Youth radio is a tool with tremendous power to build peace.

Just as youth are deeply involved in conflict, so too they have the possibility to play a role in building peace.

Radio has the potential to harness the creativity of young people.

This guidebook has been written with such young people in mind. It is designed to help them and those who work with them design and produce entertaining radio programmes which help construct a peaceful future.
Youth Radio for Peacebuilding
Nepal
a guide

Adapted to the Nepali context from original book by
Michael Shipler

Adapted by
Community Radio Support Centre,
Nepal Forum of Environmental Journalists
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Introduction to the Organizations

1. Search for Common Ground

Introduction: Search For Common Ground (SFCG) is an international NGO working in the field of conflict transformation and peace building. Established in 1982, we work in 18 countries around the world, including Africa, the Middle East and Eastern Europe. In Asia, we work in Indonesia and Nepal.

Our Mission: SFCG’s mission is to transform the way the world deals with conflict: away from adversarial approaches, towards cooperative solutions.

Our Core Principles
• Conflict is both normal and resolvable
• Conflict can be transformed
• Common ground is not the same as compromise
• Peace is a process
• Humankind is interdependent

Our Tool Box: We use a range of tools to bring people together from across dividing lines so that they can work cooperatively. Our Tool Box includes media (radio, television, film and magazines), mediation and facilitation, training, support to community organizations, sports, drama and music.

SFCG in Nepal: SFCG has been working in Nepal since February 2006 with the aim of providing support to the peace process. We work in close partnership with local and national media organizations, civil society organisations and NGOs.

The program in Nepal consists of a multi-pronged approach, working with various sectors who are key to the peace process, combining media and communications with community peace building work.

2. Community Radio Support Center, NEFEJ

In 2054 BS after a long struggle, Nepal Forum for Environmental Journalists was able to operate the first ever independent Community Radio of South Asia. This opened up many opportunities to the non-governmental and private sector of Nepal. There were many challenges for potential radio broadcasters like issues of legal processes, technical issues, resource mobilization issues, human resource development and planning and policy formulation issues. In order to face these challenges and develop and expand the community radio movement in Nepal, Nepal Forum for Environmental Journalists started the Community Radio Support Center in 2002. This Center started a help desk immediately after its formation to assist enthusiast and potential community radio promoters. With the help of this Center, Radio Lumbini, the first ever community radio outside Kathmandu was initiated.

The Centre started providing necessary documents required before establishing a radio station like concept notes to documents required for obtaining a license, lobbying and other technical support. The center played a leading role in the community FM stations movement in Nepal with its practical and substantial support as well as involving itself in strategizing the sustainability of community FM stations. The Center was proactive in its campaign of having ‘One district, one community radio’. By 2008, with the help of the center, 60 community radios have already come into existence while 60 other organizations are on the process of obtaining a license for community radio. The centre has already produced more than 10 reference materials including defining community radio in the context of Nepal, radio program production, strategic planning for community radio and several manuals. In order to take forward the radio movement in Nepal, the center has been conducting programs and activities like radio grants, lobbying, networking, radio management and human resource development programs and advocacy. In order to institutionalize community radio, under the leadership of the center, Community Radio Broadcasters Association has been established in 2002. In 2007, the centre established a ‘Radio Knowledge Center’ to identify, collect and disburse information on community radio in order to institutionalize community radio knowledge and its impact and share experiences. Currently, the centre is focused on establishing its branches in 15 strategic locations according to the geographical, linguistic, cultural, ethnic and qualitative diversity of Nepal.
How to use this guidebook

This is a guidebook, not a workshop or conference report. It has been written for radio broadcasters (adults and youth) who want to make good, entertaining youth radio programmes which also build peace. The tools described here are meant for use by those working in radio, but they can also be used by youth workers and young leaders to design and implement their own radio initiatives. Some broadcasters may be familiar with some of the ideas, but we hope that it also contains a lot of new and useful material.

Everyone would like to live in a peaceful society, one not driven by hatred and violence, but the question is how to get there. This guidebook is packed with a wealth of examples and tools to help radio professionals and young people produce youth programmes for peace building. Each chapter begins with a short summary of the main ideas and concepts it contains, but overall the guidebook includes:

- A guide on how to analyze conflict
- An analysis of what happens to young people in conflict and how radio can help
- Tools and examples of how radio professionals can create youth radio initiatives
- Guidance for adults working with young people on radio programmes for peace building; and
- Tools to help young producers participate in creating radio for peace building

You’ll also find quotations and examples in boxes, while some important ideas which could help you design your programmes are set out as tables.

Most of the examples are drawn from Nepali context, and the guide is written with Nepal in mind. But the issues, discussion and skills are relevant to a much wider spectrum of countries.

Youth Radio for Peacebuilding - a guide is one of a series of guidebooks developed for radio producers and others involved in making positive radio in Nepal - radio which makes a difference. It has been produced by the Radio for Peace building, Nepal project, which is a project of Search for Common Ground. It can be read straight through, or you may simply use the tables to help you design your programmes, but whatever you do your comments, ideas and experiences will help improve it so please send feedback to crsc@nefej.org.np and sfcgnepal@sfcg.org.
Introduction

The term youth is defined differently in different cultures. For the purpose of this guidebook the term ‘youth’ refers to the group of people between the age of 12 and 24 years.

The term elder refers to those who are older, respected leaders of communities.

A child is defined by the United Nations Convention on the Rights of the Child as anyone under the age of 18 years.

Our vision is that radio stations come to use youth radio as a tool to help resolve conflicts and build peace. This can be done by giving young people the chance and the means to communicate with adult decision-makers. It can also be done by educating young people about the power they have to build peace in their own communities. Youth radio can contribute to peace by educating adults so that they have more and better information about the experiences and vulnerabilities of young people in conflicts. It helps youth resist manipulation to violence and encourages them to take active roles in building bridges across the dividing lines in their societies.

This guide also aims to motivate those who have power over radio outlets to encourage radio initiatives for young people, and to equip those who are committed to youth radio to do their work more effectively.
Summary: This chapter takes a look at both theoretical and practical approaches to conflict. Conflict itself is neither positive nor negative, only violent conflict is negative. What’s important is how conflict is managed, so as to ensure that it doesn’t develop into violence. Conflict runs along a continuum, at one end, interpersonal conflict at work with a colleague and violent armed conflict between militia groups at the other end.

Understanding Conflict

For a radio professional to have a positive impact on violent conflict, s/he has to understand it properly first.

Diplomats, negotiators and social scientists have developed a sophisticated understanding of conflict but few journalists and presenters know much about it. Journalists make news reports on violent conflict as it happens, and presenters talk about it on the air, often without an appreciation of the root causes, knowledge of the different kinds of conflict, or awareness of how it can end. As conflict analyst Johan Galtung observes, that is like describing an illness without reporting on what causes it and without reporting on the medicines that can cure it.

What is conflict?

A widely accepted definition of ‘Conflict’:

*Conflict is the relationship between at least two parties (individuals or groups) who have, or who think they have, incompatible objectives, needs and interests.*

Conflict is a widespread phenomenon, and there are many different types (political, social, economic, religious etc.) all of which may or may not result in violence. They can also be categorized according to the groups or individuals involved (generations, castes, ethnicities, nationalities, etc.). Equally, some specialists describe conflicts according to different phases, distinguishing, for example, ‘pre-conflict’, ‘confrontation’, ‘crisis’, ‘resolution’ and ‘post-conflict’.

These categories can be useful because they allow us to analyze a situation, but we mustn’t forget that conflicts evolve; conflicts aren’t static, they transform and even...
superimpose themselves one on top of another, altering over time and depending on events.

Conflicts are often caused by more than one factor mentioned here. Indeed it is important for broadcasters to remember and to recognize that conflicts are usually the result of a combination of impulses, desires, needs, beliefs and perceptions. In violent conflicts there are often multiple perceptions of causes; they are almost never simple tugs-of-war between two groups. Most violent conflicts result from a whole collection of sometimes widely differing and even incompatible views, ideas, ideals and perceptions.

Conflicts can also result from the clash of beliefs with facts. In far-western Nepal, a customary female menstrual issue is one such example – where females are not allowed to stay at home during menstruation or childbirth period. During that period females spend their time in the cow shed. Since they have to spend time in cow shed during this time there are a lot of incidents in which women have suffered long-term sickness or have been bitten by snakes or attacked by wild animals. In this, there is a big clash around the physical consequences created by the cultural tradition and practices. Presenting practitioners with the facts of its physical impact can help convince many that the practice needs to be changed, and/or eradicated.

Most lasting transformation in a society are brought about by questioning and debating on the merits of the changes. In short, this disagreement or conflict is an integral part of everyone’s lives. If conflict is well managed the parties will develop a common approach about the speed and dimension of the changes they want. If it’s badly managed, then the conflict will probably become violent.

**Violence**

Violence ‘consists of actions, words, attitudes, structures or systems which create physical, psychological, social or environmental prejudice, and/or which prevent people from achieving their full human potential.

**Physical violence:** (or visible violence) is the best known. It’s often the only type of violence mentioned in the media. Visible violence aims to ‘intimidate, constrain, wound or even to kill people’.

But there is also ‘invisible’ violence. This is just as dangerous because it prevents individuals from realizing their potential, and is liable to turn violent.

Generally two main categories of invisible violence are recognized: cultural violence and structural violence.

**Cultural violence** describes cultural products which justify or glorify violence. It includes hate speech, religious justification for war, the use of myths and legends about war heroes, etc.

Hate speech, where one group speaks of another group as unequal and unworthy of respect, or blames it for current problems and suggests violence to eliminate that group. Hate speech may be used by one country against another country, or another social group (ethnicity, religion, class, etc.)
A second form of cultural violence is extreme religious intolerance of others’ faith and practices. A third form is gender discrimination, which allows or endorses practices against the best interests of women.

**Structural violence** occurs when the laws and traditional rules of a society permit or encourage harm against one group. It includes, notably, slavery, colonialism, racial segregation, etc. And even corruption, when it’s organized and systematic, is a form of structural violence.

It includes political or legal systems. For example, the national act regulated by Junga Bahadur Rana not only brought discrimination against Dalit and Women, it also caused obstruction in their development. A number of years back, in the Southern flatlands of Nepal, many members of minority ethnic groups were not given entry into the Nepal Army. They were discriminated against legally. A report provided by a committee formed by the government suggests that in Nepal there are still more than 150 discriminatory legal clauses against women.

Clearly, ending physical conflict isn’t enough to bring long term peace in such cases. The conflict will erupt again if these other forms of violence are ignored.
How conflict becomes violent?

Circumstances in which conflicts are likely to turn violent are the same almost everywhere in the world:

- Little or no communication between two or more sides who disagree
- False ideas and beliefs about each other held by the different sides
- Historical, long-time grievances between the different sides
- Uneven distribution of power, and/or resources (such as food, housing, jobs and land)

In cases of the inequitable distribution of resources, it’s important to remember that people involved in violent conflict are very unlikely to accept any arrangement which leaves their basic human needs unmet – not only secure supplies of food, water, shelter and basic medicine, but also identity and recognition.

This is particularly important for radio professionals to understand as it means that people whose needs are unmet should not necessarily be seen as ‘unreasonable’ if they keep up their struggle, even if it seems hopeless or self-defeating. What it means is that some form of structural change has to be on the agenda, to allow those human needs to be met. If there is no agreement on changing these conditions, violent conflict is almost inevitable.

Ending conflict

So how does conflict end? Firstly, there are many traditional conflict resolution techniques which are still in use in many parts of Africa and Asia, but most still fall into one or more of the categories outlined below.

Conflict analysts say that conflict between protagonists, whether between those of different genders, villages, militias or countries, can end in at least four different ways.

One side wins (or one-party dominance): Because it is physically stronger, or is financially more powerful, or is supported by some authority such as the courts, one side wins and the other loses. The loser is likely to be unsatisfied, and may suffer violence and harm. The Supreme Court’s decision on June 1, 1999 can be taken as an example. After the Kathmandu Municipality started using Newari and Rajbiraj Municipality started using Maithali language as official language, Yagya Nidhi Dhal and three other Nepali filed a case in the Supreme Court. The Supreme Court decided in favour of Yagya Nidhi Dahal and others, ruling that even though Nepal’s constitution of 2056 had stated that the mother tongue is a national language, no law had been formed and the formal use of languages other than Nepali was banned. Those who filed the petition won, but Newari and Maithali language users felt defeated. Since then they have been celebrating every 18 Jestha as Black Day as a protest.

Withdrawal is another way of ending a conflict, at least temporarily. One or both sides back away, although neither side is really satisfied. For example, in November 2007 the Communist Party of Nepal – Maoist withdrew from the government, demanding an immediate declaration of the country as republic and full proportionate election process. As a result the elections, scheduled for October 2007, were delayed. The Maoists agreed to return to the government on December 23 2007 when the first meeting of seven parties including Maoist came to a consensus on implementing republic and to elect 60% of assembly members through proportionate election system. Before that, the ruling party, Nepali Congress, had
not been in favour of that demand. After that day, the Maoists withdrew their stance on immediate implementation of republic and Nepali Congress also withdrew its stance on not declaring the nation as republic in the interim constitution before the constituent assembly. Both parties agreed that they would declare the nation a republic after the first meeting of the constituent assembly.

**Compromise** is the beginning of a solution to the conflict. For example, the two sides agree on at least a small change, such as sharing the resource about which they quarreled. The share may be unequal but it is temporarily satisfying enough to both groups. Before the former king Gyanendra took the entire regime in his own hand in 19 Magh 2061, both Nepali Congress and CPN-UML were in favour of the constitutional monarchy. But, the Maoists were fighting for a republic and an end to the monarchy. The Maoists referred to Nepali Congress and the Communist Party of Nepal – United Marxist Leninists as classified enemies. After the step taken in 19 Magh, the Maoist and mainstream parties changed their stance, signing a 12 point agreement in which they allied to fight against the king. The agreement included a people’s movement and removal of the king. The people’s movement was a success and led to the Maoists agreeing to a ceasefire, entering the government and eventually became part of interim legislature and the government.

**Real common ground (or Transcendence),** involves both sides achieving a new understanding of their real needs, and finding a new way to share the benefits of cooperation. They respect their differences and recognize their common problems. They work together for their common good. Violent conflict becomes a less desirable way of resolving their differences. This is the most likely way to achieve lasting peace.

After the success of the second people’s movement (organized by a union of seven political parties) in April 2006, a peace agreement was signed between the government of Nepal, and Maoist Chairman Prachanda on 5 Mangsir 2063. The government agreed to restructure the nation’s leadership by carrying out constituent assembly elections while the Maoists agreed to put their arms and combatants under the supervision of the United Nations and enter the political system. After that, with the formulation of interim constitution, the Maoist became part of the Interim Parliament and the government of Nepal.

**How to Transform Conflict**

Peace building techniques have existed for a long time. These are actions which help prevent conflicts from becoming violent.

Traditional techniques include facilitation and mediation between political actors (official and unofficial diplomacy), the creation of local organizations to resolve individual conflicts, judicial mediation, etc.

At the time when Nepal was suffering from the armed conflict, an organization called Nepalaya, concerned with program management, executed a musical program: Peace Music Journey-059 organized by Himal Association in 6 different cities. At least a dozen of famous singers took part in this program. It was not common to organize such program. This musical journey was able to bring together the general public of these cities.
More recently new techniques have been successfully developed and used. These include the use of sport or other cultural activities in order to build relationships between social groups or between political actors. And among the more important new tools is the media - particularly radio.

**Radio and Conflict**

Of all the audiovisual media, radio is the most direct and reaches the most people. This makes it an essential element in peace building, particularly in South Asia.

Because of the rugged geographical structure, lack of educational opportunities and high levels of illiteracy, it is impossible for the print media to be the common medium of communication. Due to minimum income level and limited access to electricity television is also not the most effective medium of communication. That is why radio which is used by most of the population has become the best way of disseminating information and shaping attitudes in peace building process of South Asia.

Radio contributes, significantly to either exacerbating tensions or to reinforcing a culture of dialogue and tolerance. Every radio station plays a role in the way its audience, and therefore society, perceives different groups and the conflicts which bring them into opposition.
Radio should not be taken as an instrument that automatically increases conflict by spreading hatred and misinformation. It’s not only those radios with the aim of confusing people and propaganda media which have a negative influence on the evolution of a conflict. In Nepal, radios operated by both the Maoist who fought for 10 years and government used to play music and program that supported in spreading the culture of war.

For example, unprofessional work can be enough to reinforce stereotypes and tensions. In fact, a large number of radio professionals knowingly or unknowingly are causing negative impacts and exacerbating conflict. There are many incidents where, by using imprecise and sensationalist words, journalists and presenters contribute to increasing tensions and to making dialogue difficult. During the war, for example, many pictures relating to killings and fighting were shown and many described the attack of Maoists as a courageous incident.

Less well known are those radio initiatives which have had a constructive influence which emphasize dialogue and encourage mutual understanding among ethnic, religious, linguistic or other groups. For example, there was once a dispute between the Maoists and the army when the army was accused of abducting Narendra Karki, the co-convener of the Maoist student wing, ANNSU- Revolutionary Surkhet. As tensions rose in Surkhet, Radio Bheri played the role of a mediator. Other examples include the role played by Radio Swargadwari in Dang taking on the issues of widows or the role taken on by radio stations in Nepalgunj during the religious riots to bring Muslims and Hindus together. All can be taken as positive contributions.

**Here are a few examples of positive roles which a radio can take on.**

- Be a form of communication between protagonists
- Correct misperceptions by inviting guests and experts to explain themselves clearly
- Humanize all involved;
- Personalize those in conflict by giving them names and voices and airing real stories
- Give protagonists and listeners an emotional outlet, or a new way to see the problem, or an opportunity to hear about solutions and/or positive changes achieved elsewhere.

These are some of the essential roles played by professional conflict negotiators, dispute counselors, and diplomats in trying to resolve conflict. But these are also the everyday roles of professional radio broadcasters. When they do these things, radio professionals mediate conflict.

**Conflict transformation techniques for the media**

The way in which a conflict is presented is decisive because it encourages or discourages resolution between those involved. Journalists and producers tend to think of a conflict as being a ‘zero sum game’, or a battle between two parties for whom there is either victory or defeat. If I win, you lose, and vice versa. But the only way of coming out of a conflict is to find a solution in which everyone is a winner (the ‘win-win’ approach). The way in which we describe or see the conflict is therefore fundamental. At this level, the men and women who work in the media play an essential role.

The tools presented below (conflict map, positions/interests, and facts/values) help us to see conflict in a different way.
Conflict mapping

This exercise helps us to understand conflict more deeply as well as the different factors involved. It helps us, as radio professionals, to think of questions which we may not have thought of before, and helps in better understanding of the conflict situation.

Conflicts are complex and it’s difficult to summarise them; so remember that the objective of the conflict map isn’t to simplify things but to simply allow us to see the situation with more clarity. And this may lead towards resolution.

There are many ways of creating a conflict map. Using such techniques will help to ‘visualize’ the conflict.

Identifying the actors

The first step in any conflict map is to identify who is involved, including individuals, institutions, and organizations. This includes:

- The main protagonists/key actors in the conflict;
- The other parties implicated or associated with the conflict in one way or another (including marginalized groups or external players); and
- Those who are directly affected by the conflict.

Replying to the following question will help in the identification process: *Who has an interest in being involved in the conflict?*

It’s equally useful to identify the relationships between the parties in the conflict (alliances, breakdowns in communication, confrontations, broken contacts etc.).
Identifying the issue

The second step is to identify the issue that the conflict is about and the way in which each party to conflict relates to it. This includes:

- Defining the problem by articulating what the conflict is about. Sometimes the different parties see the source of conflict separately: write them all down. This exercise helps to demonstrate the complexity of conflict and helps you to understand at what level to work; and
- Identifying the positions (the needs and declared objectives) and underlying interests of each of the parties (see the next section).

Equally, it’s good to identify the fears or concerns and the needs of each actor; at the end of the day, there won’t be a satisfying and durable solution to the conflict if the fundamental needs of the actors haven’t been met. It’s also important to accept the subjective nature of fears and needs. The objective of this exercise isn’t to decide what’s reasonable and unreasonable, but to explore different perceptions of the reality of a conflict. By doing all of this, you will be able to see more clearly what is happening and why.

Positions and interests

An important skill for radio professionals in discussing conflict is the ability to identify the positions and the interests of the opposing sides.

A position is often where people first focus their attention in a conflict. A position is a statement or action taken to support a claim, or a point of view. It can be a belief about how to get or defend what one side thinks it needs. People can cling to a position, or change their position as they seek new ways to advance their claim.

An interest represents a more fundamental need, and is the real reason for taking a position. An interest may often go unstated but it is real. There is at least one interest behind every position. Sometimes two sides may have positions which appear totally opposed but the interests underneath may have similarities, or even share common ground.

A conflict may be irresolvable as long as the debate focuses only on the positions, without examining each side’s interests. Positions separate the sides whereas interests hold the possibility of bringing them together. However, the different participants, on all sides, to a violent conflict may hold many different positions - and this is partly what makes violent conflicts so difficult to unravel.

Facts and values

A fact is a truth about the world. It is information which can be observed or calculated, such as cows eat grass, or the height of Mt. Everest. A fact does not change, regardless of who presents it. Eventually, perhaps with independent verification, facts become accepted.

A value is different. It can be a deeply held personal belief or a widely-shared viewpoint, such as: killing is wrong except in self-defense. But values are not verified by fact. They
are subjective. A belief that one political party has better policies for farmers than another party is a value. As another example, it is a fact that smoking causes cancer. But the right to smoke in public is a widely held value. Even if they are not verifiable, values may be very resistant to change.

For example, a conflict between two leaders over how many rebel soldiers have been demobilized is a fact-based conflict. The number can be verified, by independent sources if necessary. Similarly, between Maoists and the government the issue of how many arms and ammunitions the Maoists have and how many arms and ammunitions to keep in the cantonment is a fact-based conflict. The truth can be proven through independent sources, and, both sides can accept the fact. But disagreements over allowing or banning polygamy, ending homosexuality, or abortion are value-based conflicts.

The essential skills for first turning a talk show towards conflict resolution is to listen to, identify and then act upon facts. The point here is to turn the discussion from being about value-laden, perceived causes of the conflict to being about verified facts and a search for solutions to other facts. Value-based conflicts are more difficult to resolve. People do not usually give up their values easily but it may be possible to use agreed-upon facts as a starting point to encourage tolerance for different values. It may also be possible to search for other values which both sides share.

For example, some non-governmental organizations in the far western region of Nepal are working to end the tradition of Chaupadi (Women isolated during their monthly menstrual cycle due to cultural and traditional beliefs). According to this tradition, Nepali women are not allowed to stay at home during their menstruation or childbirth period. They have to spend that time in a cowshed. These non-governmental organizations are working with the communities to make them understand how this might affect the health of the woman and the child. They have discussed with stakeholders the devaluation of humanity. Because of the efforts of such organizations, local people of this region have agreed to keep women in a separate room within the house itself rather than putting them in a cowshed. This work has reframed the discussion, not devaluing Chaupadi, but rather focusing on the facts associated with it.

Sorting out facts from values is an essential first step to positive discussion of a conflict. Well-supported facts can be powerful points of first agreement between the protagonists.

**Finding common ground**

Identifying facts, recognizing values, and establishing the real interests behind positions are tools for directing those involved in the conflict away from angry disagreement towards the exploration of common ground. Such techniques can attract listeners precisely because they deal with real conflicts moving the disputes towards resolution, rather than exploiting them and creating more problems in the process.

This kind of radio requires research and work in advance. It requires applying a basic conflict analysis to identify the sources and forms of conflict. It requires preparing questions in advance to help identify and separate facts from values. It requires careful interview techniques to point the antagonists past their opposing positions towards possible shared interests and common ground.
Summary: Young people get sucked into conflict; they are often manipulated to participate and are also conflict’s greatest victims. Yet in many places groups of youth have resisted, and are involved in peace building efforts. Radio is a force which can be used by youth themselves and by radio professionals to mobilize young people to build peaceful communities.

What happens to youth in conflict?

There is a youth crisis in Nepal, particularly in rural areas. In the ten-year armed conflict between the CPN-M and the government, youth in the highly affected districts of western hill and eastern terai have been victims of war. Young people throughout the country, including in urban areas suffer from high levels of violence and poverty, a lack of educational opportunities, an increasing HIV/AIDS rate, and family problems. Youth make up a large proportion of the populations of Nepal and high unemployment rates pushes young people to leave the country and go abroad while many who remain behind are idle, poor and easily manipulated.

The problems faced by young people are made worse by conflict. Youth are displaced and victimized by violence, and young women in particular face a greater risk of sexual assault. Their livelihoods and educational opportunities are destroyed. Some children are separated from their families, and others head households. In fact, the entire system that is designed to support young people in the transition to adulthood is destroyed by armed conflict.

All these terrible things leave young people vulnerable to being pulled into violence. There are an estimated 300,000 children serving in armies and armed groups world wide, including in Nepal. Countless other soldiers are young adults who have been recruited into armed groups by war lords and political elites; youth are essential to many armed rebellions. They are the fuel for many conflicts; many are forced into violence while others choose to join armed groups.

Yet there are also countless cases of young people creating organizations and clubs to prevent their manipulation into violence, to protect their rights, and to build peace. These groups, which are present in communities throughout Nepal, are at the frontlines of peace building, working directly with those who are most vulnerable. Youth organize to have a voice and to influence political events in positive ways. Just as youth can fuel destructive movements through violence, they can also be a powerful force for peace.
What is Youth Radio?

The term *youth radio* refers to radio programming that is produced by or for young people. Around the world, and in Nepal, much radio targets youth, but it is often only for entertainment. For the purposes of this guidebook, youth radio refers to programming which deals with young people’s issues and which hopes to change how they react to conflict. For the most part, these programmes are produced by young people, often with the help of adults.

What Can Radio Do for Youth in Conflict?

The problems facing youth in conflict are huge. Clearly, radio cannot solve all of them, but the information that they get from radio can help them make decisions about how to react. This power has been used for destructive ends, to fuel conflict and to mobilize young people to join militias and armed groups.

It is up to radio producers across the country to use the power of radio to build peace, to mobilize young people to build relationships across dividing lines, and to avoid violence. Youth radio can have a big positive impact on young people in the midst of terrible circumstances. Youth radio can:

- Fill the information void that most young people experience in conflict zones. Young people say that the lack of access to accurate information leaves them vulnerable to manipulation;

- Help youth to understand root causes of conflict. Youth are often pulled onto one side or another without understanding why there is conflict in the first place.

- Teach youth about their rights and how to protect those rights. In situations where young people’s rights are so severely violated, it is important that they know what rights they have.

- Help youth make good decisions in response to things that are happening to them. Young people often feel that they have no choice but to respond with violence.

- Spark youth to action so that they take on positive roles in their own communities.

- Create outlets for youth voices, helping them communicate with each other and with adult decision-makers. Radio programmes which put young people’s voices on the air help them speak directly to their elders about the issues that they face. And when young people hear themselves on the radio they begin to feel that someone does care about the issues which concern them.

- Model positive responses which youth can have to conflict, showing all listeners that youth don’t have to be seen as The Problem, that they can play a positive role in building peace.
3. Youth radio: Common ground in conflict contexts

Summary: This chapter is based on the experiences of Nepali youth radio producers. It goes through some basic tools which are used by them to build peace, including; building partnerships with other organizations; figuring out what you want to achieve; identifying your target audience; how to create an impact; and how to deliver messages successfully.

Building Partnerships

Youth radio is most effective when done in partnership with other, existing groups and networks. It can be very difficult for those in the media to identify the issues that youth are facing, get them to express their ideas, foster their growth, and to help them produce radio shows that build peace.

Why build partnerships?
Some youth radio programme makers have found that working directly with other groups who are involved with youth in conflict situations means they produce much better programmes. There are a number of ways that such partnerships can help:
- Groups which work with youth have access to the best young people to become journalists, producers or presenters for your programme;
- Many organizations know a lot about how to work with youth and how to structure a programme so that it deals with the needs of youth participants;
- Partner organizations know a lot about the issues affecting youth in conflict contexts.

Who should we partner with?

It is important to start by deciding which groups would be the best partners. The following questions should help you figure out who can help build the initiative:
- Who knows the problems of young people well?
- Who is affected by conflict and should be involved?
- What can they do to help you achieve your purpose?

Some of the groups that radio producers work with include:
- Schools, colleges and universities – These, of course, are the main institutions which work with youth. They are often politically vibrant places with people seeking to solve
the problems afflicting a country. Student organizations are often involved in the political conflicts and represent all sides. However, working only with educational institutions can be limiting – most young people don’t study past primary school

- **Youth-Serving Organizations** – In most societies, particularly in urban areas, there are organizations which serve young people. Often these organizations are working with ‘street kids,’ and others who are particularly vulnerable
- **Child Protection Organizations** – In areas where children have faced severe abuse, particularly in war zones, citizens respond by setting up programmes to protect children’s rights. In many war zones groups of community leaders and parents come together to protect children. They work to identify risks and create solutions
- **Youth-Led Organizations, youth and child clubs** – Youth of all sorts come together in groups and even formal organizations to work on a whole range of issues. They often work on generating incomes, protecting their rights, and building peace. They exist in urban and rural areas of Nepal. They seek to have a voice and to help members of their generation be useful members of society. They are often based in a community and have a lot of power to mobilize other young people. Often there are youth organizations led by women, who mobilize on young women’s issues, which should also be engaged.

Sometimes these groups can be associated with political parties or with one of the groups involved in a conflict. This is a risk for a media organization. One solution to this is to select multiple partners who represent different sides of a conflict. This will help you to avoid being seen as favouring one side or another, and to address all the issues better in your programme.

**How to work with your partners**

In order to develop an effective partnership, you need to know the gaps in skills and resources that you may have. Then you can see how your partners may fill those gaps. For example, if you are struggling to find articulate youth to be part of your programme, one of your partners may have connections with youth leaders. Youth radio producers throughout Nepal work with partners in many ways. Here are some examples of good partnerships:

- **You might get your partner involved in all aspects of your programme.** You could establish your radio initiative as a joint project. Your partner could help with everything from starting up to choosing topics for programmes. This can help you be sure that your radio work is linked to realities on the ground and to changes that young peace builders are trying to encourage.
- **You could ask them to provide youth participants for your programme.** Those groups that are already working with youth, or are made up of youth, are in a great position to help you put your team together. They can often identify young people who have the skills and characteristics to be effective in producing radio programmes.
- **Ask them to be sources for stories.** People who work for these sorts of organizations are often well positioned to give accurate information about what is happening among youth.

In establishing a relationship with such organizations, you may want to see how you can help them. If you link what you are trying to achieve to what they want to do, you will both benefit. For example, if you find a partner who is trying to prevent youth from being manipulated to violence, then you can set that as your own objective. You can then pick
up directly on your partners’ issues and address them in your programme. Or, if your partner is mobilizing youth to do positive activities in their own communities, you could produce a programme that talks about those opportunities. The programme could model the desired behaviour and demonstrate the benefits.

**What do you want to Achieve?**

It helps if radio producers can put into words what they hope to achieve. These objectives then become a guide in defining the target audience, aid in the selection of presenters, and most importantly, determine what the programme will be about. You can ask, *what do we want to achieve? What changes need to occur to help young people in conflict situations? How do we use the radio to encourage those changes?*

A radio producer could set these objectives with two steps:

- Gather information on youth issues by talking with young people;
- Use that information to make decisions about what s/he wants to do.

**Gathering Information**

Young people themselves know about the things that are happening to them, and can be directly involved in the development and creation of a programme. By working with your partner organisations, you can talk to many young people who have different view points and experiences.

With your partners, you can organize meetings with different groups of youth and individuals to discover their views on conflict. It helps to meet with people from all sides of a conflict and from many different backgrounds.

**Interviewing Youth: Key Questions**

The following are some questions to ask young people and those who work with them, to be sure that your initiative is rooted in their needs and perspectives:

- What are the main things that are happening to youth?
- What is the impact of the conflict on young people?
- How are young people involved in conflict?
- What do you think young people need to know?
- What do you think young people need to believe?
- What should young people do to build peace?
- How can youth radio build peace?

The information that you gather here will be very valuable to you not only in choosing objectives, but in giving you a set of topics that you can use in future programmes.
Choosing an Objective
Once you’ve gathered information, the next step is to make some decisions about what you can achieve. You will probably have some details about how youth get pulled into violence and the impact of conflict on their lives. This can help you to identify particular actions and radio shows which could have a positive impact. You may also have identified ways that young people can contribute to peace in your society.

In Nepal, Search for Common Ground, in partnership with the Antenna Foundation of Nepal, produced a radio soap opera for youth in the country’s transition to peace. The drama aimed to facilitate the participation of youth in rural areas in peace building and had four main objectives. As a result of the show:
- Youth would analyze the pressure on them that resulted from conflict;
- Youth would organize to address the root causes of conflict;
- Youth would participate in decision making at the community level; and
- Youth would work to resolve community-level disputes.

For example, in many contexts youth are manipulated to violence by adults, particularly by politicians and other leaders. This manipulation is achieved through the spreading of misinformation and fear, and by promises of financial rewards, power, and status in the community. In such a situation, a producer could decide that what s/he wants to achieve is to use radio to reduce the manipulation of youth to violence by political elites.

Your analysis may result in many different goals; for example in situations where stereotyping has led to ethnic clashes, you might want your programme to help break down the stereotypes which youths have of one another by demonstrating their individual humanity. Or your programme might focus on educating young people about their rights, communicating youth’s views to adults, or on encouraging parents to keep their kids in school.

Who is Your Target Audience?
Radio producers know that it is important to decide who their audience will be. They ask: who do we want to speak to? Who are the people we want to listen to our programme? Why them? The answers to these questions determine the format that they will use for their programmes, and how they keep it entertaining for listeners.

Deciding who your audience is should be based on what you want to achieve with your programme. If, for example, you’re seeking to reduce the manipulation of youth by adults, then the audience will probably be mainly young women and men who are being encouraged to commit violence.

While youth themselves are naturally the main target group, youth radio programmes can also speak to adults. For example, the main audience of Naya Baato Naya Paaila, (New Path, New Footprint) one of SFCG’s programmes with Antenna Foundation in Nepal, was youth (15 to 25 years old) living rural, conflict-affected areas. A secondary target group was the adults who influence young people.
One way you can decide on your target audience is by thinking about who is speaking through the radio to whom. Some examples include:

- **Youth to Youth** – These are programmes in which youth produce programmes for youth about the issues that concern them. For example: a programme hosted by former child soldiers can encourage existing child soldiers to leave the group they are with despite the fears they may have of going home.

- **Youth to Adult** – These programmes identify older people as the primary audiences and provide outlets for young people to speak to the older generation. For example: one which gives youth a chance to communicate their needs to their elders provides a non-violent outlet for frustrations and can foster dialogue.

- **Adult to Youth** – This style of programme is designed and produced by adult professionals with youth as the primary target audience. For example: one which provides former rebels or soldiers with information on rehabilitation processes.

- **Youth to Youth and Adults** – These programmes provide opportunities for young people to communicate with both their age group and the older generation, particularly those who influence youth. For example: a programme which discusses the needs and particular experiences of young people in the conflict.

Defining your audience helps you choose your format so that the programme can be both accessible to your listeners and entertaining. It also helps you make decisions about what knowledge you wish to get across to your audience, and what changes in attitudes and behaviour you are hoping to stimulate. These topics are discussed in the next section.

**Creating an Impact**

Many radio producers decide what they want to change, and then they try to break that down further. They seek to identify what knowledge they want their audiences to gain from the programme, what attitudes they hope to shift and finally what behaviour they are hoping to inspire.

- **Knowledge** – information which the audience can use after listening to your pro-
Youth Radio for Peacebuilding, Nepal

Some examples of knowledge that a radio programme can help listeners acquire are:

- Some young people are actively contributing to peace and development in their communities;
- Young people have the right to express themselves;
- Details of existing laws and democratic principles; and
- Understanding of the cultural practices of different ethnic groups.

The idea here is that increased access to more or better information and knowledge about a situation can lead to changes of attitude, which creates changes in behaviour. But it is important to acknowledge that many things influence how people behave, and knowledge gained from the radio is only one of them.

**STEP 1: What knowledge do you want your audience to acquire?**

This is key to developing a youth radio programme for peace building. It will help you decide what your programme is about and what format you should use.

You can ask yourselves: In order to create the change that we have described, what knowledge does our audience need to acquire? The knowledge you can pass on ranges from teaching young people about their rights to helping decision-makers understand youth issues better.

For example, if the overall objective is to reduce youth manipulation to violence by political elites, knowledge you could get across includes:

- What manipulation is;
- How young people are manipulated to violence;
- Ways that young people can avoid manipulation;
- That youth on all sides of a violent conflict are manipulated equally; and
- Many youth do not choose violence as a means for resolving conflicts.

The list that you generate during the planning process will probably be rewritten as you respond to feedback from your listeners. Your list is a guide, leading the development of each of your messages.

**STEP 2: What attitudes do you want your audience to have?**

You might start by asking: In order to create the changes that we have described, what attitudes would we like our audience to have?

If we are seeking to reduce the manipulation of youth to violence, then what attitudes do we hope the audience will have as a result of our programme?

Some attitudes that we could hope to inspire include:

- The belief among young people that their involvement in violence is the result of
Youth Radio for Peacebuilding, Nepal

Manipulation;
• The belief that youth can contribute to political processes in positive ways;
• The belief that youth gain no long term benefits from violence;
• An increased sense among youth that they have a voice; and
• An increased sense among youth that they can make choices and have some control over their own lives.
• At this point you can go back to Step 1 and ask; Is the information that we’re providing likely to lead to the changes in attitudes that we want?

STEP 3: What behaviour do you want your audience to undertake?

Information, and how it’s delivered, has an impact on people’s behaviour. So it’s important for radio producers to identify the changes in their listeners’ behaviour which they want to encourage. It helps to link the overall goal and the changes in people’s actions by asking: In order to achieve our overall goal what do we want our audience to do as a result of our programme?

For example, if we are seeking to reduce the manipulation of youth to violence, what changes in behaviour need to occur? In other words, What do we want people to do in order to prevent youth from getting involved in violence? Some behaviour changes that we could aim for include:
• Youth get engaged in positive activities in their communities;
• Youth get involved in decision-making processes on issues that affect their lives;
• Youth mobilise for peace rather than for violence; and
• Youth resist the manipulation to violence.

Once you have described in words the way you would like people to behave, you can look back over the attitude changes and knowledge increases you wrote down earlier and see whether it all adds up. Is the information you have decided to give likely to lead to the changes in thinking and thus the changes in behaviour that you seek? Does it all make logical sense?

STEP 4: Putting it All Together

Once you know what behavioural changes you want to encourage, you can work your way
backwards to see if you have done all that is necessary by filling in the blank spaces in this sentence; In order for my target audience to do ___________, then they have to believe ___________, and they have to know ___________. If you can’t fill in the blanks then you need to go back and look at the different steps again. It often takes several revisions to feel comfortable with what’s written down.

This table below can help you design your radio programme. You can copy out the table and then answer the questions to see if the knowledge that you give leads to the attitudes you hope to develop and then to the behaviour you are trying to change.

<table>
<thead>
<tr>
<th>Goal: What do you want to achieve?</th>
<th>Knowledge</th>
<th>Attitude</th>
<th>Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Our overall goal is to reduce youth manipulation to violence</td>
<td>What do you want people to know as a result of listening to your programme?</td>
<td>What do you want people to think as a result of listening to your programme?</td>
<td>What do you want people to do as a result of listening to your programme?</td>
</tr>
<tr>
<td>• Youth learn how they are being manipulated</td>
<td>• Youth learn about ways to avoid being manipulated</td>
<td>• Young people believe that they are being manipulated.</td>
<td>• Youth avoid being manipulated to violence</td>
</tr>
<tr>
<td>• Adults learn about the risks that their sons and daughters face</td>
<td>• Adults learn about the risks that their sons and daughters face</td>
<td>• Youth believe that they should not be involved in violence</td>
<td>• Youth participate in positive development and peacebuilding activities</td>
</tr>
<tr>
<td>• Parents learn how to help their youth stay out of violence</td>
<td>• Parents learn how to help their youth stay out of violence</td>
<td>• Youth believe that they can make positive contributions to building peace in their communities</td>
<td>• Adults help youth participate in positive activities</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Youth believe that taking part in a conflict will not bring them any lasting benefit</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Adults believe that youth have a positive contributions to make to society</td>
<td></td>
</tr>
</tbody>
</table>
Due to the traditional and cultural practices, widows in Nepal sometimes become victims of discrimination. In many instances they lead an isolated life. Due to the ten-year civil war and the more recent Madhesh conflict many men have died and the number of widowed women in Nepal has grown. In order to change the social stigma and traumatic situation that widows have to face in Nepalese society, Radio Swargadwari of Dang district of Mid Western region of Nepal, launched a special program towards the end of 2002.

As a result of this radio program, one, Ms. Huma DC, started organizing widows. The women started raising their issues and demanding their rights through the radio program. Due to the expansion of the organization and the exposure received through the radio, the widows gained confidence to live like any other women in the society. To protest against the ban on the use of traditional symbols of marriage like red colored clothes, bangles, tika, pote by widowed women, they came forward in red clothes. To break this age-long tradition, nearly one hundred and fifty widows in Dang alone agreed to come into the streets dressed in red. In this way, radio was able to change the attitude and behavior of women who had been widowed during the conflict. Again, it was due to the radio that this campaign received general acceptance in the society.

**Delivering Messages**

Radio producers throughout Nepal and elsewhere know that it is important to think about how to create and deliver messages in ways that are effective.

While knowledge of the local culture is important, there are some tried and tested guiding principles which have been used in many different places:

- **Make your audience think**, rather than making statements and hoping that they will agree with you. Your listeners will turn the radio off if they feel that you are trying to teach them something.
- **Keep programming interesting** – By making programmes entertaining and fun, they keep their listeners involved in the serious parts of the discussions.
- **Package radio programmes around one theme** – Choose one theme for each programme; as this means that the discussion can go into some depth, as well as showing problems and their solutions.
- **Reinforce messages** – By delivering messages in different ways during a programme, producers help listeners understand what the programme is trying to communicate. You can describe the issue, give examples of the problem and some possible solutions, and then state one or two possible solutions directly.
- **Include youth voices in radio programmes** – It is important for both adult and young listeners to hear the voices of youth in the programme. This helps young people relate to the content, and helps adults see the value of including the ideas of young people.
- **Establish flow** – Make sure that the content and the messages build on one another until they reach some resolution.
- **Make youth feel that they’ve got decision-making power** – It is important to help youth develop opinions about the content of the programme and find ways of applying what they learn to their own lives. Discuss key decision-making moments which
Youth Radio for Peacebuilding, Nepal

may arise in a conflict, such as when leaders are trying to stir up hatred, or when a peace process is under discussion, or when a particularly violent act has taken place.

- Give listeners a stake in the outcome – Create tension around particular moments in the programme so that listeners feel an emotional connection to the discussion, to the decisions that are made and to the results that could emerge.

**Possible Formats**

**Magazine**

**Format** – Short interviews, music, straight talk, news spots, vox pops, sports news and information, short interviews, jingles, PSAs etc.

**Advantages**

- Allows for a variety of inputs
- Practical – doesn’t need tons of equipment, phones etc.
- Inclusive
- Less work intensive
- Colorful and variety keeps their interest in programme
- Can bring out a story, if packaged well.
- Can get to know a particular dimension of a conflict
- Very informative
- Can be done live, although this is complicated

**Disadvantages**

- Usually produced in advance – so not up to the minute with news
- Pre-packaged segments may not be current to breaking news
- Flow of segments has to be done carefully

**Radio Drama**

**Format** – Soap opera or single episode dramatic performance targeting youth. Each episode or series of episodes can address one issue and its solutions.

**Advantages**

- Can be immensely popular
- Communicates messages in ways that are emotionally convincing
- Fosters adult-youth partnerships

**Disadvantages**

- Challenging and expensive to do effectively
- Difficult for youth to produce alone because of the time and organisation it takes
- Requires adult involvement

**Talk Show**

**Format** – Round table, phone-in or face to face. Or a mixture of all three.

**Advantages**

- Open format
- Allows people from outside to contribute by phone
- Possible to include a wide variety of different ideas
- Host and producer have strong roles in formulating the discussions

**Disadvantages**

- People stop discussing the issues and start attacking personalities
- Conflicts can spill off the air and onto the streets
- Censorship
- Hard for youth to produce professionally
- Popularity with youth depends on topic
- Easy for radicalised youth to call in to the programme, and youth hosts may not have the skill to manage them
- More high income people own phones to call in
Packaging a Programme

It is good to package a programme, or plan it so that each section builds on what has come before, particularly if it is discussing aspects of a conflict and trying to find some solutions.

**Step 1:** Introduce the problem clearly.

**Step 2:** Analyse the issue and its consequences

**Step 3:** Provide possible solutions and the decision making processes that surround them.

**Step 4:** Model the most appropriate strategy to deal with the problem.

**Step 5:** Sum-up by clearly restating the problem and the suggested solutions

On page 43, you will find a table that can be used to design your youth radio initiative and to link together the messages that you want to communicate.
Summary: This chapter is to help adults manage their working relationships with youth. It addresses some of the issues which come up in radio production, and includes a description of the good elements of inter-generational cooperation; a list of the adults’ responsibilities; suggestions for building a good team; and ideas about topics for training and guidance.

Inter-generational Partnerships

The most effective youth radio initiatives in Nepal as elsewhere are those in which adults and youth come together to co-lead an initiative. This is an inter-generational partnership. Most youth are not used to voicing their opinions to adults, and most older people are not used to engaging young people as full partners. Yet, in order for youth radio programmes to be effective, to address the issues that youth are facing, the old and the young need to find a way of working together.

Why Inter-Generational Partnerships?

Youth and elders both have abilities and strengths which they can use to create a radio programme. Few young people have the technical and other resources to produce radio shows, so they need to rely on adult radio professionals. Radio stations and studios are often managed or owned by older people (although recently many new FM stations have been opened by youth), and they have the technical skills necessary; they have the credibility to access interviewees and to get programmes on the air. Young people, on the other hand, bring knowledge about what is happening to them in conflict situations. And they also know what messages are most important for young listeners and how to deliver those messages. Youth voices can influence young people and adults alike.

Managing Inter-Generational Partnerships

Managing inter-generational partnerships can be tricky. While both youth and adults have the responsibility to manage these relationships, the bulk of the burden falls on the elders. Adult radio producers face the challenge of getting young people to express their opinions and of guiding them so that their work is effective. This balance requires that the adults
show that they value the viewpoints of their youth producers, while also providing information and ideas to them. The key is open communication between the partners.

**Responsibilities and Ethical Guidelines**

Adults who work with youth take on a set of responsibilities and ethical obligations. There are four main categories of responsibility in radio for peacebuilding:

- Honouring the voices of youth;
- Providing training and guidance;
- Getting youth access to resources; and
- Ensuring protection for young people.

**Voices of Youth**

The biggest responsibility of adults is to ensure that the programme truly presents voices of youth. Youth can sometimes talk about issues in ways that older journalists can not. Secondly, radio gives youth the chance to express themselves, keeping them from turning to violence if they are frustrated by the sense that no one is listening to them. This can be difficult as adult producers have their own viewpoints and may disagree with what the young people are saying. In order to help youth express themselves, adults can:

- Respect youth opinions – It is important to listen to and respect the viewpoints of your youth producers. Even if you disagree, their opinions do matter and may be representative of widely held views.
- Bring out ideas and creativity – Adults can help young people express their views about how to build peace. For many youth, it will be the first time that they have ever been asked their opinion by an adult. Therefore, it is important to create an
environment in which young people to feel safe. It is particularly important to be sure that young women are able to express themselves as freely and as often as the young men – their ideas and opinions matter!

- Help youth find common ground – While respecting the views of the youth involved in the programme, it is also the responsibility of the adults to push young people to find common ground with those they disagree with. This means discussing subjects, experiences and ideas which people from different sides of conflict have in common. Ask them to find things which they can agree about and base your programme on one of those subjects or issues. It may be something as simple as wanting better education, or agreeing that they feel let down and ignored by adults in the conflict.

- Agree content jointly with youth – The programmes will benefit if you jointly decide what each one will be about.

Training and Guidance

It is the responsibility of the adult producers to provide training and guidance to the youth involved in their initiatives. Thanks to their experience, adults can assist young people produce good radio programmes which help resolve conflicts. (This responsibility will be addressed more in section 4.4.) This includes:

- Training in the use of equipment and in production techniques – Adult producers are responsible for training young people in how to use equipment and to produce effective and entertaining programmes.

- Interviewing and Scripting – Adults can help youth producers with interview techniques, and in writing scripts for magazine and drama programmes. This involves encouraging young people to focus on resolving conflicts by presenting solutions to problems and reducing stereotypes, rather than focusing on the problems and barriers to change.

- Provide Ongoing Feedback – Adults have much experience that they can share with youth. By organising regular listening sessions adults can provide feedback on each production. Such listening sessions can include questions about whether the youth radio programmes are really helping to resolve conflicts and bring people together.

Access

One of the biggest challenges that youth face is access to the recording and broadcast equipment, and access to the best interviewees. Adults, therefore, need to help youth get this access. This is important for two reasons: young people’s sense of marginalisation is often one of the root causes of their involvement in violence. Secondly, it helps make youth radio productions more professional. Adults can:

- Provide access to airtime – Adult producers are much more likely than youth to have the connections to create broadcast arrangements.

- Provide access to equipment – Adult radio producers can help youth get access to recording equipment and studios.

- Be the Bridge – Many adult supervisors help youth reporters arrange interviews. For example, adult supervisors can help their youth journalists get credentials to enter press conferences and other official functions. The adults involved can organise interviews with officials, famous figures, and others whom the youth wish to meet. Lastly, adults can help the youth get ready for the interview, and prepare the officials to speak with them.
Protection

It is the responsibility of the adult producers to provide protection to those young people involved – particularly those under 18 years of age – while reporting on conflict. This includes:

- Guarantee the confidentiality of vulnerable young people – In zones of armed conflict, youth face particular vulnerabilities and need specific protection. It is good practice to get the permission of a child’s guardian before putting his or her voice or name on the air. Those young people who have been victims or perpetrators of particular abuses, such as recruitment into armed groups or sexual assault, should not be named on the air if they are talking about those experiences.
- Protect youth from ‘re-traumatisation’ – Those youth who have suffered severe traumas and violence must be protected from being forced to tell their stories on the air. It is important to allow the subject of an interview to control what he or she tells and not push them to discuss how they have been victimised. For more information on this, see the website of the Dart Center for Trauma and War (www.dartcenter.org).
- Protect youth journalists from violence – It is inherent in the adults’ role as supervisors to help protect youth journalists from any sort of retribution or security risks. If journalists are under 18, their visits to the field must be supervised by an adult. It is important that the supervisor helps young adults identify security risks and set up a system so that they stay safe while doing their work.

Building Your Team – Selecting Youth Participants

The selection of youth producers is one of the most important steps in setting up a programme. It is central to being able to use your programme to address conflict in positive ways.

Which Youth?

Many radio producers find that it is helpful to choose their youth participants based on the goal of the programme. For example, if the programme is aimed at reintegrating young former combatants into their communities, they might create a group of young men and women which includes several former combatants from different sides of the conflict (ex-soldiers and ex-rebels for example), some youth who were never soldiers, people from both rural and urban areas, and so on.

In general, it’s a good idea to include youth who represent all sides of a conflict (for example, different ethnic or religious groups), and different experiences. You will also benefit from creating a balanced team of both young men and women, with a mix of ethnicities, socio-economic classes, life experiences, and ages. Although this diversity can be hard to manage it is key to producing good youth radio for peacebuilding. The interaction among young people of different backgrounds helps you create a dynamic programme that is balanced and peace oriented.

Some producers establish criteria for the selection of participants based on what they are hoping to achieve. Some criteria could include:
• Strike a gender balance – Involve both young men and women equally in your programme as they have different issues and perspectives on the conflict;
• Seek youth who are representative of their generation and have influence with other young people;
• Identify young people who are motivated and interested not only to be involved in the media but to make a difference in their society;
• Engage youth who can serve as role models to their age group and others;
• Involve youth from both rural and urban areas; and
• Find youth who have a stake in achieving your initiative’s goal.

Training and Guidance

Because young journalists and producers often lack experience and training, they rely on the adults involved to help them learn how to create good radio programmes. At the start of their involvement youth need basic training in many skills. Once they have begun creating programmes they need ongoing guidance and feedback to produce quality programmes and to strengthen their skills. And they need on-going discussion about how their programmes are helping to resolve conflict. This guidebook cannot offer modules for trainings, but below is a list of topics which should be covered.

Suggested Topics for Training

• Technical training on equipment – Training in this area prepares youth producers to use the equipment that you have available.
• How to identify topics to cover – Adults can help youth select the topics to cover. It is important to guide youth to identify those issues that will help resolve conflicts. Most young people will need coaching. One good way of doing this is to ask youth about the major conflicts which are affecting them. This may be different for young men and women; both are equally important and should be addressed by the radio shows. The supervisor can ask the group of young producers to suggest issues which affect youth in conflict. S/he can get everyone to contribute at least two ideas. It’s important to be clear that every idea is worth discussing. The supervisor writes all the issues mentioned on a big piece of paper or a flip-chart, and s/he then asks the group which ones are suitable topics for a radio show. Finally, the group picks four or five ideas and discusses possible stories in each issue.
• Interviewing techniques – Youth who have never been involved in journalism need training in interview techniques. Use the basic questions of "what?" "when?" "who?" "where?" "why?" and "how?" Additionally, you will need to help them push their interviewees to think about solutions to the conflicts that they are discussing.
• Training in formats – Youth producers also need guidance in choosing possible formats (such as vox pops, talk shows, magazine programmes, etc.).
• Other topics – Adult producers will have other topics on which they can provide training. It is good to have ongoing discussions with your youth journalists to find out where they need help, and create trainings in response.
Providing Support and Feedback

Once initial training is completed and youth are producing their own programmes, they need ongoing support to refine their skills in radio production and peacebuilding. This includes:

- Guidance in the development of radio programmes – Depending on the formats chosen, youth producers will rely on the adults involved to help them with tricky editing or mixing. The adult producers could be in charge of packaging the final programmes based on the materials provided by youth journalists. Adults can play a big role in helping youth understand whether their show is helping to resolve conflicts.

- Mentoring – In order to get the most out of the youth journalists, it helps to build relationships of trust. Take an interest in their decision-making processes, their education, and their future. Help them generate positive opportunities for themselves.

- Feedback – One of the most important activities which adult mentors can undertake is joint critical listening sessions. Listen to the programmes that young people have created, point out what they have done well and what they can improve. For example, you might ask questions about each programme to help everyone get a sense of its strengths and weaknesses. What did you like about the programme? What didn’t you like? What does the programme do to change people? How is it helping to resolve conflicts?
Summary: This chapter is meant for young people, particularly teenagers and children who are involved in producing radio shows for peacebuilding. It repeats some of the main ideas from the previous chapters, but it also stands alone and can be distributed to youth as a separate document.

This chapter contains a number of resources for you:
- A guide to help young broadcasters figure out what they want to say and who they want to talk to;
- Some suggestions on how to get good stories and how to interview people, particularly adults;
- A list of some of youth radio producers’ rights; and
- A list of some of youth radio producers’ responsibilities.

As you read this and use it to improve your radio show, make sure that you ask your coordinator for help if you have any questions. He or she is there to support you.

What Do You Want to Say? Why? How?

Radio is a very powerful tool. Much of the information which people have about the events going on in their country comes from the radio. Radio influences what people know, how they think and what they do. For many people it is the main source of entertainment. People listen to the radio for music, dramas, and information. If you are producing radio programmes, you have the chance to encourage positive change in your community and your country. Once you’ve decided what it is you’d like to change, you can figure out what to say and how to say it. You can talk to kids, to youth, and to adults. You can talk to politicians, to elders, and to your parents.

For example, there is a young man who was once a child soldier. Once left the army he got involved in a radio programme and decided that he wanted to help other children who had been negatively affected by the war to come home. So he used the radio to help adults understand what children like himself had been through, what they had experienced. I interviewed some of my friends to explain their stories, he says, so the people in the community would be able to accept them back. His programme became extremely popular with both children and adults because it gave children the chance to communicate directly with adults.
Deciding What You Want to Change

To start with, it is important that you discover what your friends think and what they are concerned about. You can do this by sitting down with all the people involved in your project to talk about the things that are happening to youth. You can ask each person some simple questions to find out what they are worried about.

- What are the biggest problems that youth are facing?
- What are you happiest about?
- What are you most worried about?
- What do you think that adults should be doing to help youth?
- What should our radio programme talk about?
- What should we, as youth, be doing to resolve conflicts?

If you are living in a zone of conflict, it will be very clear that war has a huge impact on young people. You are probably the most affected of the population. You will have heard about or know of youth forced to leave their homes, losing the chance to go to school and being forced to fight with one armed group or another. But just as youth are the most affected by conflict, so youth are in a position to build peace. Only you can decide how to use radio to build peace in your country. To help you decide, ask some of the following questions:

- What is the impact of conflict on your life?
- How are youth involved in conflict?
- What can youth do to build peace?
- How can we use the radio to get young people to build peace?

Ask other questions about the lives of your friends and age group to get as much information as you can. While you are discussing, write down the main things that they say. For example, if one of your friends says that her biggest problem is that she feels pressure to join an armed group or political party, then you can write that down: Pressure to join an armed group. At the end of the conversation, you will probably have a whole list of topics that you can use for your programme.

When you are deciding on the topic for your programme, you can also ask yourself: How does this help resolve conflicts?

Who is your audience?

Once you have chosen a topic or several topics, the next question you can ask is: who do we want our programme to talk to? Who should be our audience? You have many options.

- Adults including your parents, teachers, community leaders, and others;
- Political leaders such as the mayor of your city, the chief of your village or even members of parliament; or
- Other kids such as those who have been most affected by violence, street kids, kids in school, etc.

For example, if you are going to do a radio show about how youth are manipulated to violence, you might want your programme to talk to parents to help them understand the dangers that their sons and daughters are facing, and how they are being used.
What do you want people to know?

Once you have figured out who you are talking to, your next decision is what do you want to say. In other words, what do we want people to know after they have listened to our programme?

For example, if you have decided to talk to parents about youth involvement in violence, you might want them to know one of the following:

- What happens to kids who leave school;
- How their children are being manipulated;
- What young people think about the political situation; or
- What some parents have done to keep their kids out of violence.

But don’t try and cram everything into one programme. Decide on one thing you want to get across in each programme or even in a series of programmes, and concentrate on that alone.

You can fill out this box to help you decide what information is important.

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What do you want them to think?

Most people’s opinions come from their experiences and the information that they have. As you give people information, you should also decide what opinions you’d like them to hold about the topic that you are covering. What do you want people to think about it? But remember that no one likes being told what to think, so you have to give listeners choices and let them make the decision themselves rather than lecturing them like a teacher.

For example, if you are covering youth manipulation, then you might want parents to think that:
- Youth should not be manipulated by their elders
- Youth should have other things to do that will benefit them, such as school
- Youth should be heard without having to resort to violence

What is the topic of your programme?
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What do you want people to do?

Most people’s actions are a result of the beliefs that they hold. By producing a programme about a certain topic, you have given your audience information and have helped them to think. Lastly, you can ask what you hope people will do after they listen to your programme. What action can they take to solve the problem?

Again, if your programme is educating parents about the dangers of manipulation to violence, and you have helped them believe that youth should not be involved in violence, then you are probably hoping that they do the following:
- Help their children know that education is important
- Talk to their children about the dangers they face
- Ask their children what they think of the political situation
- Help their sons and daughters to analyse what they are being taught
Once you have made these decisions, you are ready to produce your programme. You can work with your adult supervisors to decide on the best format available to you. You have many options of formats, from drama and comedy to doing interviews and news programmes. The most important thing is to ensure your radio show achieves all the things that you have written here. You want to be sure that it does three things:

1. Pass on the information – You have identified all the information that you want your listeners to have. Don’t repeat rumours. Be sure of your facts, and use those facts to build your programme. Be sure that is the information is clearly stated and demonstrated.

2. Encourage listeners to form opinions - You can demonstrate the ideas that you hope your listeners will have once they have listened to your show, but don’t force these ideas down their throats.

3. Demonstrate the actions that you want people to undertake – Suggest some solutions to the problems you are discussing. Describe actions or behaviour by people who have done what you would like your listeners will do.

Doing Interviews

When interviewing people or getting ideas for a radio drama, one of the biggest challenges is getting people to give you their own opinions and to tell you how they resolved those problems. While discussing with your friends, or interviewing other kids or adults, you can ask many questions which will help you get to the stories. The story is what makes a programme attractive to the listeners; stories have emotional impact and make it easier for listeners to relate to the event.
To start, you have the standard questions:
• Who?
• What?
• Where?
• When?
• Why?
• How?

One of the elements of peace radio is that you get beneath the responses to these questions to find out why they think those things. This is particularly important if you are talking to people from different sides of a conflict; if you get into the values that they hold (see section 1.1 Understanding Conflict), you may help them see what they have in common with their enemies. You can use your interviews to explore why certain people hold certain views. This line of questions may help you do better interviews¹:
• Start with questions about facts – What has happened? Who did it? etc.
• Then move to questions about opinions – What do you think about what has happened?
• Then find out the reasons that they hold those opinions – Why do you think that?
• Finally, ask them their feelings about the subject – How do you feel about it?

Following that line of questioning, your interview could go like this:
Interviewer: What happened?
Youth: The youth militia from the other district came here and caused violence.
Interviewer: What do you think about that?
Youth: I think that we should get back at them for what they did to us.
Interviewer: Why do you think that?
Youth: Because it’s the only way to show that we’re not scared of them, to show them that they can’t come here and do whatever they like. That way we can stay safe.
Interviewer: How do you feel about the situation?
Youth: I feel scared. We need to protect ourselves.

With this line of questioning the interviewer has helped the youth explain to the audience that he seeks safety and protection more than he seeks revenge.

A good peacebuilding radio producer will now go to the other district – if it’s possible - to ask the same questions and to find out if those youth feel the same way about things. Do they too feel scared and want safety above everything? It may take a long time to get to these answers, it may demand a long process of building trust, but if you get to this point in such a situation then you can go on to show that that the youth could start talking to each other about the issues of safety and fear. That is what they have in common. And don’t leave it there. Discuss the subject of safety, and the fear which makes youth react violently, in many programmes in different ways. No one will change their behaviour as a result of listening to one radio programme – you have to keep at it over a period of time. Don’t expect miracles in a matter of days.

¹ Adapted from a training on dialogue by Conflict Management Group, 1996.
Rights and Responsibilities

You have a number of rights and responsibilities as youth journalists. These go hand in hand. Just as you enjoy the right to express yourself, you have the responsibility to use radio to resolve conflicts and to help other young people put their voices on the air.

Rights of Youth Radio Producers
As youth radio producers, have the right to:

- Express your opinions;
- Access information that is relevant to you;
- Protection and security from any dangers that you may face;
- Be respected as members of the media;
- Access public figures for interview; and
- Determine what your programmes are about.

Responsibilities of Youth Radio Producers
As young people involved in radio production, have the responsibility to:

- Use the radio to help young people resolve conflicts in their societies and communities;
- Be objective in your reporting;
- Be respectful of other people’s opinions;
- Be a role model for other young people to follow;
- Give listeners accurate information about young people’s views on the issues that are affecting them;
- Keep your programmes interesting;
- Help the voices of other young people be heard; and
- Find ways of helping young people build peace.

As you read these lists, which of these things makes the most sense to you? Do you feel that you have all these rights? Are you living up to the responsibilities that you have?
Youth Radio for Peacebuilding, Nepal

This table can be used to design your youth radio initiative and to link together the messages that you want to communicate. Photocopy it and use it.

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<th>Youth Radio For Peace</th>
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<td><strong>Goal: What do you want to achieve?</strong></td>
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<th>Knowledge Changes</th>
<th>Attitudinal Changes</th>
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<td>What information to you want people to gain by listening to your programme?</td>
<td>What do you want people to think and believe as a result of your programme?</td>
<td>What do you want people to do? What decisions do you want people to make as a result of your programme?</td>
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43
Conclusion

In 2007, Search For Common Ground Nepal organized a workshop in Nepal to adapt this peacebuilding youth guidebook prepared for Africa into Nepali. Youth radio producers involved in that workshop concluded that it was necessary to use radio for peacebuilding initiatives. They expressed their confidence in radio programs conducted by youth as a strong basis for restoration of peace. Youth radio is a tool with tremendous power to promote peace. Just as youth are deeply involved in conflict, they have the possibility to play a role in building peace. The participants of that workshop also agreed that it was the responsibility of the radio producers to work towards conflict resolution.

In 2004 Search for Common Ground’s project Radio for Peacebuilding, Africa conducted a major survey of African radio professionals about the use of peacebuilding techniques in radio. Almost 90 per cent strongly agreed that peacebuilding techniques on radio are an excellent idea, and that it is high time that radio stations use those techniques. Almost two-thirds of the several hundred radio professionals who answered the survey also said that conflict resolution is a part of journalistic responsibility.

These are powerful and very encouraging indications of sensitivity to conflict resolution, and the feeling of responsibility which exists among radio professionals in Africa and much of the world.

But most of the radio professionals indicated that what they have been doing for peacebuilding on air is not very effective. Perhaps in some cases this is because they are not permitted to use peacebuilding skills very much. In many cases, however, the radio professionals said they didn’t know enough, and they very much wanted more information and training about how to use radio for peacebuilding. And they said they believed radio for peacebuilding will become more effective.

At the workshop organized in Kathmandu to adapt this book into Nepali, some participants were youth radio producers while some represented organizations working on youth issues. The suggestions put forward at this workshop have been incorporated in the Nepali adaptation of this book.

As expressed by the participants at the workshop in Kathmandu, we believe that youth radio can be a powerful tool in peacebuilding initiatives. We hope to see youth radio for peacebuilding gain momentum as a movement in the continent’s media, with networks of producers, young and old, sharing tools and programmes that can influence an entire generation.
Youth radio is a tool with tremendous power to build peace.

Just as youth are deeply involved in conflict, so too they have the possibility to play a role in building peace.

Radio has the potential to harness the creativity of young people.

This guidebook has been written with such young people in mind. It is designed to help them and those who work with them design and produce entertaining radio programmes which help construct a peaceful future.