 2277, Fax: 011 403 4017 [www.abculwazi.org.za](http://www.abculwazi.org.za)
- **Artists Helping Children:** a non-profit charity dedicated to bringing comfort to children in hospitals, clinics, and shelters by brightening their environment with murals and other art. <http://www.artistshelpingchildren.org/>
- **Bernard van Leer Foundation's Early Childhood Development Website:** shares information with organisations and others to promote the holistic development of young children. [www.bernardvanleer.org](http://www.bernardvanleer.org)
- **Bush Radio:** <http://www.bushradio.co.za> You can listen to CREW (children's broadcasting project) in action online every Saturday. Go to the website for details.
- **Children First:** [www.childrenfirst.org.za](http://www.childrenfirst.org.za) promotes and protects the rights and well-being of children. It is committed to presenting African perspectives on the situation of children in South Africa and Africa.
- **Centre for Early Childhood Development:** [www.cecd.org.za](http://www.cecd.org.za)
- **Children's Budget Project, IDASA** Tel: 021 467 5600 [www.idasa.org.za](http://www.idasa.org.za)
- **Childline:** <http://www.childlinesa.org.za/>  
24-hour toll free number: 08000 55 555  
Visit their Children's Corner for useful information about children's rights issues (like corporal punishment, HIV & AIDS)  
<http://www.childlinesa.org.za/children.htm>
- **Children in Distress (CINDI):** Consortium of government departments, NGOs and individuals networking for children affected by AIDS in KwaZulu Natal Midlands <http://www.cindi.org.za/>
- **Child Protection Unit** [www.saps.org.za](http://www.saps.org.za)
- **The Children's Institute** [www.ci.org.za](http://www.ci.org.za)  
Find out about the CI's "Growing up in a time of AIDS" – a children's radio documentary project: [http://ci.org.za/depts/ci/prg/radio\\_project/index.htm](http://ci.org.za/depts/ci/prg/radio_project/index.htm)

- **Children's Resource Centre** (Cape Town) Tel: 021 686 6898, 021 47 5757 [crcchild@iafrica.com](mailto:crcchild@iafrica.com)
- **Child Rights Project:** Works towards the recognition and protection of children's rights within the framework of the UN Convention on the Rights of the Child, the African Charter on the Rights and Welfare of the Child and the Constitution of the Republic of South Africa. [www.communitylawcentre.org.za/children/inde.php](http://www.communitylawcentre.org.za/children/inde.php)
- **Community Media for Development:** Using participatory strategies, CMFD works with organisations and communities in Southern Africa to help them develop media to address social problems. Contact them to find out about their children's media projects. Tel: 083 949 3255 <http://www.cmfd.org/>
- **Diketso Eseng Dipuo Community Development Trust (DEDI):** a non-profit-community and family development organization in the field of early childhood care and development based in the Free State. [www.dedi.co.za](http://www.dedi.co.za)
- **Gender Links:** [www.genderlinks.org.za](http://www.genderlinks.org.za)
- **Gun Control Alliance:** [www.gca.org.za](http://www.gca.org.za)
- **Independent Communications Authority of South Africa (ICASA):** Tel: 011 321 8200, Fax: 011 444 1919 [www.icasa.org.za](http://www.icasa.org.za)
- **Institute for Advancement of Journalism (IAJ):** Tel: 011 484 1765 [www.iaj.org.za](http://www.iaj.org.za)
- **Institute for Healing of Memories:** Find out about the "Facing our past, facing ourselves" workshops: a space where young people confront the complexities of the past, and discover how the past has affected them. <http://www.healingofmemories.co.za>
- **Index of SA government websites** [www.polity.co.za](http://www.polity.co.za)
- **Media Monitoring Project (MMP):** Lots of great information here, and many useful handbooks & toolkits! <http://www.mediamonitoring.org.za/> Check out their Empowering Children's Media website for more materials. [http://www.mediamonitoring.org.za/ecm\\_2005/face.html](http://www.mediamonitoring.org.za/ecm_2005/face.html)
- **National Children's Rights Committee:** Tel: (011) 339 1919
- **National Community Radio Forum (NCRF):** Tel: 011 403 4336, Fax: 011 403 4314 [www.ncrf.org.za](http://www.ncrf.org.za)
- **Nelson Mandela Children's Fund** [www.mandela-children.com](http://www.mandela-children.com)
- **NICRO:** a national crime prevention organisation working towards a safer South Africa. Youth development is a key focus. [www.nicro.org.za](http://www.nicro.org.za)
- **Office on the Rights of the Child in the Presidency:** Tel: 011 880 1182
- **Open Society Foundation for South Africa:** Tel: 021-683 3489; Fax:021-683 3550 [www.osf.org.za](http://www.osf.org.za)

- **South African National Council on Alcoholism and Drug Dependence (SANCA):** [www.sn.apc.org/sanca](http://www.sn.apc.org/sanca)
- **Soul City:** [www.soulcityorg.za](http://www.soulcityorg.za)  
For details about Soul Buddyz go to:  
<http://www.soulcity.org.za/programmes/the-soul-buddyz-series>  
For a summary of story lines for 26 Soul Buddyz radio shows, go to:  
<http://www.soulcity.org.za/programmes/the-soul-buddyz-series/soul-buddyz-series-2/radio-story/storyline-soulbuddyz-radio-ii-5-dec-2002final-draft1-2.pdf/view>  
For a summary of Soul Buddyz key messages (for parents and children) go to:  
<http://www.soulcity.org.za/programmes/the-soul-buddyz-series/soul-buddyz-series-4/soul-buddyz-4-message-brief.pdf/view>
- **South African Human Rights Commission:** [www.sahrc.org.za](http://www.sahrc.org.za)
- Takalani Sesame**  
<http://www.sesameworkshop.org/international/za/home.php>
- **United Nations Children’s Fund (UNICEF)** South Africa Tel: 012 354 8201 [www.unicef.org](http://www.unicef.org)
- **Zanendaba Storytellers** Tel: 011 339 6906, Fax: 011 339 5887  
Their mission: “Utilising the age old art of storytelling to instill values, identity consciousness, love, harmony, and general awareness of practical issues towards a more progressive South African society”.  
Email: [storytelling@zanendaba.org.za](mailto:storytelling@zanendaba.org.za) or Khosi Mazibuko, Director, [khosi@zanendaba.org.za](mailto:khosi@zanendaba.org.za)



# International Resources

- **Activity Village:** [www.activityvillage.co.uk](http://www.activityvillage.co.uk)  
Activities and resources for kids. Visit their kids' jokes page:  
[http://www.activityvillage.co.uk/kids\\_jokes.htm](http://www.activityvillage.co.uk/kids_jokes.htm)
- **World Association of Community Broadcasters (AMARC)** [www.amarc.org](http://www.amarc.org)
- **Amnesty International** [www.amnesty.org](http://www.amnesty.org)
- **Children as Partners (CAP):** “a place where young people and adults from around the world who support child participation can share what they think, what they know and helpful information”.  
<http://www.iicrd.org/cap/>
- **Children's BBC (CBBC):** Children's BBC website [www.bbc.co.uk/cbbc](http://www.bbc.co.uk/cbbc). The Newsround page is a good source of current child-focused news stories, with background info:  
<http://news.bbc.co.uk/cbbcnews/>  
Also, download reports written by young people from all over the world at:  
[http://news.bbc.co.uk/cbbcnews/hi/club/regional\\_reports/world/default.stm](http://news.bbc.co.uk/cbbcnews/hi/club/regional_reports/world/default.stm) Teaching resources are available on the School Report page: [http://news.bbc.co.uk/2/hi/school\\_report/](http://news.bbc.co.uk/2/hi/school_report/)
- **Children's Broadcasting Foundation for Africa (CBFA)** Tel: 011 884 0366 [moments@icon.co.za](mailto:moments@icon.co.za)
- **Childline UK:** [www.childline.org.uk](http://www.childline.org.uk)  
Visit the Kid Zone page for lots of ideas about issues facing children (eg bullying, gangs)  
<http://www.childline.org.uk/Just4U.asp>
- **Children's Rights Information Network**  
[www.crin.org](http://www.crin.org)
- **Child Helpline International**  
[www.childhelplineinternational.org](http://www.childhelplineinternational.org)
- **The Freechild Project:** Another great resource. Their mission is to “advocate, inform, and celebrate social change led by and with young people around the world, particularly those who have been historically denied the right to participate.” [www.freechild.org](http://www.freechild.org)

- **Free music for children:** Downloads from [www.freekidsmusic.com](http://www.freekidsmusic.com) and [www.childrensmusic.org](http://www.childrensmusic.org).
- **Headliners Formerly Children's Express**, this UK-based news agency produces news, features and comment from young people between 8 – 19. Visit their story library to access interesting news items concerning kids in UK and internationally. <http://www.headliners.org/>
- **Human Rights Watch**  
[www.hrw.org](http://www.hrw.org)
- **Institute of Development Studies (IDS):** a leading global organisation for research, teaching and communications on international development – website has many interesting resources on participatory approaches. <http://www.ids.ac.uk/ids/> Also, check out the Learning and Teaching for Transformation (LTT) webspace: <http://www.pnet.ids.ac.uk>
- **Just Think:** teaches young people “to lead healthy, responsible, independent lives in a culture highly impacted by media” [www.justthink.org](http://www.justthink.org)
- **One World Radio:** “A global radio community sharing programmes and ideas on development”: good source for development news <http://radio.oneworld.net>
- **Media Activities and Good Ideas by, with and for Children (MAGIC)** [www.unicef.org/magic](http://www.unicef.org/magic)  
A great website with news about children's media projects all around the world. Don't miss their resources page for lots of training materials and toolkits!  
[http://www.unicef.org/magic/resources/radio\\_resources.html](http://www.unicef.org/magic/resources/radio_resources.html)
- **PLAN International:** Lots of interesting ideas and resources: have a look at their Youth Media Development Forum  
<http://www.plan-international.org/>
- **Radio Diaries** [www.radiodiaries.org/makeyourown](http://www.radiodiaries.org/makeyourown) See also “Thembi's AIDS Diary”  
<http://www.radiodiaries.org/aidsdiary/story.html>
- **Save The Children:** Lots of useful resources and toolkits here!  
[www.savethechildren.net/alliance/resources/publications.html](http://www.savethechildren.net/alliance/resources/publications.html)
- **Search for Common Ground** creates innovative television, radio, and Internet programming for the reduction or prevention of conflict. Check out their resources for youth broadcasters.  
[www.sfcg.org](http://www.sfcg.org)
- **Soul Beat Africa:** search the site for news about children's development initiatives in Africa. You can also subscribe to the newsletter.  
[www.comminit.com/africa](http://www.comminit.com/africa)
- **Street Kids International**  
[www.streetkids.org](http://www.streetkids.org)
- **Transom.org Tools:** helpful technical advice on recording equipment.  
[www.transom.org/tools/recording\\_interviewing/200306.minidisc.html](http://www.transom.org/tools/recording_interviewing/200306.minidisc.html)  
[www.transom.org/tools/index.html](http://www.transom.org/tools/index.html)

- **UNICEF Radio:** A global radio service from UNICEF, focusing on the health, education, equality and protection of children. Featuring news and in-depth stories from around the world. Streaming audio for listeners everywhere, and high quality MP3's available for broadcasters to download free of charge.  
[http://www.unicef.org/videoaudio/video\\_27845.html](http://www.unicef.org/videoaudio/video_27845.html)
- **Voices of Youth Media Magic** <http://www.unicef.org/voy>  
Listen to radio reports and Digital Diaries from children in many parts of the world.  
[http://www.unicef.org/voy/takeaction/takeaction\\_2692.html](http://www.unicef.org/voy/takeaction/takeaction_2692.html)
- **World Health Organisation (WHO)** [www.who.int/children/](http://www.who.int/children/)
- **The World Radio Forum:** [www.worldradioforum.org](http://www.worldradioforum.org)



