

3/4

2005

Children Niñas y Niños Les enfants



&
the media
los medios
les médias



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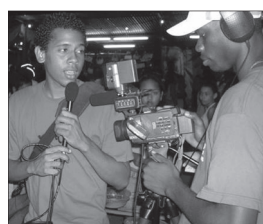
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The Kids News Network

A FreeVoice Programme supports Television News for Children in Afghanistan, Surinam and South Africa

If we think of TV programmes for children, we immediately create images of entertainment shows and fantasy stories. *FreeVoice*, however, thought of realities, of news programmes for children. Two years ago the Dutch foundation to support media in Asia, Africa, Latin America and Eastern-Europe established the *Kids News Network* (KNN). Television news programmes for children in the age group of 8 – 14 are being set up, as a means to enhance the diversity of the media and to give children a voice. After the first positive experiences, the KNN team is working hard to extend the *Kids News Network* to new countries. Financers are currently sought and contacts are

being made with possible new local partners. And *Free Voice* is aiming high with the objectives:

“Through a children’s news programme, children are invited to participate in civil society. They get a voice where they would otherwise not be heard. The development of children with healthy self-esteem and pride determines in a positive way the development of a country. A children’s news programme is also an excellent platform to strengthen the rights of children with regard to abuse and violence and valuable links can be made with education. And, of course, a children’s news programme is fun to watch.”

The KNN programme supports the local partners in developing countries by giving workshops by Dutch experts from the national station NOS *Jeugdjournaal* (Children’s News) and by supplying management and financial support. The first leg – which was financed by the Dutch Postal Code Lottery – has started in May 2004 and has already proven to be a success in three countries: Afghanistan, Surinam and South Africa.

In **Afghanistan** the programme is called *Ayenda Sazan* which means *Future Makers*. It is a weekly show of 30 minutes, broadcast in the two main Afghan languages Dari and Pashto. *Ayenda Sazan* is the most watched children’s programme of Afghanistan. *Ayenda Sazan* is also the first television programme in 30 years to be airing a weather forecast!

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The **Surinam** children’s news programme is called *Tien Minuten Jeugdjournaal* (Ten Minutes Children’s News) and is broadcast three times a week. The main language spoken is Dutch. *Tien Minuten* has a viewing rate of 91% among children in the age group of 10 – 14, and is also very popular amongst adults. The grown up news programme has even decided to change its format along the lines of *Tien Minuten*. The programme is the winner in the Surinam qualifying round for the *Annual Caribbean Media Award for Excellence in Health Journalism 2005* (WHO). *Tien Minuten* is also aired on the Amsterdam city broadcaster AT5.

In **South Africa** the *Kids News Room* (KNR) is broadcast by the public service station SABC; a weekly 25 minute show that has great viewing rates. Teachers even watch the programme with their pupils in class. According to UNICEF, KNR is “...an excellent vehicle for children’s news”, and the South African children seem to agree with them.

MEDIAFORUM has asked the partners in the three countries to provide us with some further insights into their specific programmes.



Cameraman Mohiburahman Mohib (left, on the roof) shooting a performance of a children’s circus in Kabul for *Ayenda Sazan*, the partner of the Kids News Network in Afghanistan. Photo: Zahed Davodi



South Africa:

Kids News Room

By Hasina Kathrada, Executive Producer KNR

KNR (*Kids News Room*) has been on air since the 29th of October 2004. The show goes out each week on SABC 2 (South African Broadcasting Corporation) at 16:00. KNR is, however, recorded at 09:00 on Friday mornings, a few hours before broadcast. This ensures that the programme is as current as possible. KNR sits in the Tube slot and therefore has access to a specific target audience of children each week. The show is targeted at children between 8 and 12. The audience ratings are consistent and growing slowly.

KNR has progressed well in the months it has been on air. The presenters are performing well and the production staff has become efficient and journalistically sound. We have been able to cover provinces in

our news reports, allow children to speak in their own languages with the use of voice-overs and make a child centred news programme. One shortcoming of the show has been our inability to have appropriate, animated graphics and maps made by the SABC's news graphics department. In a recent workshop with the Managing Director of SABC News, we were happy to learn that a Creative Director has been appointed to assist in cases like this.

Building partnerships

KNR was conceived about two years ago by SABC Education. Because of the immensity of the project, it took a long time to plan and to find the right partners. It took a lot to convince SABC 2 of the project and to initially buy into the concept and allow us some airtime on their channel.

Thereafter, several meetings were held with SABC News to again sell the idea to SABC TV News with the aim of forming a strategic and strong partnership between the two departments. It made sense for two reasons: it was a news programme, so NEWS had to be responsible for the editorial control of the programme; secondly, SABC Education's involvement in the programme was important. Being specialists in children's programmes, SABC Education was able to assess the appropriateness of the pitch and level of language used in each programme. SABC News was excited about the idea and assisted us with other potential content and donors.

That is how we were introduced to *FreeVoice* who we immediately adopted as a partner for this project. The advantage of collaborating and partnering with *FreeVoice* has been three-fold:

- The project received additional funding.
- The production team has had access to expert training in terms of the production of the programme.
- The project had unlimited access to the virtual [Internet] centre of expertise and is able to communicate with the two other countries that were part of this project, namely Afghanistan and Surinam.

From 20 March 2006, KNR will also be broadcast live daily in the Nguni languages on SABC 1. The team – presently consisting of 8 people, then expanded to 15 – will officially be taken over by SABC News on 1 April 2006, but they have already physically moved to the News Division, and are already in the process of being incorporated. The current English version of KNR will continue to be broadcast every Friday on SABC 2.

First on the African continent

We are very proud to state that this programme is a first for South Africa as well as the African continent. Currently no programme of this nature exists for children.

KNR is produced from the point of view of the child and it focuses

on the stories that are of interest to young people. The programme has done very well in establishing and providing for children a safe, trustworthy, informative, and interactive television news programme.

It is structured in such a way that helps the target audience to make sense of the news. It is important that children are taught not only how to read television news, but also how to deconstruct it. Without

this knowledge and insight, children will come to regard the news as wallpaper, with unquestioning spoon-feeding and blind acceptance that everything they see and hear is the truth. It is imperative



Empowering Children and the Media

Media Monitoring Project South Africa

A real treasure trove for materials concerning children and media is the South African Media Monitoring Project (MMP), an NGO that has been monitoring the South African media since 1993.



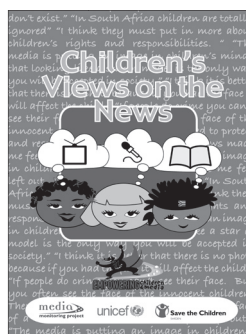
Under the title *Empowering Children and the Media* the MMP has monitored – as a joint initiative with UNICEF and Save the Children Sweden – how children are represented in the news

media and examined the implications for children's rights in the South African news media. In the report *Children: Dying to make the news* MMP states clearly that "children and children's rights are un-



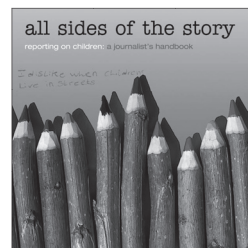
der-represented in the media. When children do feature, they are most often presented as victims. Children's rights to privacy and dignity are frequently violated within the media, which subjects them to secondary trauma, and often, contravenes human rights law."

While the first part of the project was executed by adult researchers monitoring 36 print, television and radio media, in the second, 35 children monitored the news over a two-week period, and took part in a series of participatory workshops on media. Although the children shared most of the findings by adults, they added a lot of fresh and surprising views from their own perspectives. The comprehensive documentation of these workshops with the children is published in the



report *Children's Views on the News*.

Finally, the MMP gives examples and highlights ethical dilemmas from the practice of how to



deal with topics related to children in *All Sides of the Story. Reporting on Children: A Journalist's Handbook*. This Handbook also provides links to additional resources and organisations dealing with children and media.

For copies of the reports visit the MMP's Internet site at www.mediamonitoring.org.za/ecm_2005/face.html aj

that through our programming we develop a nation of critical thinkers so as to take us to the next level in our democracy.

KNR has adopted a magazine format. It is a 24-minute programme divided up into 10 minutes of news bulletins and 14 minutes of current affairs and achievement stories relating to children.

While the show is focused on news issues, we are mindful that children between the ages of 8 and 12 have a short attention span. The line-up of stories is thus not drawn up completely on priority of stories but is more concerned with holding the attention of the children, educating and informing them about the world around them. We intersperse longer pieces with lighter shorter stories to keep the pace of the bulletin fluid and interesting.

KNR uses stings to add pace, a conversational tone and stories – especially in the current affairs section – that will interest our target audience. Two presenters, Naledi Moleo and Mmabo Titi (females, aged 16 and 22), alternate each week presenting the news section and co-present the current affairs with lots of interaction.

Achievements

We believe we have, over the past year and a half:

- Encouraged a sense of belonging and social responsibility through the programme.

- Promoted knowledge and understanding of news events that can teach young people a sense of belonging and social responsibility.

- Stimulated a culture of reading, encouraging kids to be curious and ask questions about the world around them.

- Assisted young people to understand news and how local and world events affect them.

- Engendered within children an awareness of the world around them and their vital contribution to making it better and safer.

- Empowered young learners to thoughtfully express their opinions about the world and encourage them to participate proactively in their education.

- Engaged children with content indicative of their skill level.

Performance criteria

- To build and maintain a healthy audience share of 30% in Living Standard Measure (LSM) Groups* 5 – 8

- To build awareness and brand recognition above 70%

- To be the preferred media provider of information, current affairs for children

- 50% of the audience to engage in dialogue about issues raised in the programme



Presenter Naledi Moleo

Intense training

The KNR team has undergone intense training. Former Executive Producer Robyn Smith and current Executive Producer Hasina Kathrada taught the team the basics of news journalism, news selection and story structure. Skilled TV news trainer Megan Rusi ran two courses on Writing to Pictures. Dutch trainers from *Jeugdjournaal* (commissioned as part of the *FreeVoice* contract) trained on practical elements of news for children. In addition we have run workshops with the CBFA (*Children's Broadcasting Foundation for Africa*) as well as the *Media Monitoring Group* – focusing on the Rights of the Child and resulting legal implications.

All the journalists have interacted with children at schools over the past six months, asking questions, conducting research and getting to know their target audience. The entire KNR staff is also involved with running research and focus groups with children. This informal research



Presenter Mmabo Titi

is vital to being in touch with what children want and what is applicable for their age group. We also discuss story angles with them and test their general knowledge to see how stories should be pitched.

Research project planned

A comprehensive research project is being planned with SABC Education over the next few months. The research will include what children think about general elements of the show, such as what they like or dislike about the show, what they would like to see, and feelings about the set, news and what they would like to change about the show. In terms of content, children will be asked about stories, logos, use of maps, and whether the content is relevant to them. We will also include elements such as the time of the show, language issues and what they think about individual reports and presenters.

Potentials and comments

KNR has enormous possibilities in

terms of longevity and expansion; firstly because of the nature of the programme [news], it means that it will never run out of stories to tell. The content can also be extended beyond broadcast in that the content thereof can be put on a website that gets updated on a weekly basis. There are plans to draw the KNR Nguni bulletins for the benefit of deaf and hard of hearing children.

As previously mentioned, this programme is a first for South Africa. Children for the first time have access to news and information tailor-made for their interests and needs while mindful of their cognitive development. A new window of possibility has been opened for them to begin to make sense of the world around them. The programme hopes to develop a new breed of critical thinkers who will exercise their right to question and receive information and most of all, allow them to form their own opinions with regard to world events.

The *Media Monitoring Group* (see frame on page 5) recently conducted research on what children were watching and wanted to watch. Along with the top "soapies", some of the kids mentioned – without prompting – that they watched KNR. It was encouraging for us to hear that children are definitely becoming more aware of the value of children's news.

We are also proud of winning the *Highly Recommended Award* in the *Outstanding Children's Programme* category in the 2006 Commonwealth

Broadcasting Association (CBA) annual awards.

The Children's programme award is for high quality, innovative programmes for children that educate and entertain. (For the first time this year, the CBA invited applications from all around the world, and not just Commonwealth countries.)

**Developed by the South African Advertising Research Foundation (SAARF), the LSM (Living Standards Measure) is a widely used marketing research tool in Southern Africa. It divides the population into ten LSM groups, 10 (highest) to 1 (lowest). For comprehensive information about the history of the development and the current 29 variables used for the classifications see the SAARF's website at <http://www.saarf.co.za/lsm.htm>.*

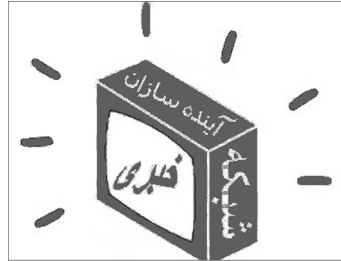
PROFILE FreeVoice

FreeVoice is a Dutch Foundation which supports independent media in Latin America, Africa and Asia. It is especially aiming at promoting freedom of information, pluralism of the news supply and the

reinforcement of independent media organisations, in order to contribute to democratic social structures and a more stable balance of power. FreeVoice was founded by the three Dutch associations of journalists, chief editors and newspapers in 1986 and receives financial support from the Ministry of Foreign Affairs/for Development Co-operation and the National Postcode Lottery of the Netherlands.

For further information on the Kids News Network contact the Program Manager Jos van Veen (Jos.vanveen@freevoice.nl) or see the website at <http://www.freevoice.nl/nl/knn/knn.shtm>

Logos of Ayenda Sazan in
Pashto (left) and in Dari
language



Kids News Network Afghanistan: Ayenda Sazan Future Makers

Ayenda Sazan is the name of the news programme in Afghanistan, that was launched as part of the Kids News Network. Ayenda Sazan means Future Makers. The 20 minute programme is broadcast twice a week (Saturdays and Tuesdays at 5.00 pm on Afghanistan National TV (ANT). Via satellite it can also be received in 26 Asian countries.

We have asked Zahed Davodi, the *FreeVoice* line manager of the *Kids News Network* in Afghanistan to give an insight into the programme:

MEDIAFORUM: What does the title of the programme, Ayenda Sazan, mean?

Zahed Davodi: *Ayenda Sazan* means *Future Maker*. The title was chosen

by the whole production team and is meant to emphasise that not only the infrastructure has to be reconstructed in post-war Afghanistan but also the people's minds. Changing mentalities is a difficult task, but it might be easier with the young generation. Therefore, teenagers are our main target group. And we are trying our best to defend them and also let them know about their rights.

MF: What are typical problems of children in Afghanistan?

Zahed Davodi: The unacceptable education facilities; economic problems of the families – housing, the high percentage of unemployment

which directly affects the social life of children, their emotions and the interactions with their parents.

MF: Which topics are priorities in your programme?

Zahed Davodi: In each issue we have reports on children successfully performing in arts, education or sports. We broadcast news and reports which match children's interests, in a way that is adequate to their age and would not harm their feelings. In addition we support children by producing reports on their situation all over Afghanistan – in schools, in different courses, in sports etc.

It has to be remembered here, that ANT is a governmental station, which has the general policy to support the government. But *Ayenda Sazan* would not have too many reports on the government's care for children.

Fortunately, also the grown-ups



Ayenda Sazan's only camerawoman Parween Ayobi at work.

Photo: Zahed Davodi



seem to watch the programme and through the children we have a chance to get their minds interested in democracy building.

The programme is broadcast in two languages, in Dari and Pashto. The format is simply like this:

— Introduction by a female presenter, review of last week's events and the day's "object": If, for example exams start at schools, the presenter will talk about that and request to get ready for the exams.

— Pashto News with a male presenter and headlines (Local, International, Sports News), and the weather forecast.

— The same news slot is repeated in Dari with different female presenters.

— The second part of the programme consists of an entertainment slot, introduces new books for children, portraits of outstanding children or deals with topics related to children's rights.

MF: How many people are involved in the work?

Zahed Davodi: 8 staff are full-time and 5 part-time plus 4 presenters which are part-time too; so in total 17 people.

MF: Do you have any information on the number and profile of users?

The programme is broadcast via satellite too. So it means that we have users abroad. There are so many calls from Pakistan, Iraq, Saudi Arabia

*A report from an orphanage in Kabul, where the boys produce sandals to contribute to their living.
Photo: Zahed Davodi*

and even the United Arab Emirates after each broadcast! The viewers email us and sometimes we receive greeting cards from them which are very encouraging for our team.

In 35 provinces of Afghanistan we are on air too (Local Antenna). The main problem for the local users is the lack of electricity. This is one thing that has not yet been sorted out after Taliban rule and especially for the capital city Kabul. The people in the border regions are in somewhat better situation because the government can buy electricity from neighbouring countries. Such power cables are not yet available to Kabul.

Taking into consideration the calls and emails we receive, the electricity problems for the terrestrial transmission and the availability on satellite, we assume that more than 3 Mio. children watch *Ayenda Sazan* regularly.

MF: Is Ayenda Sazan a new format in

Afghanistan?

ZD: Yes, even in the whole region! After our research on kids' programmes of 6 neighbouring countries we couldn't find anything that would at least roughly match the current news format for kids of Ayenda Sazan!

MF: Since the idea was launched by the Dutch partners, was it alien to the Afghan public? Was the original concept changed and adapted to different needs/views/traditions in your country?

ZD: When we received the information on the Kids News Network we immediately applied to become partners. The first programmes were even produced before the trainers from the Netherlands arrived. But, yes, it changed! In the beginning it was not well accepted at ANT and we can say that behind it was the lack of people's experience in kids' programmes. After the first training with the Dutch experts in May 2004,

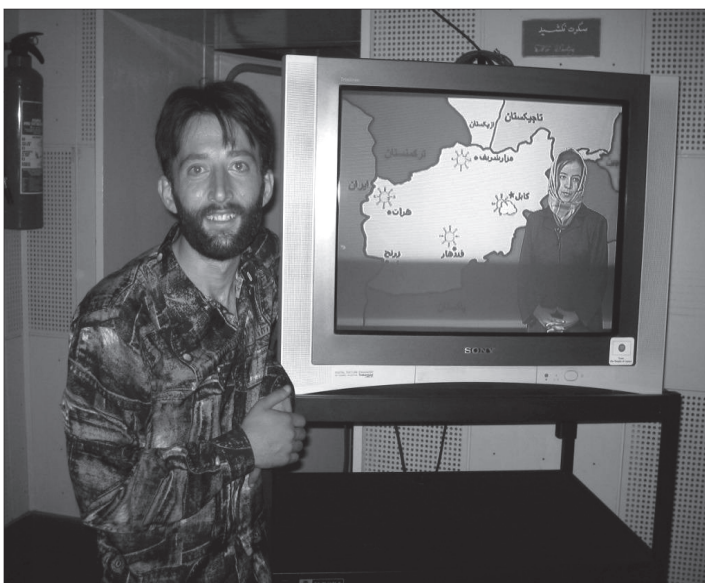
the main problems were sorted out. The trainers could develop the actual format with the team.

MF: I have heard that Ayenda Sazan is the first programme in Afghanistan with a weather forecast?

ZD: Yes, the weather forecast was the first one on ANT. ANT has enough and good equipment but the employees don't really know how to work with it. New ideas come up very slowly and they are mostly copies of others, because the staff in ANT is old. The average age is 35!

After Taliban rule and in the reconstruction phase, Japan supported ANT; Japan purchased and installed new and good equipment for ANT, but there wasn't any adequate training of how to use it. After the first weather forecast was produced by Ayenda Sazan, the people in the news department learned that they possess equipment to start with their own weather forecast too!
Interview: A. Sofie Jannusch

Left: Producer Nooragha Adil proudly introducing the presenter of the weather forecast in Pashto Storai Shahzad. Right: Director of the programme Farida Hares and the Technical Director Seyed Nayeem Ziwari in the studio.
Photos: Zahed Davodi



10 Minuten

Surinam:

Tien Minuten Jeugdjournaal

By Aniete Coelingh, News Team of TMJ

Every Monday, Wednesday and Friday, at seven o'clock Surinamese children all over the country are glued to the television set to watch *10 Minuten Jeugdjournaal*. *10 Minuten* is a news broadcast for the youth, and has its primary focus on children between the ages of ten and fourteen years. It is also viewed by younger children and adults.

Since 1975, Surinam has been independent. Although the country of 500,000 inhabitants has a fairly young population, there are only few educational or news programmes aimed at children.

According to research done by the Amsterdam University, news that is focused on adults is usually too complicated for children. It's not adapted to the level of their knowledge. Emotional topics don't have an explanation and violent topics are mostly covered with shocking images. The reality level of the images frightens children, and they can even get traumatised by it.

Over the past 20 months *10 Minuten* found a way to inform children ade-

quately about events at national and international level. In this manner we heighten the interest of children in issues which they hardly come into contact with. An important



part is that the *10 Minuten* youth news broadcast is ideal to explain subjects that children hear about but don't understand.

Involving children

10 Minuten revolves around children. That sounds logical but Surinamese children aren't used to giving their opinion. In their rather traditional upbringing they are taught to listen to adults. In *10 Minuten* the children get the chance to ventilate their opinion and react to topics/issues

they are usually a big part of. In almost all the stories we involve children or they play a part in them.

Surinam has many ethnic groups who came together throughout history: Indians, descendants of the slaves from Africa, immigrants from Java and later from China. These people brought with them their own culture and religion. In the capital Paramaribo, we see all of them. But children in the districts and further in the interior of Surinam often live a different life than their peers in the city. In *10 Minuten* the children get acquainted with aspects of each other's culture and religion, which they might not have experienced or known yet.

There are a few themes that recur often in the news items of *10 Minuten*: School, health, sport, flooding, transport (infrastructure) and the troubles of the children in the interior of the country. The lack of sufficient and quality education is often a big problem. Here again, the children in the interior fall victim to this. This is often because of the shortage of good textbooks



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and qualified teachers. The school buildings are often in a poor state. Sometimes the children can't attend school because of flooding or lack of transportation. What is more, in many schools the children receive bodily punishment. Recently, there was a story about the abuse of a child by a teacher and another one on sexual abuse at a school. The principal is now being sentenced.

The news items that are dealt with are mostly about Surinam itself. Every now and then we pay attention to important international issues, such as the Tsunami in South-East Asia and the earthquake in Pakistan. *10 Minuten* doesn't have any access to international images. That is why international news is broadcast with pictures and responses by children and authorities in Surinam itself.

Some of the subjects are difficult to explain to children. To make sure that you don't frighten the child it is necessary to give an elaborate explanation. Often items are wrapped up with an outlook for improvement or a solution to a problem.

Another topic that is often talked about is health. Although many organisations fight for the awareness about HIV/Aids, Surinam has a lot of infected/cases and the virus is still spreading. In *10 Minuten*, we first pay attention to the disease itself, how a person gets infected, but mostly what to do for protection. Flooding, lack of drinking water and diabetes are other examples of healthcare topics.

Motivating prices

10 Minuten chose to have many reports and no talking heads, so the news is presented in a refreshing and pleasant way. This working-method and the effort of the team is the reason that we received the PAHO (*Pan American Health Organisation*) price for best health subject in Surinam in our first year. During this same competition, seven of our other productions were nominated in Barbados. Eventually, we received a *Certificate of Merit* for three subjects at the PAHO *Media Awards for Excellence in Health Journalism* in 2005.

These achievements and the appreciation in Surinam and the Netherlands for the youth broadcast

is an enormous stimulus for the employees. And it worked. The quality of the programme visibly improved and now the reporters are able to create productions independently.

Getting started

The Back Lot Foundation in Surinam had done research to establish the need for a youth news broadcast in Surinam. This foundation started in 2002 with the primary purpose to create a film culture in Surinam. The first step was to organise a yearly film- and documentary festival. *The Back Lot* also supports film and television producers who come to Surinam by giving them the facilities they need. The foundation has also produced a couple of films and television programmes that always involved education. The research of *The Back Lot* showed that there was a definite demand for a youth news broadcast. Specialists on subjects such as youth programmes, child psychology and education made it clear that a youth news programme should pay attention to the development of the Surinamese children.

Furthermore, we had to take into account the cultural and social context in our country. Research showed that Surinamese children have certain insecurities, due to the traditional upbringing. The youth news broadcast could fit in several aspects that could stimulate children to be receptive for their own development and that of the community.

In the beginning we started with the selection and training of editorial





staff. The training consisted of an introduction to journalism, camera training and assembly courses. Through the *Kids News Network* project, the editorial staff was trained several times by personnel of the Dutch children's news programme. The workshops focused on subjects such as: how to present journalistic aspects if directed at children, how to use creativity in reporting to make a programme appealing to children, but also how to explain difficult subjects.

Some employees already had broad experience in journalism, but most of the editorial staff had no experience whatsoever in journalism or television. The trainers were pleasantly surprised to see how quickly the co-workers learned the various journalistic and technical skills.

On 22 October the first festive broadcast of *10 Minuten* was aired. It was named after the duration of the programme. (Research showed that children in the age category

10-14, have an attention span of approximately 10 minutes.) At the start the youth news broadcast was aired once a week on the state owned television network STVS (*Surinaamse Televisie Stichting*), with whom the *Back Lot Foundation* has a collaboration. In the following months the programme has developed and was expanded.

Currently it is shown three times a week on STVS and later in the evening on the ABC (*Ampie's*

Reporter Kewin Headley and cameraman Giovanni Smith at work. Photo: 10 Minuten

Broadcasting Corporation) network. On the other days it is repeated/replayed.

The Netherlands have a large Surinamese population, who mostly reside in Amsterdam. Since January/February 2005, they also can watch the news from Surinam on AT5, the

local network of Amsterdam and surroundings. Many "Surinamese-Dutch" get the chance to follow the latest developments of their motherland, which is so different from the Netherlands.

The editorial staff of the *Surinamese Youth News Broadcast* comprises

about a dozen people. It is managed by an editor-in-chief and a copy editor. Furthermore, there is a desk-manager, who is responsible for the production. The editors are all trained as *camjo* (camera-journalist) and are able to work independently on a project. They themselves do the research, the interviews, the shooting and the production of the broadcasts, which usually have a length of two minutes.

Some editors also present the programme. Others have specialised in story finding or camera work.

An icon in Surinam's community

The popularity of the youth news broadcast is immense, and has become an icon in the Surinamese community. In 2005, research undertaken by *The Back Lot* showed that 91.2 percent of the target group enjoys *10 Minuten* daily. The children are interested in most of the topics that were close to their own experiences. School, health and sports are the subject they dwelled upon most. An incidental achievement is the large group of adult viewers.

In October 2005 the *Kids News Network* project of *FreeVoice* ended. Since January 2006 *10 Minuten* has continued on its own incentive.

Momentarily, plans are in the making to increase the broadcasts from three times weekly to five. The multiplicity of the news items is increasing. Soon children in Surinam will be informed about the developments in their surroundings every day.



Presenter Carolyn Gerling
Photo: 10 Minuten

Trouble Spotting

Ajok, can you hear me?

**A Radio Programme Motivates Child Soldiers
to Leave the Rebels**

By Beatrix Gramlich

It is estimated that up to 25,000 children have been abducted by the *Lord's Resistance Army* (LRA) in Northern Uganda and forced to be soldiers, porters and sex slaves. Based on this background it is outstanding that the radio programme *Karibu*, broadcast by *Radio Wa*, a Church-owned local FM station based in Lira, has encouraged already hundreds of children fighting in the LRA to return home. Beatrix Gramlich visited *Radio Wa* and talked with some of the former child soldiers. Her report gives the children a voice and allows insights into their personal stories and experiences.

Aida's story

"Ajok, Ajok, can you hear me? This is Aida, your friend! Come home! All of you who are still in the bush, come out! We are alive, we are free! The government is not going to punish you!" With one hand Aida Akongo clutches the microphone, with the other she presses her heavily breathing baby to her chest. She is 20 years old. At the age of 12 she was kidnapped by the Ugandan rebel movement, the *Lord's Resistance Army* (LRA)¹ and when "old enough" was given to a commanding officer to be his wife. This was his "reward" for bravery in combat. She gave birth to two girls in captivity – fruits of rape, as almost all children in the rebel movement.

For eight years Aida survived in the bush. Somehow she managed to keep going. She learned to bear the hunger, the heartlessness and the violence. She learned not to attract attention, to adapt and accept orders silently. She demanded the utmost of her body, slaved in the kitchen and in the fields and carried the heavy gear of the rebels on hour-long marches. She learned to live with the fear and to hide her feelings deep inside herself. Anybody showing the slightest sign of weakness was brutally punished. Aida had experienced that often enough.

When her "husband" was temporarily fighting in a different unit, she grasped the chance, took the children and sneaked away together with three others. The memory is still fresh. It has been five weeks

since they risked their lives by fleeing. They all knew that the rebels would look for them as soon as they noticed their absence. If they found anybody they would shoot them or beat them to death – as a warning to the others. That's how it has always been. Aida's group was lucky. At dawn they reached the road. Here the refugees encountered soldiers of the Ugandan army which has long been part of everyday life in the unsafe north of the country. To their surprise the officers did not point their weapons at them as the *LRA* had always threatened but Aida and the others were greeted in a friendly manner. They had finally made it, they were safe!

Listening strictly forbidden

Now Aida and four boys and girls are sitting in the studio of *Radio Wa*, a Catholic radio station in the north of Uganda. All of them had been kidnapped by the rebel army and were brutally turned into child soldiers or sex slaves and only recently escaped from the bush. Via radio they want to encourage their friends out there to come home. "*Karibu*" ("Welcome!") is the name of the live broadcast.

Beatrix Gramlich, 42, works as a journalist for the membership magazine kontinente/missio aktuell published by the German donor agency Missio in Aachen. This report is a revised and translated version of an article which was first published in missio aktuell 3/05.

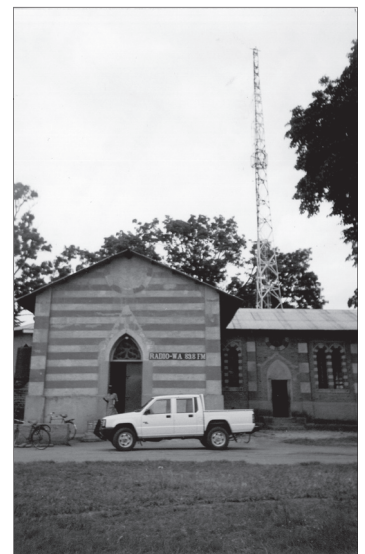
From the city of Lira with its 150,000 inhabitants, the station sends out its revolutionary message over the airwaves three times a week. The programme producers know that their broadcast can be heard hundreds of miles away in the wilderness. When the signature tune of "*Karibu*" is aired at 9.30 on Monday, Wednesday and Friday evenings, the commanding officers of the rebel army hastily adjust the aerials of their transistor radios. Any of the recruits who can, try to eavesdrop, even if that means risking their lives. Ordinary soldiers are strictly forbidden to listen to the radio. They are not to find out that their leaders are lying and that the threat, the Ugandan army and civilians would kill escaped rebels, is only part of the inhuman system on which the functioning of the *LRA* is based. The child soldiers, however, see through these dirty tricks and demonstrate a lot of imagination in order to find out the truth. Girls who managed to escape, report for example, that they stayed near the commanding officers under the pretext of scrubbing pots when the radio was switched on.

Robert's ordeal

Also Robert Obwona remembers the programmes very well. The 15-year old was lucky to be with a –as he calls it – "more intelligent" boy. "He switched on the radio when the commanding officers had their evening meal", he says. When Robert was in the middle of the bush and heard his friends urging him and the others out there to come home, his decision was made. He summoned

all his courage and sneaked out with two other boys while the others were sleeping. They ran all night and the next day – always driven by the fear that the rebels would follow them and kill them. Exhausted they spent the second night somewhere by the roadside. After a few hours of restless sleep they carried on running – until eventually they met people who helped them.

Now Robert is in the studio of *Radio Wa*, telling his story. He is resting his head in his hands, his



Old building of Radio Wain Lira Photo: CAMECO

eyes looking vacantly into the void while in his mind the same horrible scenes repeat themselves. The rebels kidnapped him when he was a child and took him away from his village to a training camp as far as Sudan where he was trained to use a rifle. From then on he was sent into battle. In the bush it is all about bare survival, not just in the fight against the Ugandan army or the *SPLA* (*Sudan People's Liberation Army*). "We were frequently beaten. If we made a small mistake, if we did

not march exactly in line we had to hold out our backs and they would thrash us with sticks. I saw how a rebel beat a child to death because it could not walk any further." Off-air, when being probed, Robert admits that some people might have been killed by his bullets.

From the day of his kidnapping Robert toyed with the idea of running away. "But in Sudan we were so far away from home", he says, "I thought, if I do a runner, either the rebels are going to kill me or the SPLA." After more than two years he finally escaped from the terror. It was the worst time of his life.

Family reunion

Every now and then J.J. Kakaba intervenes and asks questions. He presents "Karibu" and is responsible for the programme. In close contact with government representatives and the staff of rehabilitation centres where the former child soldiers spend the first weeks after their return, he selects the guests for his programme. "Have you been in Sudan too?", he wants to know from Denis, 16. "Yes", he answers, "16 kilometres east of Juba." "It was awful there", says another one, "because there wasn't anything to eat. In Sudan you have to fight against the people in the villages. Most of them are armed." Denis says that he was very weak when he came out of the bush. But now he had recovered and was fit again. Then he takes the opportunity to greet his family. That's when Robert sees the unique chance to make contact with his brother:



"Ojera, if you hear my voice on the radio come and see me!" It sounds like a cry for help, like the desperate outcry of a human being who does not long for anything more than security. When child soldiers return home after years in the bush they often have no idea how to find their families. Often parents, brothers and sisters have long fled from the rebels and live somewhere in huge refugee camps.

Radio Wa

It is awfully cramped in the studio. The room hardly measures more than 9 square meters. Aida and the others are squeezed around a worn wooden table together with Kakaba. On the ceiling a fan lazily slices the hot air. An energy-saving lamp feebly lights the room, egg cartons provide the soundproofing.

Outside a light bulb, that someone has obviously hand-painted red, lights up. "On air" it says in black letters next to it. *Radio Wa* has to get by with modest means. The first studio that was put into operation in 2001 was attacked and completely destroyed by the rebels. Since March 2003 the station has been on air again. The radio station now "resides" in an old parish hall in the shadow of Lira's cathedral. *Radio Wa* broadcasts a programme with news, entertainment and a lot of music. It is financed by means from abroad, advertising and small ads in which the presenter reports on the lost cow just as on the funeral or the party assembly.

Money well spent

Nine months ago Kakaba first went on the air with child soldiers. As

The author Beatrix Gramlich and the Comboni missionary Fr. Guido Cellana from the refugee camp Starch-Factory in Lira with UDPF soldiers at the river Moroto. Photo: Friedrich Stark

a result 400 *LRA* rebels fled in the following four months alone. John Fraser, 70, the Comboni-missionary who set up the radio station in the diocese of Lira and runs it, explains that the programme is financed by the Ugandan army whose officers consider this to be money well spent and the best possibility to end the war. "But the idea to appeal to the rebels and to send the children messages had been in my head for some time already", says the trained journalist. "There are 12 year old boys carrying machine guns. Anybody starting at eight years of age is a soldier at 12. The dilemma is: Should we regard them as victims or perpetrators?" According to their age, boys and girls returning from the bush are children at best. Some turn into little fighting machines, others are broken by the cruelties and brutal abuse which they have to endure on a daily basis. Many of the homecomers are malnourished and lagging years behind in their devel-

opment. The commanders usually keep the better food to themselves. The children often have to live of potato peelings, roots, leaves and insects until the rebels raid another village and loot it. Those who manage to flee spend the first few weeks in a rehabilitation centre. Here experts help the children to come to terms with their experiences and to return to a more or less normal life. They too are the ones who try to trace the children's families by almost detective-like methods.

Is an end to the war in sight?

For years Joseph Kony has used the Sudan as an area of retreat and co-operated with the Sudanese government. Khartum provided him with weapons, ammunition and food. In return Kony sent his people into battle against the south Sudanese liberation movement *SPLA*. In these fights the *LRA* used the child soldiers as human shields. The commanding

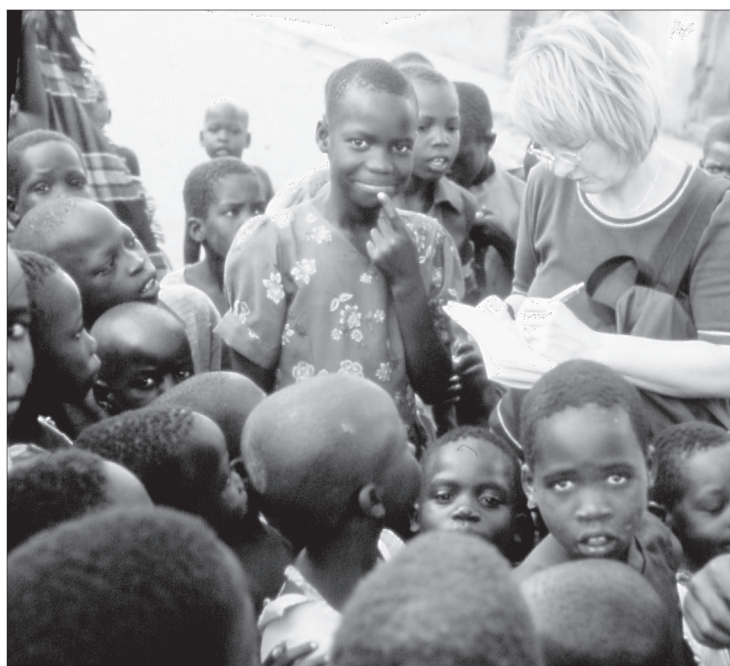
officers send them ahead while they themselves take cover; because when children die this is not considered a great loss. Experts estimate that Kony's army of around 25,000 consists to 80% of minors. 100,000 have already been killed, and at the occasion of every raid new ones are forcibly recruited. However, since the Sudanese government signed the peace treaty with the *SPLA* on 9 January 2005 things have been getting tight for Kony. Talks between government representatives and the *LRA* have taken place on several occasions over the past months, which raise hopes regarding an end to the 18-year long civil war.

(1): The Lord's Resistance Army (LRA) under the leadership of Joseph Kony intends to overthrow President Museveni and to govern Uganda according to the Ten Commandments. The LRA is based in southern Sudan and has been terrorising the northern districts of Uganda for 18 years now.

PROFILE RADIO WA

Radio Wa (Our Radio) which broadcasts on 98.8 FM went on air in 2000 with a 2KW transmitter. Rebels of Joseph Kony's Lord's Resistance

Army (LRA) burnt the station which was accommodated in a former church to ashes on 27th September 2002. The management of Radio Wa then shifted the remaining equipment to a smaller place next to the cathedral in Lira. Thanks to local contributions and external subsidies Radio Wa was able to resume broadcasting in March 2003. According to its mission statement the station intends to "address issues of concern to the people of Northern Uganda" through programmes on civic education, healthcare, religion and culture.



Beatrix Gramlich at the refugee camp Starch-Factory in Lira



Children Run their own Radio Shows

On Saturdays Kids take over at Bush Radio

By Zane Ibrahim, Managing Director

Bush Radio started already ten years ago to advocate Children's Rights via the *Children's Radio Education Workshop* (CREW). The CREW is the only ongoing activity in the country that is aimed at developing broadcasting skills among children and youths (ranging from six to 18 years) from marginalized communities in South Africa. In the following article Zane Ibrahim, the Managing Director of Bush Radio, presents the three programmes of CREW which are far more than just broadcasting productions.

Most of the Children's Rights related work that is presently being done in South Africa revolves around issues concerning children's rights to protection against things like child labour or to healthcare, education and proper nutrition. However, we believe that in addition to protection and nurturing, children also have the right to participation and expression.

Children should not only be nurtured and protected from harm – they should also have the right to express themselves, the freedom and space to exercise that right and then influence decisions that affect their lives. The work that we do with CREW (*Children's Radio Education Workshop*) is an attempt to realise this part of the Convention on the Rights of the Child.

CREW

CREW is an educational broadcasting initiative of *Bush Radio* and was formally established in 1996 with six children going on air on a Saturday for two hours. The aim of the CREW project is to have only children's voices on air on Saturdays. To achieve this, *Bush Radio* trains children in radio skills, so that they can write a script, research their chosen topics, present and engineer for their own shows. Today the CREW project has grown to include 40 children from disadvantaged backgrounds ranging from the ages of 6 – 18 years. All the children come from different geographical areas in our target community. Since the inception of CREW in 1996,

PROFILE BUSH RADIO

The idea to establish Bush Radio located in Cape Town, South Africa, started in the 1980s when community activists and media practitioners explored ways for alternative media voices under Apartheid. Since 2002 Bush Radio has been broadcasting for 24 hours a day, seven days a week. A remarkable characteristic of Bush Radio is that all broadcasts are linked to off air activities like educational workshops, etc. Besides broadcasting and social activities Bush Radio is focusing on radio training. In 2000 the Broadcast Training Institute (BTI) was established. Further information under: <http://www.bushradio.co.za>

children have been an integral part of *Bush Radio's* programming, and among the core target groups of *Bush Radio's* broadcasts. In many ways, this is a natural part of our mandate as a community radio station. For a project like CREW we specifically see the need to:

- Make children aware of the importance of community radio and its potential.
- Empower and uplift children and offer them access to channels for their own expression on issues that directly affect them.
- Encourage the active participation of children in the development of radio programmes for children.
- Encourage the development of media content produced by peers without an undertone of commercialism or the gratuitous raising of

awareness.

- Develop their broadcasting skills to produce their own radio programmes, which enhance their communication and leadership skills.
- Offer children from our communities the opportunity to appreciate their long-term opportunities and potential of building a career in broadcasting and the media.

From Tots to Teens

Because of the number of children involved in CREW, we've had to split them into two groups: one group going on air, while the other group undergoes training and prepares for on air programming the following week. Apart from that CREW is split into the three programmes for different age groups: *Bushtots*, *Bushkidz* and *Bushteens*.

Bushtots

Bushtots is a programme aimed at an audience between the ages of six to ten years old. Their programme structure is very simple and comprises mainly discussions on topics the children decide upon the week before going on air. They are also encouraged to do light research during the week to find information on anything they are interested in. Before going on air on a Saturday, the group meets with their facilitator and they then decide on a programme outline.

Bushkidz

Bushkidz is a programme aimed at an audience between the ages of 10 to 15 years old. Their programme structure is very similar to the *Bushtots*,



but this group is required to do a lot more research. Their programme generates a theme for each week, and different aspects of that theme will be researched during the week, in preparation for the Saturday on air programming. On Saturday, the group meets with their facilitator and they discuss the various aspects of the topics and/or themes they've researched. This way, not only do they air solid facts and findings, but also their thoughts and opinions on the particular topic.

Bushteens

Bushteens is a two hour programme aimed at an audience between the ages of 15 to 18. This programme is even more research based, and deals with a lot more detail when covering topics. For example, the *Bushkidz*

programme would research the topic of HIV and AIDS, and give all the basic information and then host a discussion on the virus spreading at an unbelievable rate, even though all this information is known and given. The *Bushteens*, on the other hand, will deal with the same topic, but they would host discussions on whether or not it's okay to just hand out all the basic information, and automatically assume that people would change their behaviour. The *Bushteens* go beyond just messaging and information. In other words, what else can or needs to be done?

They interview children's advocacy representatives and government health officials. The *Bushteens* are also required to put together five or ten minute features, which they would usually work on in groups of

four. This takes approximately two weeks to complete.

School Holiday Workshops

All participating children in *Bushtots*, *Bushkidz* and *Bushteens* programmes have an opportunity to focus on the various aspects of radio production. Duties are rotated weekly.

Each group also participates in eight separate School Holiday Workshops per year. These workshops are facilitated by experienced *Bush Radio* staff members. Training includes: Writing for Radio, Scripting, Sound Engineering, Interviewing, On Air Presentation, Public Service Announcement Production, Conceptualizing Ideas, News Production and Feature Production. *Bushteens* participants also complete a three



*Bushteens concentrating on production work.
Photos: Bush Radio*

day job-shadowing programme at *Bush Radio* during each school holiday. Competency certificates are issued once job-shadowing has been successfully completed. As side activities, monthly field trips are organised and include visits to *The National Gallery*, the theatre or educational exhibitions.

Interaction and Feedback

The CREW coordinator arranges outside broadcasts once a month from educational facilities as well as pavement broadcasts from townships around Cape Town. This gives the children and their listeners the opportunity to interact with each other. All programmes of the *Bushtots*, *Bushkidz* and *Bushteens* encourage call-ins from listeners who pose questions to guests or comment

on the issues being discussed. 16 schools associated with the CREW programme have listener groups coordinated by a CREW participant. Monthly meetings are held at the station and feedback from these groups is presented and discussed by the children at these meetings. Programme ideas for the following months are based on this feedback.

Challenges

Our target audience is largely from the townships and Cape Flats communities. Many participants travel for an hour or more in order to reach the station. Due to severe financial constraints parents are in most cases unable to provide their children with money for transport. The participants come from areas

which are severely economically depressed and the transport costs are more than most can afford. The reality is that the parents of most children from within the communities that we serve simply do not have the resources to ensure that their children are able to attend the radio station on Saturday mornings. We also need to ensure that the children have a meal when they arrive at the radio station and then again before they leave for the day.

Achievements

The most significant achievement is with the individual children and how they change once they are part of CREW. Young children come, and for the first two weeks they are extremely quiet, and just sit and absorb the information.

*Part of the CREW team, including Tots, Kidz and Teens posing in front of the South African National Iziko Museum.
Photo: Bush Radio*





*One of the Bushkidz preparing for their show.
Photo: Bush Radio*

After that, they slowly start to participate, until you have six year olds that are articulate and confident on air. This confidence that the children develop, with their interpersonal and communication skills, is the biggest achievement of this programme. CREW also provides an alternative to gangsterism, drugs and other ills faced by youths in the communities they come from and we believe that the CREW initiative can play an important role at a number of levels in offering our youth the necessary alternatives. Other achievements refer to a broader level. CREW has been invited for instance to attend and address the *Southern African*

Broadcasters Association (SABA) National Assembly in 2004. SABA is an organisation with membership from national broadcasters, for example the *Zimbabwe Broadcasting Corporation (ZBC)*, *South African Broadcasting Corporation (SABC)*, etc. This National Assembly discussed how the SABA membership could initiate children's programmes at the public radios.

Tips how to get started

- By making available a qualified producer/trainer and coordinator to assist children in developing their own programmes.
- By running workshops with children to identify issues for discussion and ideas for programmes.
- By identifying children who want to present and produce radio programmes.
- By training children who want to present and produce radio programmes.
- By training children in radio broadcasting and communications.
- By consulting with educators on the production of educational radio programmes for children.
- By broadcasting news, events and happenings for children; developing educational and entertaining programmes with children, for children.

Educación para la Comunicación:

De los “Medios” a los “Fines”

Por Pablo Ramos Rivero

El modelo de educación en materia de comunicación que se está abriendo paso en América Latina, más que seguir los paradigmas centrados en una concepción instrumental de los medios, enfatiza en los fines de la comunicación. Los niños y las niñas se transforman de consumidores pasivos en sujetos comunicadores. El autor presenta en este artículo experiencias innovadoras gestadas desde las propias necesidades y capacidades de niños y niñas y surgidas en el contexto de la Red Universo Audiovisual del Niño Latinoamericano.

Resultaron significativos dos decisiones dadas a conocer en la clausura del *X Festival Internacional del Nuevo Cine Latinoamericano* en diciembre de 1988: una, que haya sido declarado desierto el premio a la mejor película infantil; otra, que el Primer Premio Coral en la categoría documental fuese otorgado a *Cien niños esperando un tren*, filme donde Ignacio Agüero muestra la labor de una mujer —Alicia Vega— que intentaba llevar la educación cinematográfica a chicos de barrios marginales en Santiago de Chile.

Lo primero apunta hacia las dificultades que, en nuestros países, debe encarar la producción de materiales audiovisuales dirigidos a la niñez; lo segundo, hacia la necesidad de emprender experiencias educativas que propicien la participación activa de niños, niñas y adolescentes ante el lenguaje audiovisual.

Pablo Ramos Rivero es el Coordinador General de la Red Universo Audiovisual del Niño Latinoamericano (UNIAL) y de la Red de Educomunicación de la Organización Católica y Caribeña de Comunicación (OCLACC). Es Licenciado en Psicología y Master en Ciencias de la Comunicación y ha coordinado proyectos de comunicación para la UNESCO y la UNICEF y ha impartido docencia posgraduada en Colombia, Cuba, España, México, Nicaragua y Venezuela. Vive en La Habana (Cuba). Contacto: unial@festival.icaic.cu

Establecer un diálogo entre realizadores, especialistas, investigadores y docentes para analizar los problemas de la producción y difusión de obras dirigidas a la infancia, la influencia de los medios de comunicación en su formación cultural, estética e ideológica y las posibilidades de participación activa de la niñez y la adolescencia ante el fenómeno audiovisual fue la motivación que, durante ese mismo Festival, dio origen al Primer Encuentro *El Universo Audiovisual del Niño Latinoamericano*.

Programas de calidad

Ese encuentro intentó ser sólo eso: un primer encuentro, donde de manera franca y abierta se discutieran los principales temas relacionados con la producción, la distribución, la investigación y la educación para los medios. En él se puso de relieve que la carencia en las pantallas nacionales de filmes y programas de calidad para la niñez y la adolescencia, la indiferencia de las autoridades responsables en materia de comunicación y educación, la ausencia del diálogo necesario entre los medios de comunicación, la escuela y la familia, así como el impacto del cine, la televisión, el video y las nuevas tecnologías de comunicación e información en las nuevas generaciones, eran problemas que, con independencia de la latitud y las barreras geográficas, afectaban en mayor o menor medida, a todos nuestros países.

Así, y por casi dos décadas, estos Encuentros se han convertido en un

espacio privilegiado, en el ámbito continental, para la discusión del amplio espectro de los problemas señalados.

Sujetos participantes

Intentar resumir todos los aportes acumulados a lo largo de estos años es tarea que desborda los límites de este artículo. Sin embargo, nos parece pertinente detenernos en algunas tendencias que en el ámbito de la educación para la comunicación dan cuenta de una nueva sensibilidad en la consideración de los niños, niñas y adolescentes ya no como objetos de atención, sino como sujetos actuantes y participantes. Ello ha implicado abrir nuevos espacios para el ejercicio de la participación, de la expresión y de la comunicación, como derechos inalienables. Finalidad que se recoge en la Convención sobre los Derechos del Niño de las Naciones Unidas, en particular, en su Artículo 13:

“El niño tendrá derecho a la libertad de expresión; ese derecho incluirá la libertad de buscar, recibir y difundir informaciones e ideas de todo tipo, sin consideraciones de fronteras, ya sea oralmente, por escrito o impresas, en forma artística o por cualquier otro medio elegido por el niño.”¹

En el terreno de la comunicación ello implica algo más que variar el sentido de la pregunta cara a la *mass communication research* (“¿qué hacen los medios con los niños?”), y orientarla en la dirección propuesta, durante los 50’s, por



Muchas experiencias de Educación para la Comunicación, en América Latina, se valen de materiales de desecho para la construcción de “visores” o “cámaras” con los que se aprenden los diferentes planos, los encuadros, los movimientos de cámara... Aquí: Un taller de Educación Cinematográfica en la zona de Intag de Ecuador.

Todas las fotos: Ramos

Wilbur Schramm (“¿qué hacen los niños con la televisión o con los medios en general?”). Ir más allá de la interrogante que nos propone Susana Velleggia: “¿qué hace la televisión por los niños?”². Habría que preguntarnos: “¿cómo hacer una televisión – unos medios –, para, con, por y desde la niñez y la adolescencia?”.

El papel del sujeto

El modelo de educación en materia de comunicación que se está abriendo paso en América Latina, más que seguir los paradigmas centrados en una concepción proteccionista o instrumental de los medios, enfatiza en los fines de la comunicación y coloca a la Educación para la Comunicación como un eje transversal en los procesos de educación ciudadana. La nueva Educación para la Comuni-

cación intenta superar el hiato entre una formación para la recepción o “lectura” de los medios (como ha sido, hasta ahora, la práctica mayoritaria) y otra para la producción creativa o “escritura” de mensajes. Se redimensiona el papel del sujeto, de espectador a protagonista de procesos comunicativos, gestados desde sus propias necesidades y capacidades.

Liberar espacios en los que la comunicación y la participación se abran a la expresión de las necesidades, sueños, esperanzas y temores de niños, niñas y adolescentes, y al vuelo de potencialidades y capacidades, de eso se trata.

Destacadas experiencias

El proyecto cubano “Géminis” es un ejemplo de esta forma de encarar la

Educación para la Comunicación. Su propósito es el de introducir a grupos de escolares en el mundo de la creación audiovisual, con el objetivo de incentivar su creatividad y contribuir a estimular su capacidad crítica más allá del fenómeno audiovisual en sí mismo. Al privilegiar el trabajo con este grupo poblacional se pretende, a su vez, involucrar a agentes tales como la familia y la escuela y otros mediadores sociales. Los escolares

entre siete y doce años. Su intención, a más de facilitar la apropiación de las herramientas digitales es el de que los niños puedan mostrar y aportar parte de su espiritualidad a nuestra sociedad.⁴

El Proyecto "Coordinación de Periodismo Comunicación y Educación", adscrito a la *Dirección General de Educación de la Secretaría de Educación, Gobierno de la Ciudad de Buenos*

Taller, dependiente de la *Subsecretaría de Cultura y Educación* de la Municipalidad de Vicente López, Gran Buenos Aires, fue promovido al rango de *Escuela de Cine Infantil y Juvenil*. Durante el pasado año llevó a cabo un proyecto vinculado con un importante número de escuelas públicas de la localidad. Desde el *Taller de Cine EL MATE* se centralizó un trabajo en red de unos veinte coordinadores quienes guiaron la obra realizada en cada escuela. Con todo el material producido se realizó una película que permitió descubrir el panorama social, cultural y afectivo de Vicente López desde los ojos de los chicos y chicas en cada barrio y escuela, conformando un mapa visual y narrativo. El *Taller de Cine EL MATE*, está también participando activamente en festivales y encuentros internacionales ampliando las oportunidades de intercambio y enriquecimiento mutuo, haciendo hincapié en los valores y en la importancia de la educación artística promovida desde los primeros años de vida.⁶



Proyecto "Pupilas Nacientes",
Guantánamo, Cuba

se insertan en un proceso de observación – reflexión – apreciación y expresión creadora que, tomando como hilo conductor los problemas que los propios participantes identifican de su entorno, los convirtieron en protagonistas de procesos de cambio en su comunidad.³

Por su parte, el proyecto *ADI (Arte Digital Infantil)*, que cuenta con el apoyo de la *Fundación Pablo de la Torriente*, da fe de las infinitas posibilidades que las nuevas tecnologías de información y comunicación pueden brindar para el desarrollo de la creatividad de niños y niñas de

Aires, Argentina se mueve en esa dirección. El programa se basa en el desarrollo de la comunicación de la institución educativa a través de la producción de medios de comunicación escolares, en función de la actualización de los aprendizajes, en tanto herramienta fundamental para una comunicación eficaz.⁵

También en Argentina se destaca la labor desplegada por el *Taller de Cine EL MATE*, que constituye, desde 1987, una opción para los niños, niñas y jóvenes que desean expresarse a través del cine, el video y el cine de animación. Este

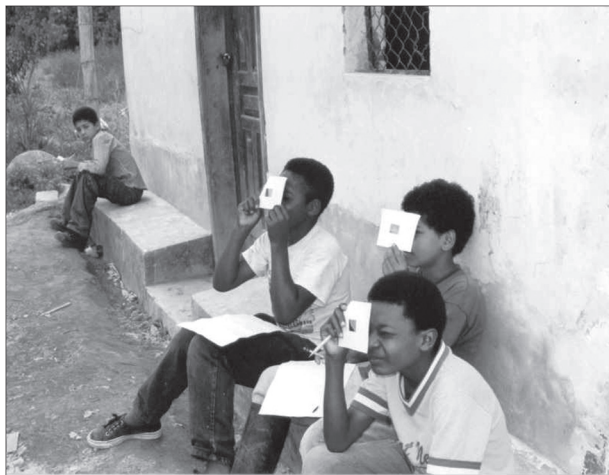
Desarrollado desde 1955 en São Paulo, Brasil, *Cala-Boca Já Morreu* es un proyecto de educación para la comunicación dirigido a niños, adolescentes y jóvenes de entre siete y dieciocho años de edad. Su finalidad es que, además de que aprendan a leer críticamente los mensajes que reciben de la radio, la prensa, la televisión y otros vehículos de comunicación, pasen a utilizar los equipamientos propios de esos medios para que logren expresar lo que piensan y sienten. Se parte de la idea de que la apropiación

de estos nuevos lenguajes es una contribución a la deconstrucción de los procedimientos adoptados por los medios de comunicación y a la valorización de sus identidades.

Según los promotores de esta experiencia, "estamos ciertos de que, ao abriremos e garantirmos espaços de comunicação e expressão das crianças, adolescentes e jovens, efetivamente contribuimos para que se valorizem e, conseqüentemente, participem efetivamente da vida em sociedade".⁷

CEFOCINE, en Guayaquil, Ecuador,

también inserta la producción audiovisual como un momento del proceso en que se involucran los niños, las niñas y los adolescentes de comunidades cadenciadas, para propiciar la reflexión a partir de la constatación de sus realidades contextuales y personales.



Un taller de Educación Cinematográfica en la zona Intag en Ecuador

Pluralidad de voces

Asumir, en plenitud, la convicción de que los niños tienen derecho

CEFOCINE: Las Pandillas y el Cine

La meta de la ONG CEFOCINE en Guayaquil (Quito) es incidir en la problemática social de los jóvenes a través del cine, el video y la radio. Trabaja con pandillas, escuelas marginales y en la calle, enseñando a hacer crítica del cine y producción de video. Sin embargo, medios audiovisuales son sólo el eje del trabajo; el fin es la transformación de la vida de los chicos y las chicas.

El proceso siempre empieza con un diagnóstico del barrio donde CEFOCINE quiere trabajar. Busca las fortalezas de la comunidad, las oportunidades de los jóvenes y también investiga

sobre sus debilidades y los factores que podrían amenazar a los educadores. Después, convocan a talleres motivadores - pocas veces son talleres de cine, más bien talleres de baile o de defensa personal. Se intenta motivar la participación de niñas y niños.

Finalmente, y después de construir unos grupos, se inician los talleres de formación en cine - de crítica y de producción.

Los grupos de barrio deben tener una identidad propia. Muchos se seleccionan una camisa o una gorra de grupo, otros se reúnen

a través de un proyecto común. Estos grupos hacen videos y participan en concursos nacionales de cine y video, pero además hacen trabajo comunitario: concientización, mingas de limpieza, construcción de paz entre pandillas, etc.

El trabajo con pandillas es parte fundamental de la propuesta de CEFOCINE. Insiste en que la "pandilla" no es una mala cosa, sino una agrupación sana para los jóvenes. Afirman que los jóvenes de todas las clases sociales y de todo tipo de intereses se forman en pandillas y la gran mayoría no son violentas ni se

involucran en el crimen.

El problema está más relacionado con la definición que los adultos dan a una pandilla. Se imaginan a un grupo de jóvenes que se juntan para hablar o para escuchar música y luego como padres les acusan de ser pandilleros, los jóvenes se dicen, "bueno, si somos una pandilla, entonces ¿debemos vender droga, no? ¿O pelear?" Así se comprende que un grupo bueno se torna en pandilla violenta por falta de opciones.

Más informaciones sobre el trabajo de CEFOCINE en: www.cefocine.org

a tener derechos, nos debe hacer replantear nuestros seguros hábitos y rutinas, nuestras prácticas paternalistas consolidadas en el quehacer comunicativo y educativo. El paso de objetos a sujetos de derechos —esto es, de individuos receptivos a entes actuantes—, introduce, junto al “para” y el “por”, el “con”, el “desde”..., los niños, las niñas y los adolescentes.

Como se ha insistido, en nuestras sociedades “adultocéntricas”, una pluralidad de voces permanece silenciada o deformada. Las de la infancia y la juventud forman parte de ese gran coro de ausentes. Para

los más jóvenes habitantes del planeta, el ejercicio de la libertad de pensamiento, opinión y expresión, suele permanecer confinado a una “tierra-del-nunca-jamás”.

Hace diez años, el informe *Nuestra Diversidad Creativa* de la UNESCO sostenía que muchas de las respuestas a los desafíos que enfrenta la humanidad pueden venir y vendrán de los jóvenes mismos, a condición de que tengan la posibilidad de expresarse. Puntualiza en la necesidad de ayudarles a construir un mundo más acorde con los valores multiculturales y con la necesaria comunicación intercultural⁸.

La Carta elaborada por el *Forum de los Adolescentes*, al término de las jornadas de la *4ta Cumbre Mundial de los Medios para Niños y Adolescentes* (Río de Janeiro, 2004), se inicia expresando la preocupación de estos jóvenes con la situación de crisis en que se encuentran los medios para niños y adolescentes, y señala la urgencia de discutir y revisar los conceptos sobre la democratización de la información y el uso de los medios de comunicación. Los adolescentes concluyen:

“En el momento en que los adultos reconozcan el trabajo que hacemos y le dé prioridad a la producción de medios de calidad con la participación de niños y adolescentes, y cuando se concienzien de que no somos un costo, sino una inversión, que somos el presente que construye el futuro, habremos vencido nuestra lucha de hoy.”

PERFIL UNIAL

El Universo Audiovisual del Niño Latinoamericano (UNIAL) agrupa a personas e instituciones que están trabajando en torno a la relación de los medios de comunicación con la niñez y la adolescencia, desde el punto de vista de la producción de materiales audiovisuales, su difusión, la educación para la comunicación y sobre todo la gestión desde los propios niños y adolescentes de procesos que permitan su participación en los medios de comunicación. La red tiene un carácter informal, y en ella están representadas instituciones de casi todos los países de habla española. Nació en 1988 de un seminario durante el Festival Internacional del Nuevo Cine Latinoamericano en La Habana. Más informaciones sobre los proyectos desarrollados por UNIAL se encuentran en la página web www.cubacine.cu/unial/unial.htm



Proyecto “Géminis”, La Habana, Cuba

En el ámbito de la Educación para la Comunicación, al concluir en un proceso de creación, el poner a la luz la obra⁹, puede ser una importante contribución para globalizar la solidaridad en nuestro mundo.

¹ Convención sobre los Derechos del Niño: http://www.unhcr.ch/spanish/html/menu3/b/k2crc_sp.htm

² Velleggia, Susana: «La 4ta. Cumbre Mundial de Medios para Niños y Adolescentes; un espacio de reflexión que impulsa la acción», Buenos Aires, 2004.

³ <http://www.comminit.com/la/descripciones/lapdcuba/descripciones-785.html>

⁴ <http://www.artedigitalcuba.cult.cu/>

⁵ Ver Silvia Bacher: «Coordinación de Periodismo Comunicación y Educación», en Pablo Ramos: *Tres décadas de Educomunicación en América Latina: Los caminos del Plan DENI*, (CD-Rom), Quito, OCLACC, 2001.

⁶ http://www.nalejandria.com/02/taller_el_mate; www.cala-bocajamorreu.org

⁷ <http://www.portalgens.com.br/>

⁸ *Nuestra diversidad creativa. Informe de la Comisión Mundial de Cultura y Desarrollo*, Capítulo 6 «Los niños y jóvenes», París, UNESCO, 1995; www.UNESCO.org/culture/policies/ocd/html_sp/index_sp.shtml

⁹ Mateo, 5, 16

Radio y Escuela como Aliadas

Por Judith Gerbaldo

Los aprendizajes que los escolares adquieren tienen socialmente poca relevancia y por ende bajo interés para los estudiantes. En este contexto las radios escolares promovidas por *Radio Sur* de Córdoba, Argentina, se han convertido en espacios tanto del desarrollo de la expresión oral y escrita de los niños y niñas y el fortalecimiento de la autoestima como de la participación y la construcción social de la realidad.

Desde nuestra emisora hace más de siete años que venimos acompañando experiencias de radios escolares. El proyecto *Radios Escolares: Estrategias Pedagógicas Innovadoras para la Educación* ha sido desarrollado por *Radio Sur 90.1 FM*, logrado en su año inicial con el apoyo de una fundación local de Córdoba, que permitió implementar de manera sistemática una propuesta de formación, en varias escuelas en la zona sur de la ciudad de Córdoba. A partir de esta experiencia nacieron nueve emisoras escolares, sin antena, gestionadas por niñas y niños en cada uno de sus establecimientos escolares. Desde entonces, a diario llegan a nuestra emisora consultas y pedidos de asesoramiento de escuelas y grupos sociales. Se han

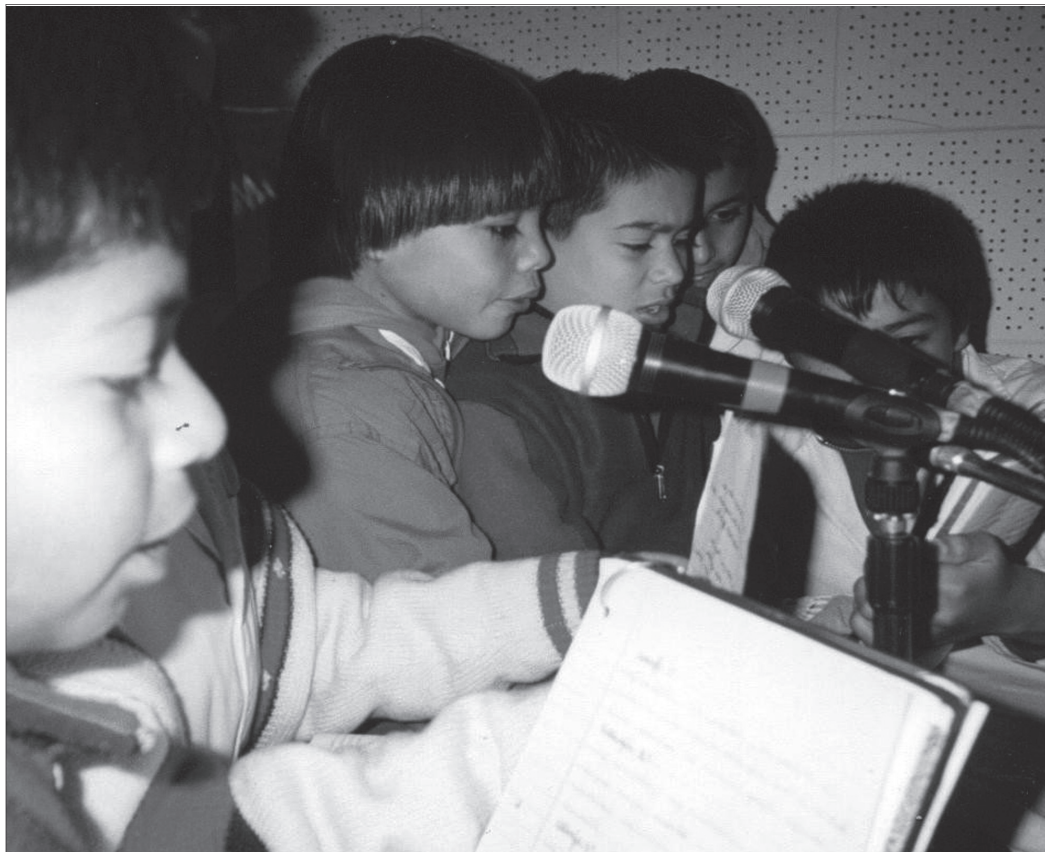


capacitado más de 500 niñas, niños y docentes de una veintena de establecimientos educativos que despliegan sus alas por el aire, en una experiencia que les permite a los chicos "aprender jugando".

*Talleres de Radio con Supermic:
El micrófono conoce y juega con
la imaginación infantil.
Todas las fotos: Gerbaldo*

En la actualidad estamos desarrollando el proyecto *Redes de Radios Escolares*, construido en Red entre nueve escuelas y *Radio Sur*. La radio coordina el proyecto y brinda capacitación y asesoramiento en las escuelas a la población infantil y docentes. En el presente año el proyecto está destinado a niñas, niños, adolescentes y docentes de 5to y 6to grado (10 y 11 años) y jóvenes del primer ciclo del CBU (*Ciclo Básico Unificado*, al que asisten chicos de 12 a 15 años) de escuelas pertenecientes a barrios populares de Córdoba.

Judith Gerbaldo es Coordinadora de Capacitación de Radio Sur 90.1 FM en Córdoba (Argentina) y forma parte del Equipo de Formadores de la Asociación Latinoamericana de Educación Radiofónica (ALER).



Escolares produciendo el programa infantil "Radio Feroz"

Los contenidos se trabajan interdisciplinariamente, porque no sólo se practican los formatos radiales y sus principales elementos, sino que se los articula con contenidos contemplados en la currícula escolar como Ciencias Sociales, Lengua y Ciencias Naturales. También se abordan los Derechos de Niñas y Niños, la participación ciudadana, el rol protagónico de niñas y niños desde sus propias vivencias y miradas sobre el mundo, junto a la temática socio-ambiental, especialmente referida a las condiciones del hábitat circundante, salud, historia, curiosidades y aprovechamiento del tiempo libre, entre otros.

La radio escolar es esencialmente una formadora complementaria, jamás sustituirá al educador y a la

escuela. En contextos de alta vulnerabilidad social puede ser una aliada sin igual para promover intereses, despertar inquietudes y vocaciones, generar nuevos aprendizajes y un sentido de pertenencia social que siempre apunta a fortalecer la identidad personal y colectiva.

Es un error bastante difundido, cuando menos en la práctica, creer que la radio escolar sólo existe para los alumnos: existe para toda la comunidad educativa, porque implica una enseñanza colectiva. La educación tiene por finalidad la socialización de los educandos, su preparación para la vida como personas responsables, autónomas y libres en un medio social y cultural, la radio escolar puede cooperar a ese objetivo.

Radio = estrategia pedagógica

Pensar la radio en la escuela como una estrategia pedagógica supone promover una experiencia educativa que parta del modelo de comunicación cuyo énfasis está centrado en la construcción social de la realidad, parte de las condiciones sociales de producción de los discursos, tiene en cuenta las experiencias y saberes de sus interlocutores, y no pretende ser eficaz en la provocación de ciertos efectos, sino que privilegia la producción colectiva de sentido.

La experiencia desarrollada por *Radio Sur 90.1 FM* parte de un enfoque pedagógico integral, que tiene a la educación y la comunicación popu-

PERFIL RADIO SUR

RADIO SUR 90.1 FM es una emisora comunitaria promovida por la ONG Centro de Comunicación Popular y Asesoramiento Legal (CECOPAL), en Córdoba, Argentina.

Sus objetivos son los de favorecer la expresión y las voces de los más pobres y excluidos. Pero también se define como una radio pluralista, que promueve el debate, la confrontación de ideas y puntos de vista, a la búsqueda de consensos y soluciones a problemas concretos. De este modo, la emisora atraviesa transversalmente su propuesta con estos aportes, pero trabajando fuertemente su perfil local. Salió al aire en diciembre de 1988 y hoy en día transmite con 1 KW durante 18 horas diarias.

lar como antecedente configurador de las prácticas de capacitación. Este enfoque posibilita que los participantes comprometan su cuerpo, su mente, sus sentimientos y su alma. El desarrollo de dinámicas y técnicas grupales inciden a nivel individual y colectivo, promueven el desarrollo de la inteligencia emo-

cional y la promoción de conductas pro-activas. Enfoque interactivo a partir del cual el desarrollo del análisis lógico-concreto afianza la capacidad de pensar, así como la racionalidad del pensamiento. La reflexión de los participantes sobre su realidad cotidiana, los saberes que traen consigo del "mundo

exterior" y la transferencia de estos conocimientos a producciones radiofónicas concretas, permite fortalecer su capacidad hipotético-deductiva.

Sentidos sociales y culturales

La experiencia se viene desarrollando en comunidades muy vulnerables



Los dos jóvenes periodistas Ivanna y Leo: "Armamos programas con esfuerzo, pero también con alegría y risas."

"Con la Radio Aprendemos a ser Solidarios"

Una conversación con Ivanna Cufre (14 años) y Leonardo Lucero (15 años)

¿De qué manera se vincularon con la radio?

Leonardo Lucero: Empezamos en la escuela primaria. Inauguramos la radio escolar *Estrellas en el Aire*, ahí en ese momento jugábamos, conocíamos nuestros derechos, los de-

rechos de los niños y aprendíamos con los ruidos, los sonidos, las grabadoras.

Ivanna Cufre: Íbamos juntos a la escuela, por ahí trabajábamos juntos en el mismo equipo de producción, hacíamos obras dramatizadas, entrevistas,

encuestas, y después que egresamos de la escuela, decidimos venir a *Radio Sur*. Cada uno está en distintas cosas, yo estoy participando en el Grupo *Los Jóvenes Urbanos* y el programa de *Radio La Esquina*, y Leo en el programa de música de cuartetos.

¿Qué es lo que más les gusta de su experiencia con la radio?

Leo: En realidad todo me gusta porque es muy entretenido, lo que más me gusta es hacer la producción, probar los sonidos, todo lo de creatividad.

ubicadas en zonas urbano—marginales. El contexto en el que los chicos se desenvuelven es el de familias castigadas por la pobreza y el desempleo, en lucha continua por la sobrevivencia, junto a la falta de estímulos propicios para el aprendizaje y el desarrollo de aptitudes y potencialidades. Los re-

sultados logrados hasta el presente son muy alentadores: las prácticas desarrolladas en los talleres de radio, la evaluación del rendimiento escolar y del impacto del proyecto en las comunidades de referencia, realizado conjuntamente

con los docentes y padres involucrados, indica que los chicos han fortalecido su dicción, su expresión oral, la lectura de textos y han perfeccionado la expresión escrita a

Continúa "Con la Radio Aprendemos ..."

Ivanna: A mí también me gusta mucho la radio, hemos trabajado distintos temas, investigamos sobre el sida y después armamos programas y spots y hemos hecho campañas especiales. Siempre con buena onda y riéndonos mucho. Está bueno armar nosotros esas cosas, con mucho esfuerzo pero también con mucha alegría y risas. No nos ponemos nerviosos frente al micrófono. Y a mí, lo que menos me gusta es que a veces por los horarios del colegio no puedo estar mucho en la radio, tengo que acomodar las cosas para poder participar.

¿Para qué otras cosas les sirve esta experiencia de radio?

Leo: Antes no leía mucho, con la radio me vi obligado a leer, y me di cuenta que es muy entretenido.

También te ayuda mucho con el lenguaje porque uno habla cada vez mejor estando en la radio, te ponés más creativo, empezás a pensar las cosas de una manera diferente, te informas de cosas que antes no sabías o creías que no te interesaban y resulta que uno podía estar involucrado con eso. Por ejemplo cuando investigamos sobre el sida, teníamos mucha desinformación y creíamos cosas equivocadas que no son así, aprendimos mucho.

Ivanna: Aparte que esos temas siempre lo tocan los mayores y a los chicos nunca nos dejan participar y estuvo bueno que la radio nos deje trabajar sobre esos temas y profundizarlos con nuestro punto de vista y para que vean que no sólo los grandes son los únicos que pueden hacer las cosas, que los chicos también podemos. La radio me enseñó muchas cosas, a



ser más dada con la gente, a ser más solidaria, a no tener vergüenza con el micrófono, nadie muerde y lo aprendí con esto. Estoy mucho más segura de mí misma.

Cierren los ojos por un segundo y comenten qué significa la radio en sus vidas?

Leo: Estar en la radio te hace sentir un poco importante, cuando estoy con mis amigos y viene alguien nuevo le dicen: -el es Leo, el de la radio... como si yo fuera alguien importante! Eso me hace sentir reconocido, también he tenido oportunidad

de conocer a artistas y músicos importantes. Para mí en lo personal, la radio es muy importante, me hace comprometer con la realidad.

Ivanna: Vengo a la radio porque me gusta, no estoy obligada, también he conocido artistas y gente de otros países, conocemos chicos y experiencias de otros lugares, podemos hacer cosas por la gente y los barrios de Córdoba a través de la radio, aprendemos a ser solidarios. Porque la *Radio Sur* no sólo trabaja con nosotros sino también con los barrios, con la gente, y eso está muy bueno!



Niñas y niños se vinculan con la radio desde el juego y la creatividad.

través de la realización de guiones, junto al fortalecimiento del espíritu crítico para la recepción de medios y mensajes. Es notable como han elevado su autoestima y han encontrado en la radio un espacio para comunicar sus intereses, gustos y opiniones, contagiando su natural alegría. El nivel de compromiso de la comunidad educativa (docentes, alumnado, familiares, vecindad, personal de maestranza) siempre es muy bueno. Esto permite desarrollarlo sin inconvenientes y con grandes expectativas.

Gestionar una radio en la escuela, puede dar lugar a proyectos proactivos, que promueven el aprendizaje y el intercambio de proyectos soli-

darios, ubicando el aprendizaje en otro lugar.

Las niñas y los niños insertándose en su contexto próximo inmediato desde un lugar vinculado a las prácticas sociales y el compromiso comunitario. "La potencialidad innovadora del proyecto constituye uno de sus grandes aciertos, pues articula elementos provenientes de la cultura radial, la pedagogía escolar y la subcultura de una importante comunidad poblacional de la ciudad de Córdoba", sostiene el Lic. Miguel Vargas en una evaluación externa realizada en 2001 a la experiencia que venimos desarrollando y añade "Otro de los aportes que se han gatillado con esta experiencia de las

radios escolares, tiene relación con estimular el hecho que los aprendizajes adquieran y se constituyan en socialmente significativos especialmente para los niños involucrados en la experiencia".



Integrating Peace and Media Education

By Delia Hernandez

Learning from the country's history, in the Philippines, peace education has been developing as a way of working towards a more just and sustainable future. Especially studies on violence in the media and the ways in which children use television have resulted in a growing awareness on the impact of media on values and attitudes of children and young people. The author describes initiatives at the Ateneo de Manila Grade School to integrate peace and media education as part of their curriculum.

One day I asked my forty 12 to 13 year old students what they thought was the greatest problem facing the Philippines today. Young as they are, the responses that topped the list were problems of war, poverty, breakdown of families, selfishness and power, drugs, violence and crime.

I followed up the question with what issues in the media they considered worth discussing in our class in relation to the problems mentioned. The answers included that the young were given so much importance by the media; that there was too much sex and violence in the media; that women and the elderly were being

ignored, and that the third sex was the subject of mockery in many media programmes today. Reflecting on what these students said, I feel that there are just too many of these issues in their young lives and in our country today. As an educator and a mother, I am concerned about how all this will affect and colour their hopes for the future and possibly result in serious disillusion.

The children's media landscape

Today's children are growing up in a totally different environment than their parents' generation. The formation and development of good and positive attitudes and values is the role of all basic institutions – the home, the school, the Church and society. Sad to say, today a stronger force, namely the media, is shaping the attitudes and values of our children.

The issues and problems are present in the everyday media they are exposed to. A survey shows that Filipino children watch 21 to 28 hours of television a week, that is 1,000 to 1,400 hours per year. They also listen to the radio for 30 hours a week. These findings should not pose too big a problem if what the children read, view and listen to contributes positively to the formation

of their attitudes and values.

In 2002, the *Philippine Children's Television Foundation* carried out a study on "The Children's Media Landscape". The study revealed that there were about 888 hours of broadcasting time in a week. Of these, only 80 hours or 9% were allocated to children's programmes. Furthermore, the study showed that only 17% of TV programmes were devoted to children.

The *Philippine Children's Television Foundation*, with support from the *Goethe Institut Manila*, carried out another study on "Violence on Philippine Television: An Initial Study on the Frequency and Nature of TV Violence in the Philippines". A summary of the findings showed for example that:

- 50% of TV programmes contain violence.
- For every hour of TV viewing, there are 6.2 incidents of violence. On average, for every 10 minutes, there is one violent incident.
- 50% of violent programmes are shown between 5 to 9 pm. This is the time when the highest number of children is watching TV.
- Violence occurs most often in action/adventure programmes. 40% of programmes containing violence are targeted at 7 to 17 year old children.

A national concern

After the martial law regime (1972-1986) in the Philippines, a lot of initiatives in support of the peace

Ms Delia C. Hernandez, President of the Philippine Association For Media Education (PAME) and Faculty Member of the Ateneo de Manila University, Grade School Department, Philippines e-mail: dhernandez@ateneo.edu



process were undertaken. Several institutions started various forms of Peace Education but it was in the last ten years that there has been an unparalleled growing interest in Peace Education. Additionally, reports on violence in the media fuelled educators' and public interest in teaching about peace and conflict in our school curriculum. Thus, Peace Education has become a serious national concern. It has raised awareness regarding peace surveys and research, seminars and workshops and has focused courses and programmes of different institutions on the theme of peace. Peace

Education has become an innovative response to exploring ways and means towards a more just and sustainable future.

Peace is envisioned as the alternative way of being and behaving. Peace Education, therefore, aims to develop knowledge, attitudes, and skills, needed to explore concepts of peace, to look into obstacles to peace, to resolve conflicts justly and less violently, and to adopt alternative ways to build a sustainable society. Values such as concern for oneself and others, respect for life, kindness and compassion, unselfish-

ness, cooperation, understanding, patience, love and even concern for the environment are being honed in Peace Education. Ultimately, Peace Education aims at creating peace in our own hearts.

The interdisciplinary approach

At the Jesuit-run *Ateneo de Manila*, the Grade School Department that I have been a faculty member of for the last 24 years, Media Education and Peace Education are not subjects in themselves. Both are new in the school's curriculum. Some concepts use the interdisciplinary

*Here and on the following page: Impressions from the National Book Week at Ateneo (November 2005) during which children are encouraged to read books instead of using other media
photo: Delia Hernandez*

thematic approach. It goes with our premise that peace can be taught and learned. The openness to adapt to innovations like Media and Peace Education in teaching is encouraged.

Media Education is Values Education and is integrated whenever possible into Christian Life Education, into the Language Arts programme which is taught both in English and the national language Filipino, into Social Studies, and even into the Music and Arts programme.

PROFILE PAME

One of the NGOs working for an integration of Peace and Media Education, is the Philippine Association for Media Education (PAME), bringing together teachers and concerned media practitioners. PAME conducts and facilitates programmes towards media literacy education in the country. The 2004 PAME general assembly held at Don Bosco College last August 28 was on "Media Education: Promoting a Culture of Peace". Almost 200 teachers attended the assembly. The highlight of the assembly was the panel discussion on real stories of violence and peace. A street child, a victim of child labour and a victim of war in Mindanao were invited to tell their stories. The audience were touched by the real experiences of these three children aged 10 to 14. This presentation was followed by a teacher invited to explore the possibilities of peace education in the classroom.

In grade 7, Peace Education is the subject matter of the Social Studies curriculum and an integration into Media Education is explored whenever possible. Media issues such as consumerism, globalisation, sex and violence, enrichment and disintegration of culture, media control and many more can be discussed. These are peace issues as well. The school's semi-flexible way of handling topics to be taught by subject and by level allows the faculty team to teach more creatively.

This approach calls for collaborative planning and teamwork of and with all teachers involved. The school's general objectives must be acceptable to all while specific objectives can be set by the teachers of the subjects where integration takes place. Since we utilise the team-teaching approach, a coordinating teacher helps plan the lessons and the schedules with the group. Resources to be employed are also discussed to maximise their use.

Let me illustrate this through the sample lesson below. It was collaboratively planned by the Social Studies and Media Education teachers using the material "Beyond Blame: Challenging Violence in the Media" (Center for Media Literacy, 1995) as a reference.

I. LEARNING OBJECTIVES

To be aware of the number of times violence is shown in the media.

To analyse the consequences of media violence.

To reflect on the need to stop the cycle of violence.

To write and /or illustrate new heroes in this new age.

II. LEARNING CONTENT

- A. Topic: Challenging violence in the media
- B. Skill: Analysis
- C. Value: Promoting peace
- D. Materials: Movie and television clips, songs, newspaper articles, media handouts

III. LEARNING EXPERIENCE

- A. Motivation

Write words, phrases and sentences related to the two words on the board. Every member of the class will be given a chance to contribute. The words are:

VIOLENCE – PEACE

What are your observations and findings about the things written on the board? How come there are more words and phrases related to VIOLENCE?

- B. Presentation

Validate your findings by identifying and analysing the consequences of media violence, by reflecting on the need to stop violence and by looking into how we can help stop violence and promote peace.

1. Let us look at the latest reports on TV violence in the Philippines. Show

some clips of print and non-print media as the reports are shown. The guide questions are:

- a. What is missing in the reports?
- b. What do you think are the consequences of the instances of violence shown?

2. Divide the class into small groups. Each group will be given a situation to analyse.

The following are the guide questions:

- a. What's missing in the situation given?
- b. What are possible consequences of the violent act? Examples: Who will be sad? Who will cry? Who will pay the damage?
- c. Could this situation happen in real life? Why? How? What could prevent or allow the situation to take place?

3. Group discussion and presentation to the class

4. Show and explain the cycle of violence

The cycle of violence starts with name calling – putdowns – threatening – pushing – hitting – chasing – beating up – stabbing or shooting – killing. Killing leads to anger and a desire for revenge and thus the cycle continues. Explore how and when the cycle can be stopped. Use examples and situations familiar to the students like bullying in class and others. Conclude the cycle by discussing COURAGE, HUMANITY, INITIATIVE, AND LOVE as elements needed in a non-violent action.

IV. LEARNING OUTCOME

We concluded the lesson with the idea that we need a new breed of heroes today. We encourage each one not only to turn off violence in the media but to turn on their stories of non-violence as well. We ended with each student making and stating their commitment to peace in his/her home, in school, in his/her community, our country as well as the world.

This particular lesson was tackled in two days. There was active par-

lessons like this interesting and motivating for me to always do good", "I can see vividly the role I must play in society", "Everyone has a great responsibility to promote a culture of peace", "I am challenged to promote good media and peace as well."

Ideally, teaching peace like teaching Media Education must begin as early as pre-school and must continue until they reach college. But this will call for re-evaluation of the curriculum developed in our Grade School and possibly a para-



ticipation from the students in class. Particularly interesting was the discussion on the cycle of violence and the idea of "Being New Heroes for a New Age". Students appreciate lessons such as this. When asked what they liked most about them, quick responses included "They are lessons that can be applied to real life situations", "I didn't know media play a big part in promoting violence and /or peace", "Media education is necessary in schools today", "I find

digm shift. In the light of what my students see as problems facing our country today, it would be good to see schools promoting themselves with an excellent peace programme integrated in different subjects of the curriculum. In our aim to build a culture of peace we also must consider working with other advocates of education for peace, organisations such as the *United Nations* and *UNICEF* as well as non-governmental organisations.

Children's literature in Zimbabwe:

Considerable Creativity and Innovation

By Anna Chitando

Because they are writing for children, many people labour under the misapprehension that it is easy. Experienced writers, however, say that no book is easier to write than a child's book, and nothing is harder to write well. (Marion van Horne).

Anna Chitando (*1972) works in the Department of English at the University of Zimbabwe. Her research interests include African women's writing and the development of children's literature in Zimbabwe.

The historical development of children's literature in Zimbabwe follows to a great extent the pattern in other African countries. During the colonial period, African children were mostly exposed to books that were coming from Europe and the United States of America. Although such books introduced African children to other cultures, they were often biased. Descriptions of black people in such works tended to be negative and offensive. In most instances, African culture was portrayed as backward and inferior to European culture, which led some African children to look down upon their own cultural heritage. Works like *Heart of Darkness* by Joseph Conrad and *King Solomon's Mines* by Rider Haggard illustrate this trend.

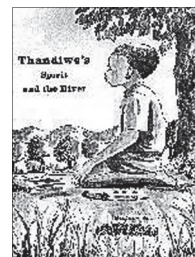
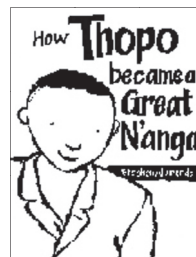
When many African countries gained independence in the 1960s, authors were encouraged to write books for children. Also writers of adult fiction began to write children's books, addressing the theme of African identity. Zimbabwe became independent in 1980 and followed this trend. It invested heavily in the field of education and provided free primary school education for instance. Zimbabwe's education system, once regarded as one of the best in Africa, has however suffered heavily from the persistent economic crisis of recent years. Nevertheless, today the country has still one of the highest literacy rates in Africa with more than 80%.

Educate and entertain

When African authors started to

write books for African children they sought to preserve indigenous folktales. These folktales, myths and legends are an integral part of the people's oral tradition. They were mostly told by grandmothers to children in the village. They used different communication strategies, including song and dance to ensure participation by everyone. Their central function was to educate and to entertain. Zimbabwean authors utilise these to capture the imagination of children. Alongside the preservation of traditional folktales, there has been considerable creativity and innovation in Zimbabwean children's literature. Utilising oral traditions and local illustrators, Zimbabwean writers have sought to address children in their cultural context. For example, Stephen Chifunyise's *The Ghost Car of Chegutu and Other Stories* employs fantasy to impart moral lessons to children. In this story, young robbers steal a car that later flies as they attempt to drive it away.

Zimbabwean children's literature has further been used as a medium of communication to address pressing social issues. These include the need to educate the girl child, the challenges of growing up, HIV/AIDS and orphans, environmental conservation, technology, disabilities and albinism. In *The Bundle of Firewood*, Jairos Kangira promotes environmental conservation when a girl, Tombana, discovers a rare animal that she takes to the National Park, unlike her grandmother who wanted to sell it. Stephen Alumenda's *Marita Goes to School* empowers the



girl child through education while *The Girl Who Couldn't Dance* seeks to promote solidarity with children with disabilities. *Anani the Albino Boy* by the same author challenges the stigmatisation of albinism.

Shimmer Chinodya's *Tale of Tamari* describes the struggles of a young girl orphaned by HIV/AIDS.

On the other hand a deliberate effort exists to minimise themes relating

to politics, human rights and others that may be perceived to challenge those wielding political power. This has been a reaction to the political situation in the country since the late 1990s.

Fellowships of the International Youth Library

The *International Youth Library* (IYL) in Munich, Germany hosts the most comprehensive collection of literature for children and young people from around the world. Since its foundation in 1949, the collection has grown to more than 540,000 books. The mission of the IYL is "to maintain this supply as a mirror of children's book production, but at the same time to promote children's and youth literature around the world".

Among the various activities, there are some services



that might be interesting for people abroad working in the field:

- Cataloguing of books, indexed by subject in a depository collection
- Thematic travelling exhibitions such as Intercultural Relations in Books for Children and Young Adults or Picture Books for Peace and Tolerance
- Topical bibliographies and lists of new books are

produced and can be subscribed to

- *The White Ravens*: a selection of international children's and youth literature is published annually before the *Children's Book Fair* in Bologna, Italy (<http://www.bookfair.bolognafiere.it>)
- In addition, the IYL offers *Study Fellowships for Research*. Each year up to twelve scholarships are granted for non-German

citizens for a stay of up to three months in Munich.

Interested persons working in the field of children's and youth literature (for instance children's librarians, publishing house editors, authors, illustrators, etc.) can apply for the fellowship.

For more information on the IYL and/or the fellowship programme visit the IYL website: <http://www.ijb.de> or mail to: information@ijb.de

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Challenges

There are a number of challenges facing Zimbabwean and African children's literature. The question of affordability is a major concern. The Zimbabwean economy, like most other African economies, is not performing well, which leaves most parents with very little disposable income that could be used to purchase children's books. The language issue is another important consideration as very few children's books are available in African languages. Another area of concern relates to the book industry. Although the publishing industry in Zimbabwe (with about 32 publishers), Nigeria, Kenya and South Africa is relatively well-developed, the distribution of books could be improved. Many children in the rural areas do not have access to books. This is worsened by the absence of children's libraries across Africa. The book famine in Africa implies that developing a reading culture amongst children is a mammoth task. This could be

overcome if governments would invest heavily in education. They could launch mobile reading tents within their countries, which would bring books to the people. Parents could also contribute by monitoring the time children spend watching television and teachers could establish reading clubs at school.

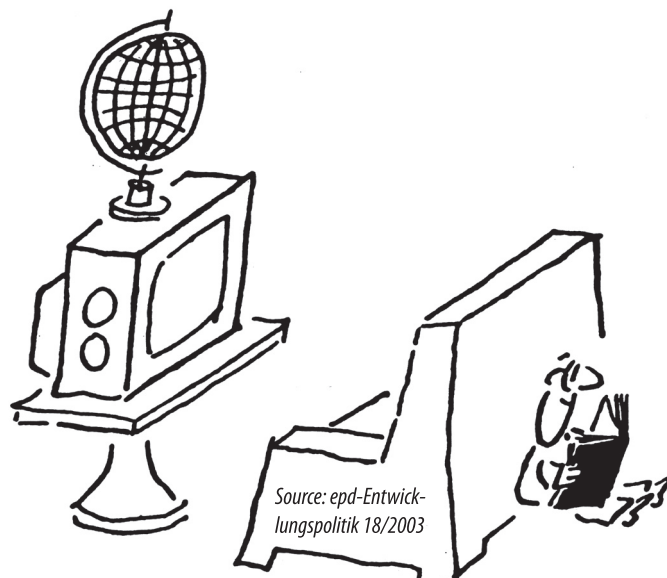
Consolidating achievements

Some authors like Stephen Chifunyise and Shimmer Chinodya are well known names in Africa. Others like Charles Mungoshi and the late Stephen Alumenda have even gained international recognition for their works. Mungoshi won the *Noma Award* in 1992 for his children's stories while Alumenda's books have been used in the school system at primary level, especially in the 6-10 age group in the United Kingdom and in the Caribbean. These writers have been able to package the message to make it attractive to children and often, even to adults.



It is hoped that Zimbabwe will consolidate its remarkable gains in education by ensuring that children's literature remains viable. On their part, authors have to continue to be sensitive to communication challenges in children's literature if it is to be a vehicle for the intellectual, cultural and spiritual growth of children. The annual *Zimbabwe International Book Fair* held in Harare, the largest on the continent, also enables the nation to continue reflecting on the value of books, including those for children.

(More information on the Book Fair under <http://www.zibf.org.zw>).



A selection of titles

Alumenda, Stephen. 1997. *Marita Goes to School*. Gweru: Mambo Press.

Chifunyise, Stephen. 2002. *The Ghost Car of Chegutu and Other Stories*. Gweru: Mambo Press.

Chinodya, Shimmer. 2004. *Tale of Tamari*. Harare: Weaver Press.

Mungoshi, Charles. 1991. *One Day, Long Ago: More Tales from a Shona Childhood*. Harare: Baobab Books.

L'enfant au micro

Par Marcel Kabadi Kabiola

La plupart des médias du monde consacrent de l'espace aux enfants. Pages pour les enfants dans les journaux. Programmes radios ou télévisés pour les enfants. Journaux écrits et radiotélévisés pour les enfants. Le plus souvent ils visent les enfants comme consommateurs. Mais combien donnent vraiment la parole aux enfants, ou mieux les intègrent dans leur équipe comme journalistes ou animateurs ? Et combien informent les enfants de leurs droits ?

Chaque année en décembre l'Unicef rappelle aux médias électroniques d'œuvrer en faveur des enfants. Message entendu 5 sur 5 par la *Radio Télé Veritas* de Kabinda en République Démocratique du Congo qui donne régulièrement le micro aux enfants.

Depuis 2004, *Radio Télé Veritas* (RTV), la radio diocésaine de Kabinda en République Démocratique du Congo, a donné le micro aux enfants pendant une semaine.

C'est lors d'un séminaire de formation organisé par l'Unicef à Mbuji-Mayi qu'en est venue l'idée. Le thème de cet atelier était la promotion du droit de l'enfant à la liberté d'expression dans notre milieu du Kasayi où la quasi-totalité de personnes croit que l'enfant n'a rien à dire et ne peut rien faire de bon.

Un journaliste de la RTV avait participé à ce séminaire, et il avait suggéré qu'une manière de donner la parole aux enfants et de leur permettre d'exercer leur droit à l'expression était justement de leur donner le micro. A son retour, la RTV a dé-

A Kabinda, sur les ondes de Radio Télé Veritas les enfants ont la parole © RTV, Kabinda, RDC, 2004



cidé de passer à l'acte en organisant des journaux parlés et des émissions radios dont les enfants seraient eux-mêmes les journalistes et les présentateurs.

L'intention de RTV était de laisser les enfants exprimer leurs vues, de faire connaître leurs idées et de les laisser traiter eux-mêmes les informations avec leurs yeux et sensibilité. Il s'agissait pour la RTV de mettre en pratique les principes fondamentaux de la convention internationale relative aux droits de l'enfant, convention adoptée par les Nations Unies et ratifiée par le gouvernement de la République Démocratique du Congo.

Des journalistes et animateurs

La RTV a constitué deux groupes d'enfants: l'équipe des enfants journalistes et l'équipe des enfants animateurs d'émissions.



L'Unicef a développé aussi une banque de ressources et de programmes sous le nom MAGIC (Media Activities and Good Ideas by, with and for Children - Activités médiatiques et bonnes idées, avec, par et pour les enfants). C'est une ressource internationale et diversifiée d'informations, de conseils et de bonnes pratiques dans les relations entre enfants et médias. MAGIC est une banque de données en ligne dans laquelle on peut faire des recherches : elle présente des

L'équipe des journalistes, comme dans toute rédaction, est chargée de récolter les informations, de les traiter et de les diffuser à la radio tandis que l'équipe des « animateurs » est chargée de préparer et d'animer l'émission intitulée *Les enfants parlent*, mais aussi l'émission *Le Concert des auditeurs*. Dans l'équipe des journalistes, chaque enfant a pu récolter les informations mais aussi présenter le journal parlé en français ou en langues locales selon ses aptitudes.

Des journées micro aux enfants

Au cours de l'année scolaire 2004-2005, des journées spécifiques ont été choisies pour que les enfants journalistes présentent les journaux parlés sur les antennes de la RTV.

Le 12 décembre est la journée déclarée par l'Unicef *Journée internationale de la radio et de la télévision*



exemples d'initiatives menées par des médias du monde entier qui ont eu des effets positifs sur les enfants. La page web propose aussi d'ajouter sa propre expérience dans la base de données.

Sites web : MAGIC : <http://www.unicef.org/magic>, Radio Unicef : en français : <http://www.unicef.org/french/videoaudio/index.html>; in English : http://www.unicef.org/videoaudio/video_radio.html.

en faveur de l'enfant. Mais notre radio a décidé de ne pas se limiter à une seule journée. Ce fut durant cinq journées consécutives que les journaux parlés en français et en langues locales ont été présentés par les enfants journalistes.

Le 16 juin, Journée de l'enfant africain, ce sont de nouveau les enfants journalistes qui ont présenté le journal parlé en français et en langues locales sur les ondes de la RTV. Quant à l'équipe des enfants animateurs, la RTV a élaboré une plage spéciale régulière dans sa grille pour une émission intitulée *Les enfants parlent*. Selon un calendrier précis élaboré cette émission est

PROFIL RT VERITAS

Installée à Kabinda, dans le Kasayi oriental en plein cœur de l'immense République Démocratique du Congo, la Radio Télé Veritas du diocèse de Kabinda

a commencé d'émettre le 22 juin 2000, dans une période de tourmente, de détresse, d'instabilité et d'incertitude tant dans le pays que dans cette région. Avec un émetteur de 1 kW, la radio couvre un espace de 70.000 km² et s'adresse à un public de 700.000 auditeurs, à qui elle propose une quarantaine d'heures d'émissions par semaine en français et en diverses langues locales (Songye, Tsiluba, Kiluba et Lingala). En dehors d'émissions à caractère religieux, la Radio Télé Veritas se veut également une radio et une télévision d'information, de formation et de divertissement visant le développement de toute la contrée ainsi que l'épanouissement intégral de chaque homme.

animée à tour de rôle par un groupe d'enfants encadrés par un animateur adulte de l'équipe de la radio.

Les thèmes abordés traitent de sujets de la vie quotidienne des enfants de Kabinda : la santé, le logement, la scolarisation, l'éducation, la sécurité, leur place dans la vie sociale, etc.

Par ces activités gravitant autour du thème *L'enfant au micro*, la RTV s'est engagée de manière très concrète dans la promotion des droits de l'enfant, en particulier de son droit à l'expression de ses idées et opinions. Ce faisant, la RTV permet l'éclosion de talents et de compétences parmi les enfants de notre région : ils s'expriment eux-mêmes, et les adultes

cessent de parler à leur place et de les manipuler. Bien plus, l'enfant au micro, pleinement journaliste et animateur, décidant lui-même de ce qu'il dit et de la manière de le dire, interpelle le monde des adultes.

Marcel Kabadi Kabiola est l'animateur des émissions pour les enfants à la RTV, Kabinda

Journée internationale de la radio et de la télévision en faveur des enfants

Par Michel Philippart, CAMECO

Tous les ans, le deuxième dimanche de décembre a été déclaré *Journée internationale de la radio et de la télévision en faveur des enfants*. Il s'agit d'une initiative conjointe de l'Unicef et de l'Académie internationale des arts et sciences de la télévision. Cette journée, les médias du monde entier sont invités à diffuser des émissions destinées et consacrées aux enfants. Ce jour-là, plus que les autres, les médias sont invités à sensibiliser les populations sur les problèmes des enfants, à s'engager sur la voie de la



promotion et du respect des droits des enfants à travers leurs programmes et leurs émissions.

Parlons des enfants

La télévision et la radio contribuent en effet de façon décisive à sensibiliser la population aux problèmes mondiaux. Par la fascination que ces médias exercent sur les enfants, ils jouent également un rôle essentiel auprès des enfants.

C'est pourquoi à travers cette journée l'Unicef invite les programmeurs de radio et de télévision à accorder une attention toute spéciale à ce public :

- à aider les enfants à

prendre conscience de ce qui se passe dans leur quartier ;

- à leur expliquer leurs droits ;

- à concevoir des programmes sur la protection ou l'exploitation de l'enfance ;

- à mettre en évidence les actions positives entreprises par les enfants, les familles ou les communautés.

L'Unicef demande aux professionnels des médias de contribuer au développement général des enfants dans leur pays en produisant des documents qui décrivent les difficultés des enfants, des œuvres de fiction qui contribuent à dissiper les préjugés sexistes et à réduire la discrimination, et des dessins animés qui sont à la fois instructifs et divertissants.

La télévision et la radio

peuvent ainsi être constructives et positives pour les enfants et les jeunes.

Les enfants parlent

Mais les initiateurs de cette *Journée Internationale de la radio et télévision en faveur des enfants* invitent aussi les médias à ouvrir les portes des studios et leurs ondes aux enfants. Les enfants ont beaucoup à dire au sujet de leurs droits. En leur donnant la parole, on est sur la bonne voie d'assurer leurs droits fondamentaux y compris leur protection à l'éducation et à la santé.

Une journée dédiée aux enfants, c'est un pas dans une bonne direction. Mais à l'exemple de la *Radio Télévision Veritas* de Kabinda, on souhaiterait que les enfants trouvent leur place dans les radios et les médias tout au long de l'année.

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