Refugees: Emergency Broadcasting Handbook

BBC World Service Trust

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REFUGEE

Definition: [n] One who flees to a shelter, or place of safety. Especially, one who, in times of persecution or political commotion, flees to a foreign power or country for safety.

See also: displaced person, DP, exile, expatriate, stateless person.

Refugees: Emergency Broadcasting Handbook

BBC World Service Trust

UNHCR
The UN Refugee Agency

Refugees: Emergency Broadcasting Handbook

Published in 2004 by BBC World Service Trust,
Bush House PO Box 76 Strand, London WC2B 4PH

The photos used in this publication were taken by producers working on BBC World Service Trust projects on refugees

BBC World Service Trust

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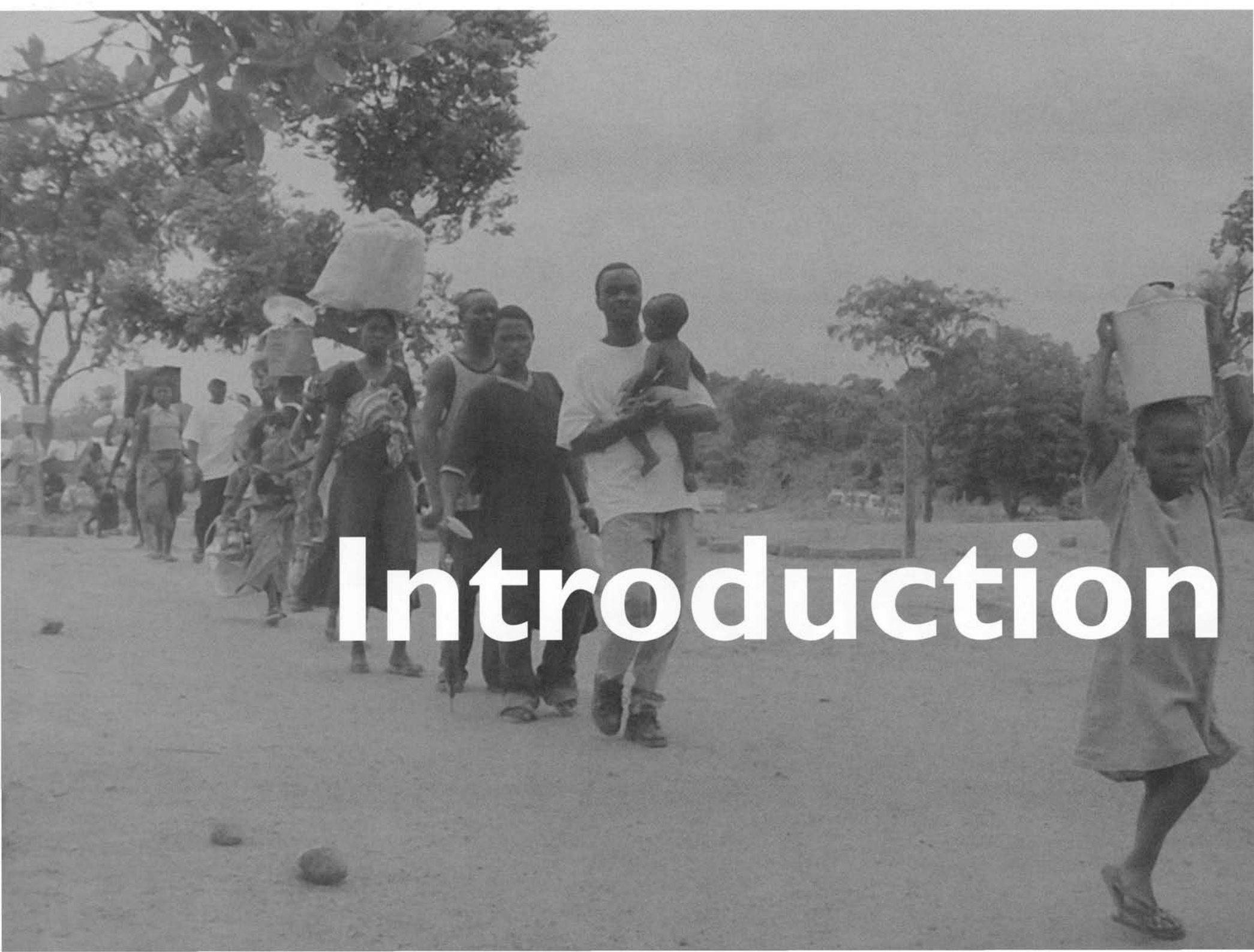

Introduction

Quotes from listeners

"We used to collect things that were dropped from American planes, but after your programme [on the dangers of UXBs], we stopped."

Boy in Afghanistan

"[The series] is really informative and we have learned a lot from it. We especially listen to Neko and Badro [the comic slot], which is really enjoyable."

Afghan refugee, Peshawar, Pakistan

"If [the series] is continued like this ... [it] will initiate the struggle to rebuild [Afghanistan] and establish peace there."

Afghan refugee, Peshawar, Pakistan

"This programme is more important than news ... because it is the voice of the people's heart, because it educates as well as informs us."

Afghan refugee, Peshawar, Pakistan

"These refugee stories sound convincing because we heard from the horses' mouths."

Resident, Lagos, Nigeria

"There was a lady who was interviewed, I heard the pain, the agony in her voice as she was talking and her story sounded convincing. These are realities."

Resident, Lagos, Nigeria

"The interviews make the programmes more genuine. We heard them talk and naturally it makes you feel more sympathetic to their plight."

Resident, Lagos, Nigeria

"It sounds convincing. They went straight to the point. They actually talked, that is exactly what it is; not a frame up, not something that is planned ... Wherever I see them, it will make me feel the pains with them and assist them in any way I can."

Resident, Lagos, Nigeria

"For me, what touched me most is the willingness of the refugees to put all their experience behind them."

Resident, Abidjan, Côte d'Ivoire

"Having heard these things mentioned, we will now know how to cope with refugees from other countries and how to handle them."

Resident, Lagos, Nigeria

"I thought that the government fends for them; provides shelter, accommodation and that they are well taken care of. But from this programme, I am able to see that life is not a bed of roses even for the refugees at camp."

Resident, Lagos, Nigeria

"All the information relayed here was objective, since they visited the scene of the event, they went to meet the refugees. The latter were interviewed and they expressed themselves. The journalist did not make any commentaries. She only interviewed them and went on to other regions, to show us that there are so many refugees in Africa. That is an objective which is devotedly pursued by the BBC."

Resident, Abidjan, Côte d'Ivoire

Foreword

by Andrew Thompson, Commissioning Editor, Education BBC World Service

As a broadcasting organisation producing daily journalism, the BBC tries to apply certain fundamental principles. One is that we should always strive to provide information that is as accurate, balanced and impartial as possible. We feel we have a fundamental contract with our audiences, in that we should try to give them the relevant facts, background, context, and the differing viewpoints about what is happening, which allows them to make up their own minds on all sorts of issues.

We don't always succeed, but we think that this is the goal we should always be striving for, and measuring ourselves against. A second principle is that we should also seek to be responsible broadcasters: that amidst the turmoil of rapidly unfolding events, we should not just think "what is the story", but "what effect will broadcasting this story, in this way, at this precise moment in time, have on those who hear it or pass it on?"

It should already be clear that broadcasting to audiences closely linked to situations of conflict, which generate refugees or internally displaced persons, brings these issues into sharp relief. Sometimes there can be a clash between "getting the story right on air" and broadcasting responsibly. It is possible for various groups in conflict – ethnic, religious, political – to all feel misrepresented in the media. It is also possible, and indeed frequent, for the media to be used as a platform for inflammatory views. There are no easy answers to the broadcasting dilemmas that arise in these situations. But what this booklet does is at least provide a guide to many of the issues, and a framework within which broadcasters can try to respond as best as possible to the needs of refugees and those dealing with them. Within the BBC we have tried to codify our approach in an internal, but also public, booklet called "Producers' Guidelines". I'd therefore like to particularly recommend Chapter 9, which explains our guidelines for covering emergencies, disasters, stories of deaths and missing people.

Introduction

Recent emergencies have shown that, in addition to food, water and shelter, people who are displaced have a great need for information. This might include how to prepare for travel (if there is time); the availability of shelter; where to go for food and water; how to maintain health while travelling and while living in refugee camps; avoiding dangers such as landmines or unexploded ordnance; ways of making a living and of improving conditions in camps; how to protect children; how to handle relationships; and how to protect the environment in and around camps. Refugees also need to know about their rights and their responsibilities under international and local law.

The BBC World Service Trust's recent experience has shown that broadcasting can provide content that can help refugees and internally displaced people. Being displaced poses threats to many aspects of an individual's personality: to his or her dignity, self-respect, self-confidence, security, and even sense of identity. It raises major concerns over children, friends and relatives as well as what the future holds. Many refugees will have experienced or witnessed traumatic events which forced them to leave home, and may be living in very difficult circumstances.

Relatively simple content can provide an element of support which helps refugees handle these problems. Entertaining content, which refers specifically to their situation, can provide respite and offer some sense of perspective.

This handbook focuses on broadcasting for refugees and host communities. Broadcasting to refugees has two simple aims: to help refugees change what can be changed, and cope with what cannot be changed.

Broadcasting can also provide support to those communities who are, willingly or not, providing refuge. It can help to mediate between refugees and their host communities.

Refugees: Emergency Broadcasting Handbook is a BBC World Service Trust publication, produced with support and advice from the United Nations High Commission for Refugees (UNHCR). The handbook is a practical guide designed to give everyone involved in emergency broadcasting the information and advice they need to meet the needs of the people affected, more accurately and effectively. It is based on over three years' experience of providing emergency and lifeline broadcasting during the crisis in Kosovo, in Afghanistan in 2001–2002, and, most recently, in Iraq. It is also based on the BBC World Service Trust's experience of broadcasting programmes to countries with large refugee populations.

The handbook is aimed at everyone broadcasting on refugee issues, including emergency broadcasting to refugee communities themselves and communities with large refugee populations. It is not necessary for everyone involved to read the entire book. Guidance as to essential reading is provided in the next section. The essential reading sections of this book may need to be translated for non-English-speaking staff. Individuals may also need training appropriate to relevant sections of the book.

Emergency situations can develop extremely quickly, displacing large numbers of people, as was shown in Kosovo in 1999; they can also change again, as the sudden return of refugees to their homes in the

case of Kosovo showed. If the media is to be effective in these situations, then speed of response, both to the initial emergency and to changes in its nature, is essential; but so are accuracy of information and precision in meeting the needs of the audiences.

A displaced persons emergency is a fraught situation for everyone involved and there are almost always tensions between refugees and host communities. One aim of the broadcasting outlined in this handbook is to reduce the tension by improving communication between the two communities, and helping to clarify the needs and circumstances of each.

This handbook, therefore, proposes two separate strands of programming in an emergency: radio programmes for refugees and internally displaced people (radio is virtually the only medium for contacting refugees in an emergency); and programming for host communities in which other platforms such as television and online can be considered alongside radio.

Breakdown of chapters

Chapter 1 describes the situation and condition of refugees. This is essential information for BBC staff working on refugee projects and includes the legal status of refugees, the international treaties designed to protect them, and the legal and practical differences between a refugee and an internally displaced person. This chapter also provides refugees' perspectives on the experience of displacement and the variety of situations in which they might find themselves.

Chapter 2 describes how UNHCR and the BBC need to work together in a different kind of media relationship if emergency broadcasting is to succeed. Accurate and trustworthy information is required, and UNHCR as the agency on the ground is best placed to provide this. UNHCR staff normally provide the media with information that can be used for news and current affairs programmes. However, broadcasting to refugees and host communities requires information which focuses specifically on the needs and experiences of refugees.

Chapter 3 sets out what emergency broadcasting can achieve both for refugees and for host communities. Well-targeted programming can improve health and encourage hope and a sense of perspective among refugees, while increasing understanding between refugees and their host communities.

Chapter 4 is about the preparation required before broadcasting begins. It shows how the UNHCR's initial needs assessment should be used as the basis to judge whether the BBC can meet these needs, and if so how. This chapter takes you through the process of creating proposals and budgets; planning; training for editors and producers; and establishing agreements with broadcasting partners. It also includes building an exit strategy and adapting to changing refugee needs.

Chapter 5 provides guidance on programmes for displaced adults. It describes a programme style, format and frequency which has been found to work in an emergency – daily 15-minute radio programmes – and provides suggestions for programme content.

Chapter 6 provides guidance on programmes for displaced children. According to UNHCR, in most refugee emergencies more than half of the refugees are children. Their needs are significantly different from those of adults. This chapter identifies the threats facing displaced children and describes a programme style, format and frequency which has been found to work – daily 15-minute radio

programmes. It provides suggestions for programme content *(including children's stories in Appendix 2)* and describes the specific requirements of working with children in broadcasting.

Chapter 7 provides guidance on programmes for host communities. It sets out what we are aiming to achieve, and how the media should be chosen, and suggests topics for programme content. Sample outlines from two series which ran in 2001 (*French for Africa* and *Indonesian*) are included.

Chapter 8 deals with evaluation of emergency broadcasting. It describes two methods – internal editorial review and focus group evaluation – and how and when these should be used.

Chapter 9 deals with editorial and production values. These must be of the highest possible standard if emergency broadcasting is to achieve its aims. This chapter includes relevant excerpts from the BBC Producers' Guidelines. It highlights the need for sensitivity and covers how you should deal with children among the audience for adult programmes.

Chapter 10 deals with research and interviewing techniques. An emergency produces particular problems in this regard. This chapter provides guidance on how reporters should handle interviewees' emotions, and how they can protect themselves and their interviewees.

Chapter 11 describes ways in which we can help refugees hear the programmes – through the use of on-air trailing, local promotion, provision of radios and batteries, setting up listening groups in camps or providing programmes on tape.

Appendices

1. Summary of the UN Convention on the Rights of the Child
2. Stories for displaced children
3. Sample scripts from the *Afghan Lifeline* series

Definitions

Refugees There is a legal distinction between *refugees* and *internally displaced people* (IDP). Refugees are those who have crossed a national border in search of refuge. Internally displaced people are those who have left their homes but are seeking refuge within the borders of their home country. While there are some important differences between the situations of refugees and internally displaced people, they often encounter many of the same problems and have similar needs.

Child This handbook takes the UN Convention on the Rights of the Child's definition of a child, which is anyone under 18 years old.

Sources and background

The BBC World Service started specialist broadcasting for refugees in 1992, when its Afghan Education Project began the soap opera *New Home, New Life*. This was followed by *The Great Lakes Lifeline Service*, created in response to the 1994 genocide crises in Rwanda and Burundi.

The World Service's first emergency response broadcasting, however, was for refugees from Kosovo during the crisis in 1999. It was called *The Albanian Children's Radio Club*.

Since then, the World Service has extended its audiences to include host communities and long-term refugees, with projects like:

The Right to Refuge A refugee awareness-raising project, aimed at a wider audience and populations hosting refugees. Radio programmes were produced in various languages, including Albanian, English, French for Africa, Indonesian, Pashto, Persian, Russian, Serbian-Croatian, Spanish and Urdu. This project targeted audiences in key geographical regions where refugees have become a priority issue. It was accompanied by a BBC News Online website, entitled *The Road to Refuge*.

The Afghan Lifeline Project This series of daily programmes offers advice, information and support for the newly-displaced in Afghanistan and neighbouring countries. Transmission began in November 2001.

Children's Radio Service These educational programmes were produced for children in long-term refugee camps. The programmes were produced in Azeri, Nepali, Pashto, Persian, Portuguese for Africa and Somali.

Lifeline Programming Iraq This series of programmes was produced for people with restricted mobility and limited access to resources in Iraq. It provided people with humanitarian and health information and security and safety tips. Transmission on the BBC Arabic Service began in April 2003 and ran for one year.

Context

There is a wider context for carrying out emergency broadcasting. In 1993 the United Nations created Radio UNTAC in Cambodia, which played an important role in the democratic election following years of conflict. Other international broadcasters and many local NGOs have, since the mid-1990s, created emergency broadcasting for refugees and towards conflict resolution.

The contributions of the BBC's Afghan Education Project staff, many of whom have firsthand experience of being refugees, have been crucial in some of our emergency broadcasting. Their knowledge has been very influential on much of the content of this handbook.

Some material in this guide comes from a number of talks given by Lyndal Sachs, former UNHCR spokesperson in London, to BBC staff during training courses.

Many of the lessons learned from this experience can be found in Loretta Hieber's book, *Lifeline Media: Reaching Populations in Crisis*, published by Media Action International, 2001. Some sections of this handbook are heavily indebted to her book.

Production team

Produced by the BBC World Service Trust, Education Division.

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Acknowledgements

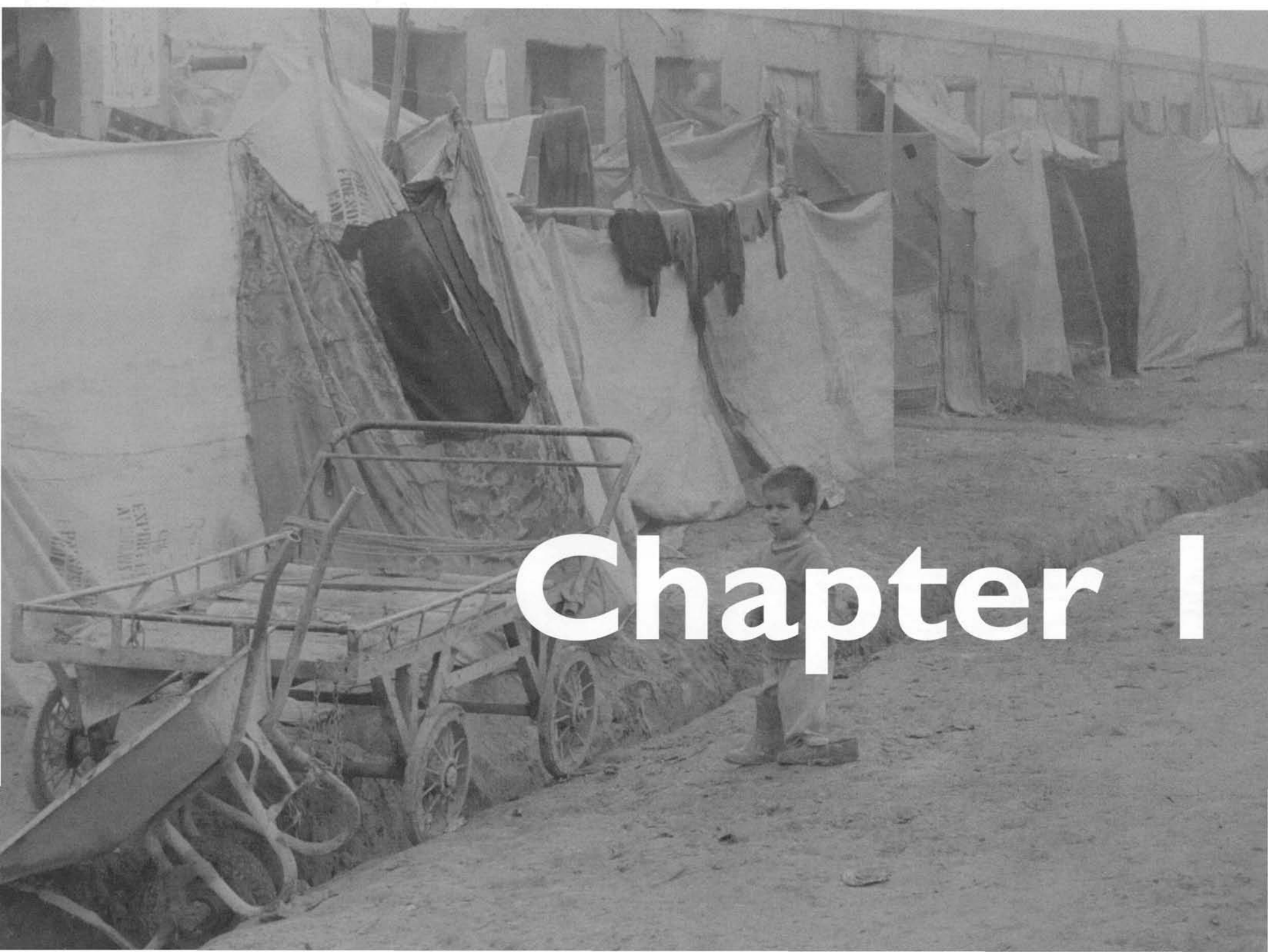
The editorial team wishes to thank all those who contributed to the many projects that form the basis of this book. Thanks also go to Lyndal Sachs from UNHCR who was involved from the very beginning of the World Service Trust work with refugees. Some of her early briefings to producers are included in this handbook.

Essential reading

Few people involved in a refugee emergency broadcasting project need to read this book in its entirety, but different chapters are relevant for people working in different capacities.

The chart below explains who needs to read what.

CHAPTER	1	2	3	4	5	6	7	8	9	10	11
BBC World Service Trust Project Managers	■	■	■	■	■	■	■	■	■	■	■
BBC Language Service Editors (or equivalent in a local broadcaster)	■	■			■	■	■	■	■		
BBC Producers (or equivalent in a local broadcaster)	■	■	■		■	■	■		■	■	
BBC Reporters (or equivalent in a local broadcaster)	■	■	■		■	■	■			■	
UNHCR Public Information Officers	■		■								■
UNHCR Emergency Officers on the ground	■		■								■



Chapter 1

Chapter 1 The situation and condition of refugees

The situation and condition of refugees receives a great deal of press coverage in the West. This chapter is aimed at broadcasting staff and sets out the various definitions of a refugee and other displaced peoples, the scale of the problem, UNHCR's responsibility, and the role of emergency broadcasting. It also offers insight into the experiences of displaced people through testimonies. This chapter should help broadcasting staff report an emergency in context.

1.1 Who is a refugee?

1.1.1 The UN Refugee Convention 1951

The internationally agreed definition of who is a refugee is spelled out in the 1951 UN Convention relating to the Status of Refugees (the UN Refugee Convention). This definition has been broadened in some regions by various regional agreements. In practice, there are significant differences in how states apply the relevant definition of who is entitled to protection as a refugee. This is influenced by how they view the causes of flight – and which of these causes they recognise as forming a legitimate basis for granting protection – and, in some cases, by the political interests of host governments.

The UN Refugee Convention is an internationally agreed and legally binding treaty. It defines a refugee as a person who:

"... owing to well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country ..."

A person becomes a refugee as soon as he or she is in the situation defined in the UN Refugee Convention, not simply when another state has formally recognised his or her refugee status.

The "well-founded fear" in the UN Refugee Convention must be objectively measured. Generally, someone's fear of being persecuted is "well-founded" if it appears justified in light of the known facts about the country of origin and the particular circumstances of the individual.

"Persecution" is not defined in the Convention but has been interpreted in practice to mean a violation of someone's basic human rights of sufficient gravity that the protection of another state is needed. The need for protection depends on the gravity of the harm and the type of human rights involved.

The international community has decided that certain rights are so fundamental that they have to be respected at all times. A violation of any of these rights is considered to be persecution, whatever the circumstances. These rights, which are spelled out in the International Covenant on Civil and Political Rights (ICCPR), include:

- the right to life
- the right to be protected from torture or cruel, inhuman or degrading treatment or punishment

- the right not to be subjected to slavery or servitude
- the right not to be subjected to prosecution for an act which did not constitute a criminal offence under law at the time when it was committed
- the right to recognition as a person before the law
- the right to freedom of thought, conscience and religion

Attacks on other fundamental rights constitute persecution under international law unless the intensity of the attacks is particularly low. These rights, also covered by the ICCPR, include:

- liberty and security of the person, including freedom from arbitrary arrest and detention
- liberty of opinion and expression
- liberty of assembly and association
- the right to equal protection for all (which means prohibition of discrimination)
- the right to a fair and public hearing and to be presumed innocent unless guilt is proved
- the right to personal and family privacy and integrity
- the right to internal movement and choice of residence
- freedom to leave and return to one's country

1.1.2 The OAU Convention

In 1969, the Organisation of African Unity (OAU) adopted the OAU Convention.This binding treaty expanded the definition of refugees in Africa:

> *"The term 'refugee' shall also apply to every person who, owing to external aggression, occupation, foreign domination or events seriously disturbing public order in either part or the whole of his country of origin or nationality, is compelled to leave his place of habitual residence in order to seek refuge in another place outside his country of origin or nationality."*

1.1.3 The Cartagena Declaration

In 1984, ten Latin American states adopted the Cartagena Declaration, which also extended the definition of refugees in the Americas to:

> *"... persons who have fled their country because their lives, safety, or freedom have been threatened by generalised violence, foreign aggression, internal conflicts, massive violations of human rights or other circumstances which have seriously disturbed public order."*

Although the Cartagena Declaration is not legally binding, it has become the basis of refugee policy in the region and has been incorporated in the legislation of a number of states.

1.1.4 De facto refugees

There is general recognition that, given the narrow definition of refugees within the UN Refugee Convention, an expanded class of "refugees" has a legitimate claim to some form of protection. UNHCR describes refugees and "people of concern" as those who have been forced to flee their country as a result of persecution, massive human rights violations, generalised violence, armed conflicts, civil strife or other circumstances that have seriously disturbed public order, threatening their lives, safety or freedom. Some of these people are protected as refugees; others are protected on humanitarian grounds as "non-refugees" who may face danger if returned to their country of origin. They are often called "de facto refugees".

1.1.5 Other categories of refugees

As the recognised categories of migrants overlap and blur, the needs of other groups of uprooted people are being acknowledged. A 1996 conference addressing migration and displacement in the Commonwealth of Independent States, for example, drew international attention to the various displaced groups, such as internally displaced persons (IDPs), repatriates, formerly deported peoples, transit migrants, illegal migrants, ecological migrants and involuntarily relocating persons.

The category of internal refugees (or internally displaced persons) attracted substantial attention worldwide in the late 1990s, partly because of the enormous growth in their numbers during the decade and partly because of their particular vulnerability.

Francis Deng, the UN Secretary-General's Representative on Internally Displaced Persons, has focused attention on their needs and has issued a set of guiding principles for protecting and assisting them. Even so, the internally displaced have neither a binding legal instrument like the 1951 UN Refugee Convention nor a specifically mandated institution like UNHCR, which is responsible for their protection.

UNHCR has in fact often taken responsibility for assisting internal refugees, when requested to do so. By 2003 the organisation was assisting some 5.6 million internal refugees.

1.2 The global context

1.2.1 How many refugees?

The last twenty years have seen massive changes, not only in the problems faced by refugees, but in their increase in numbers. In many parts of the world, the refugee issue has become highly politicised.

Governments have a responsibility to provide refuge; however their policies are being formulated in the context of radical geopolitical changes in the:

- scale and scope of the problem. The number of refugees has increased dramatically in the last three decades. In 2003, UNHCR was looking after over 10 million refugees
- increase in the numbers of internally displaced people
- spread of armed conflict – a major cause of refugee emergencies

The overall effect of the reactions of governments to these trends has been shrinking opportunities for integration in countries of asylum, and many refugees are living in camps for large parts of their lives. Indeed, many camps have moved into a very settled existence, with an entire generation knowing nothing but life in exile. Somalis, Afghanis and Palestinians are examples of populations who have been displaced for many decades.

At the start of 2003, the number of people of concern to UNHCR was 20.6 million.

The UN agency looks after:

- 10.4 million refugees
- 1 million asylum seekers
- 2.4 million returned refugees
- 5.8 million internally displaced people
- 951,000 stateless people and others of concern

1.2.2 Where do refugees go?

The vast majority stay within their own region, and around 36 million have been given shelter in the developing world. In comparison, a very small number make it to the developed world. For instance, less than 2% of the world's refugees and asylum seekers are in the UK (source: Refugee Council).

1.3 What is it like to be displaced?

1.3.1 Fleeing your home is not a voluntary move

Refugees may have experienced trauma, which forced them to leave, and they may have had to overcome all sorts of obstacles to reach their destination, including not knowing where they were going to end up.

1.3.2 The experience of becoming a refugee is about loss of:

- possessions
- work
- status
- a home
- lifestyle
- members of a family or other close relationships and things that are less obvious such as:
- culture
- roles
- social structures
- faith
- mobility
- a web of relationships

Life in camps

Overall

Life in a refugee camp raises issues of language, culture, education, food, health and safety.

There is a lot of media coverage of the first few days of a mass displacement. There can be high mortality and morbidity rates among the refugee population. At this stage, malaria, measles, diarrhoea, acute respiratory infection (ARI) and malnutrition account for 60–80% of deaths.

Refugee camps are often overcrowded and unsanitary, with people living in temporary accommodation that has become permanent. They often lack water and there are uncertain food supplies. There is scope for the criminalisation of the relief. The control of food, water, firewood and plastic sheeting represents power, and such resources are often diverted from the most vulnerable groups – like the elderly and adolescents – into the hands of profiteers in the camps.

As a camp evolves, other factors emerge. Displaced populations are complex societies which often reproduce former divisions and power struggles. Roles within communities change. Men may lose their role as the main providers, as aid agencies step in to provide basic care and protection. Young people may be forced to assume adult roles and responsibilities for which they are little prepared. Cultural values may be lost and social hierarchies may break down causing inter-generational conflict. At the same time, traditional systems of social protection break down. All of these factors mean that there are high levels of boredom, frustration and anger, which in turn may lead to violence, alcohol and substance abuse, family quarrels and sexual assault.

The elderly

The elderly may be perceived as a burden. They lose their traditional support structures and may have to take on a role as carer and provider at a time when they are physically unable to do so. They are also at risk of violence, rape and forced labour.

Sexual exploitation and gender-based violence

Poverty, hunger and desperation force many girls and women into prostitution, obliging them to provide sex in return for food or shelter, or safe conduct. The impact of becoming a prostitute lasts long after the person has ceased to be a refugee. Prostitution can have a devastating impact on physical and emotional development, with the risks of HIV/AIDS or other sexually-transmitted diseases, unwanted pregnancies and unsafe abortions. The girls and women are vulnerable to violence, from those who attacked them in the first place, and to rejection by their families. There is a high suicide rate among these girls and women.

Health and nutrition

Some of the highest death rates occur in refugee camps. Food rations are basic. A normal ration is 600 grams per person per day and may contain dry goods such as flour, oil, salt, sugar, beans and canned fish. There is a lack of fresh food. Many refugees suffer from chronic malnutrition, leading to developmental delays in children, which have lasting effects as they grow up. Food supplies are not regular, and are subject to the vagaries of the international community, as most food is donated.

Communicable diseases

Sometimes camps have better health facilities than in the country of origin or the country of asylum where surrounding host populations may have less access to health care than the refugees in their midst. However this is often only as long as the camp is in the glare of media attention, when many agencies are working. Media interest and money soon dry up and camp facilities struggle to maintain even basic standards. There is always the threat of other, more insidious diseases, such as tuberculosis (which becomes rife in overcrowded, poorly ventilated conditions where malnutrition exists) and sexually transmitted infections (STIs) including HIV/AIDS.

Psychological impact of conflict

The ways in which people respond to stress depend on their own circumstances but they can include: separation anxiety, developmental delays, sleep disturbance, lack of appetite, withdrawn behaviour, lack of interest and learning difficulties.

Adolescents, especially, suffer from these problems, partly because they can be under other pressures. They are often forced to become primary care givers, or are under pressure to join armed conflict. As a group, they seldom receive special attention, and where there is education going on, its focus is almost always at the primary level, and teenagers are ignored.

Education

Education in refugee camps is often seriously limited, with children denied even basic schooling for many years. Girls are often denied education altogether, as it can be regarded as unnecessary and costly. However education for girls has important social consequences, in that it helps reduce high birth rates and infant mortality.

Landmines and unexploded ordnance

Landmines and unexploded ordnance pose severe and insidious dangers. Today children in at least 68 countries live amid contamination of more than 110 million landmines, which are indiscriminate killers easily triggered by innocent passers-by. Afghanistan and Angola have a combined total of at least 22 million landmines as well as 85% of landmine casualties. Angola with an estimated 10 million landmines has an amputee population of 70,000 of which 8,000 are children. Families affected by such injuries usually live in debt, and girls are less likely to receive special medical care and prostheses.

Wherever there has been conflict, there is a danger of landmines and unexploded ordnance. They can often be close to refugee camps and can be a serious threat to returnees.

Disability

Disability in many societies is looked upon with fear and intolerance. People with disabilities are often marginalised and forced into dangerous activities just to survive. Their marriage and job prospects are limited.

1.4 The variety of situations and conditions experienced by refugees

The following four testimonies were all recorded in Afghanistan or Pakistan in 2002, following the start of American bombing. They reflect how very different the experiences of refugees in the same situation can be and how individuals can have different reactions.

1.4.1 Aziza, an Afghan widow in Pakistan

My name is Aziza and I lived in the Wazer Abad of Kabul. When the American bombing started we were all very scared of the noise. We were so afraid of the bombing that we decided to leave our country. We had to come to Pakistan with nothing, just nothing at all, no house, no food, I mean nothing to survive. The head of Bibi Khadija refugee school gave me one room, actually in the school, for myself and my children, and we're still living in it.

When she saw that I'm a widow and that I have very young children she said I could work as a cleaner at the school and I was happy to do that. It's especially good because my children can study for free and that's a big achievement for me. I want my children to study even if I have to be a cleaner, it doesn't matter to me.

They pay me a very small amount but we manage to live on it and at least we have somewhere to live and my children can learn. We don't have a man in our family so I have all the responsibilities.

In Kabul we had a good life. We had our own house and land. When we came to Pakistan, we just had the clothes we were wearing and nothing else. I don't want to go back home unless there is security and my children can get an education there. If the security situation and education get better, then we'll go, but not now. The trouble is, nothing is better than your own homeland.

1.4.2 Habibullah, an elderly man at a camp near Jalalabad

I am Habibullah from Takhar province. I had a very good life. I had my own house and other properties. Then, one day, these gunmen arrived and forced me to leave. They looted all my money and my property and then they beat me up. They left us with nothing, so I had to leave with my whole family. On the way, we were just left on the highway for three days in very cold weather. Then we came to Jalalabad where people had tents and there were refugee camps to live in.

We thought we would be OK in a camp, but when we came here we didn't have anything and we still haven't got anything. We don't even have a tent to live in. We haven't got food to eat because nobody will help us and we can't even get water. Life is very hard here, the weather is very cold and we haven't got warm clothes. Life is really difficult.

I want to go back to my place if the government can disarm the gunmen, then it will be OK. We just want security. If there is good security I'll go back, I really want from my heart to go back to my province and home.

1.4.3 Zakira, a girl from Kabul

My name is Zakira. We came here to Pakistan when we had to leave Afghanistan because of the war. The situation was very bad. All the houses were destroyed and we saw people who'd been killed so, of course, we were afraid. That's why we left everything. We met a lot of difficulties

on the way, we were stuck at the border for two days and it was really hard there.

When we came to Pakistan we didn't have anywhere to live until some relatives gave us a room. We cooked, ate and slept in one room; all the family in one room.

It is really painful to become a refugee. I can't describe it, really, I don't want to remember. We didn't have any money to rent a house so we decided to learn a skill to earn some money so that we could live a better life.

The whole family started to learn embroidery. At the beginning our pieces didn't sell well, but as we became more experienced, people began to appreciate our work in the market and many started to buy it, in fact, we could make good money out of it.

We learned this skill to make life easier and it worked. Now we have a house, which we built, and it is really wonderful. We have a much better life now.

I am sure when we go back we'll make good money out of this skill that we've learned and I hope we can have a good business in our own country.

1.4.4 Khwaja Alah Gul, a boy from Khirkhana, Kabul

My name is Khwaja Alah Gul. We lived in Khirkhana. I was going to school and we were happy but when the US bombing started we were really scared so we left our home and everything we had. Everybody was escaping at the same time.

Now we live in Shamshato refugee camp in Pakistan. After we registered they gave us a tent and some food, like beans, oil and wheat, nothing else – it's very limited. I feel very sad and I miss my friends because everybody is separated. Actually, I want to cry. I'm really sad.

Now I have started carpet weaving because there is no other skill to learn. It is not easy because there is a lot of dust and it is really unhealthy for the lungs, but there isn't any other way to make money. They pay me very little, it is only 4 rupees per day, but I still do it because we want to live somehow.

I know it is not only us; many Afghan people have become homeless. Some went to Iran, some have come to Pakistan and some have gone to other places. I miss my friends and I wish I could see them again.

I hope to study in my country, but we don't know what will happen, whether we will go back or not. We know nothing.

1.5 The speed of change in refugee emergencies

For the vast majority of refugees their displacement lasts a long time; in some emergencies change happens fast. In Kosovo in 1999, the refugees' return home happened so quickly and unexpectedly that some emergency broadcasting had not even started and had to quickly adapt to the new circumstances. In and around Afghanistan in 2002, the situation was even more confusing, with some groups suddenly able to return while others were being displaced.

The only approach to dealing with the speed with which circumstances can change is for production teams to keep themselves well-informed of the overall situation on the ground, and to have contingency plans for any changes in the situation.

1.6 The role of emergency broadcasting

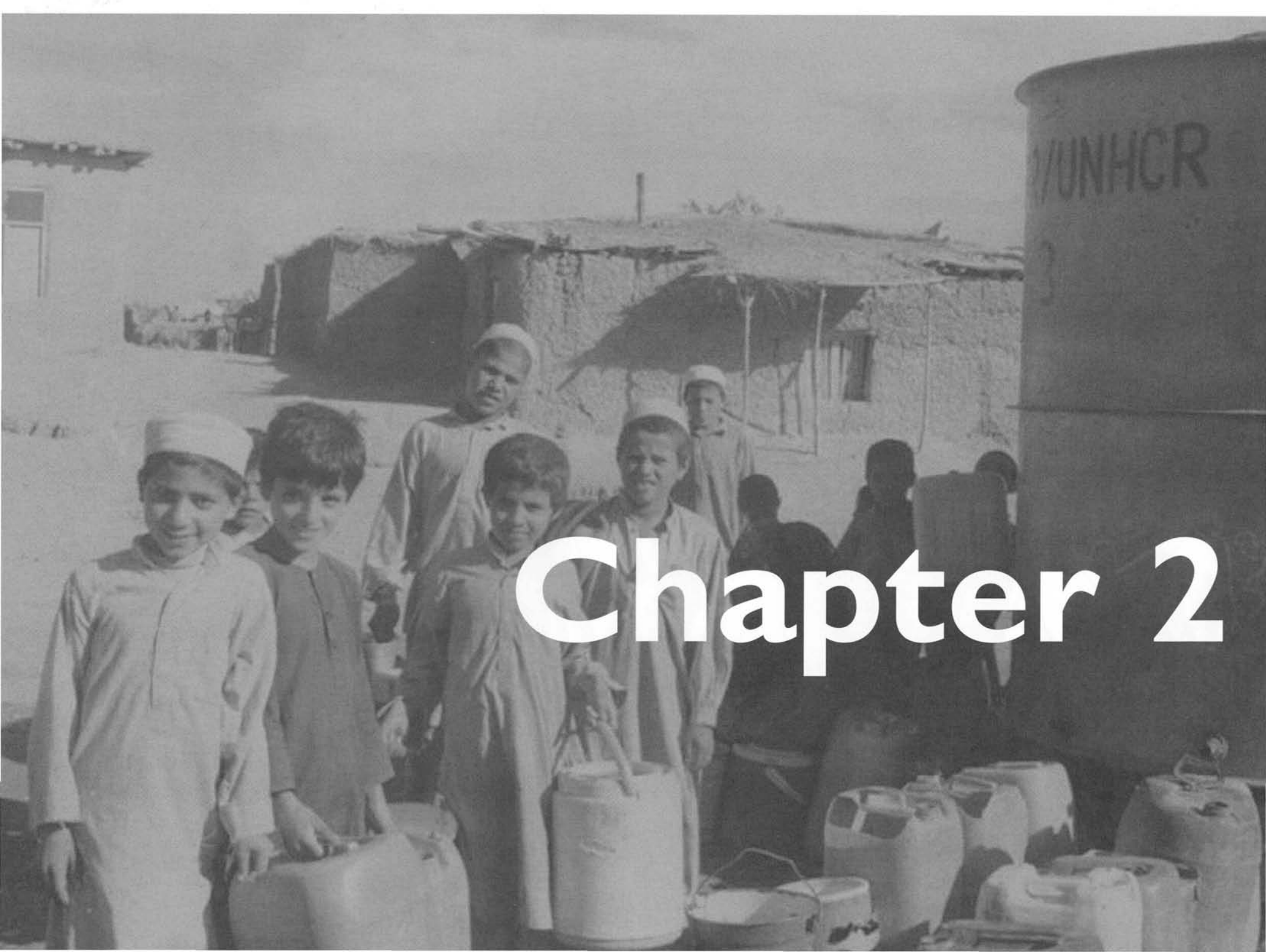
In response to these problems, UNHCR, in addition to providing international protection and humanitarian assistance, aims to establish community support networks and education as quickly as possible and encourages self-help among refugee populations.

Taken together these can be important in re-establishing a sense of normality. Community networks can support vulnerable groups by organising activities. Education can have an enormous impact. Communities that have a school feel they have something worthwhile and durable. School attendance may help protect children from exploitation, military recruitment, prostitution and other harmful activities, and it can meet developmental and psychosocial needs. Education can convey survival messages and life skills including those concerning health, hygiene, HIV/AIDS, environment, peace and reconciliation. It can also prepare children for a productive life upon repatriation or resettlement.

The emergency programme production described in this handbook can make a very valuable contribution to achieving UNHCR's aims.

Refugees can be active shapers of their own lives. By listening to the voices of refugees themselves, reporters can learn about what is important to displaced peoples. That is why, throughout this handbook, there is a strong emphasis on getting the voices of refugees on air.

Understanding and promoting the technical, social, economic and political skills of refugees – by reporting them in programmes – is important. Programmes can help refugees build capacity so that they can take control of their own lives and regain their dignity and self-esteem. At the same time, broadcasting these voices to host communities can help build understanding and tolerance.



Chapter 2


/UNHCR

Chapter 2 UNHCR and the BBC working together

This handbook is designed to help programme makers produce programmes for refugees and host communities in an emergency.

2.1 A different kind of media relationship

In general, when covering refugee issues, UNHCR works with the media to publicise its activities, and BBC news and current affairs journalists cover a range of topics aimed at a wide audience. However, during emergency situations with refugees, BBC journalists working on programmes for displaced populations provide information specifically for refugees and do not address the wider world. The broadcaster's relationship with UNHCR is therefore quite different.

The BBC's programmes for refugees and for their host communities can constitute an important part of the way in which UNHCR provides protection and assistance to refugees.

This means that UNHCR may need to act as a facilitator, helping BBC staff find interviewees among refugees.

UNHCR staff can also help refugees hear the programmes, an aspect which is covered in Chapter 11. This chapter covers how this will work in practice. The BBC may need to establish a method by which UNHCR staff can quickly differentiate BBC staff working on emergency programmes from BBC staff working for news and current affairs.

2.2 How both organisations can share information

2.2.1 Early warning

Early warning of a possible emergency and the sharing of information are beneficial to both UNHCR and the BBC.

2.2.2 Needs assessment

UNHCR does an initial needs assessment at the beginning of an emergency, to assess whether action is needed and, if it is, what kind of action. Needs assessment then becomes a continuous process.

The initial needs assessment carried out by UNHCR will always be of enormous value to BBC emergency programme managers and producers, and the Project Manager should request a copy at the earliest possible stage.

At the early stage of a crisis, it is unlikely that there will be any reporters working on emergency programmes. They will normally be assigned after an initial needs assessment has been carried out. They will then feed back the information they gather as a contribution to UNHCR's continuing needs assessment.

The BBC World Service Trust expects to be informed by UNHCR of any significant developments revealed by this needs assessment process.

2.3 How UNHCR staff can be of value to BBC reporters and producers on the ground

2.3.1 Facilitating access to camps

Reporters working on emergency programmes need regular access to refugees to record interviews, as effective programmes rely heavily on the voices of refugees. Camps for refugees are sometimes remote and physically difficult to get to, so UNHCR's help in providing transport is very useful in these circumstances.

In the past, some governments have restricted or prevented media access to camps, and UNHCR has been able to help by providing supporting letters.

2.3.2 Providing humanitarian news information

This is an area where the emergency programmes for refugees can be a powerful information network for UNHCR. Emergency programme makers need up-to-date and accurate news information which is of direct use to refugees. The nature of the information will be different throughout an emergency, but topics might include:

Early stages:

- where shelter is available
- where food is available
- where clean water is available
- safe routes to refuge
- where unaccompanied children can get help and protection
- where to go to be registered with UNHCR
- people's rights and responsibilities as refugees under both international law and the law of the host country

Health information:

- where medical help can be obtained
- where reproductive health support is available
- where and when immunisation is available

Later in emergencies:

- warnings of epidemics and information on what refugees can do
- warnings of the need to resettle refugees, and information on resettlement locations, routes, etc.

When refugees have settled and community activities have begun:

- refugees' committees
- reception points for family reunification, and other information on reunification programme
- appeals for foster parents
- organised play for children
- educational facilities for children
- appeals for volunteers to help support one-parent households
- interest groups
- skills inventories
- support for older people
- community activities for older people, adolescents and single females
- self-help community development activities
- training
- where and how refugees can take part in capacity-building activities

When repatriation becomes possible:

- information emphasising that repatriation is voluntary
- information on how refugees can get help to be repatriated

- information about safe areas and routes for repatriation
- information about expected conditions upon returning home
- information about entitlements they will receive as part of a repatriation package

UNHCR's Mass Information Unit will be an important point of contact for programme makers in acquiring accurate information which is of direct use to displaced populations in emergencies.

The Mass Information Unit's goal is to provide specific information to refugee, returnee and host populations. This function is separate from UNHCR's general media relations and public information. Once UNHCR has made a policy decision to proceed with a specific operation, the Mass Information Unit helps the agency's field operations to establish information programmes directed at refugees. These operations include refugee emergencies; repatriations; the promotion of reconciliation in returnee areas where ethnic or social tension still prevails; and awareness campaigns on such issues as the threat of landmines, the rights and obligations of refugees, the need to ensure the participation of women, and protection of the environment. The aim is to provide people who are of concern to UNHCR with objective information that will permit them to make informed decisions about their future. UNHCR staff, called Mass Information Officers, as opposed to media or public information officers, are usually assigned in the field to implement the agency's communications programmes for refugees. BBC staff involved in emergency broadcasting should liaise closely with the UNHCR person responsible for Mass Information.

2.3.3 Access to interviewees

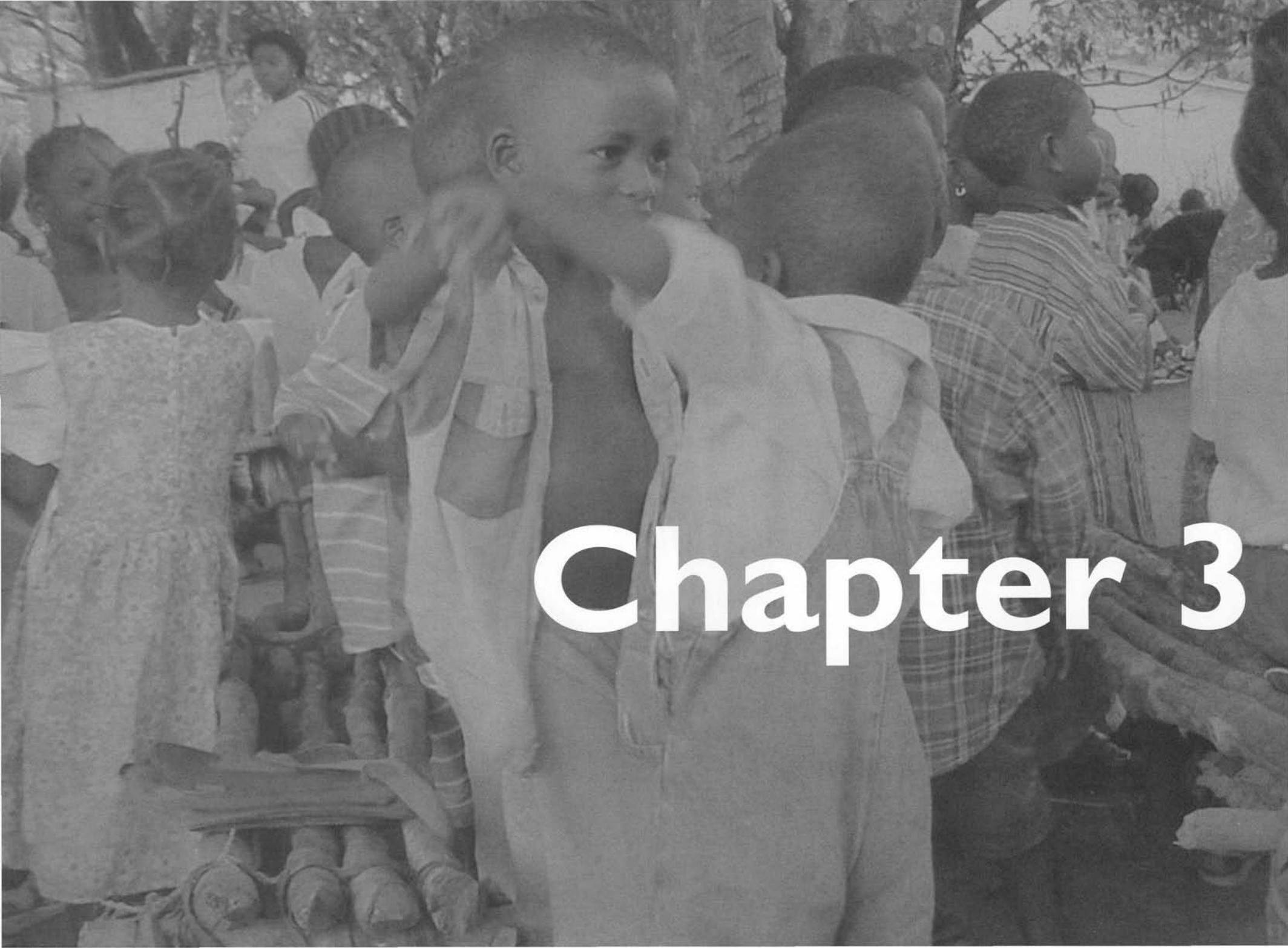
Making programmes for both refugees and host communities requires large numbers of interviews. BBC reporters need to find good interviewees who can tell their stories well and who can share a wide range of experiences.

UNHCR staff will have far more day-to-day contact with refugees, and if they can help reporters find interviewees, it can benefit producers and their programmes. Chapters 9 and 10 of this handbook should be consulted for details on the issues reporters need to be aware of when dealing with refugee interviewees.

2.3.4 Providing feedback

It is important for programme makers to receive feedback from their audiences. Although there will often be formal research to assess audience reaction *(see Chapter 8)*, informal feedback, especially at the beginning of broadcasting, is very valuable. Ideally, UNHCR staff will agree to help compile comments and letters from the audience to pass back to BBC programme makers.

Part of the regular BBC programme evaluation process is the editorial review of programmes. The BBC project manager can invite a UNHCR representative to take part in these reviews. The UNHCR representative will be provided with a transcript of the programme before the meeting. *(See Chapter 8.2.1.)* This input has been very effective in assessing producers' technical accuracy.



Chapter 3

Chapter 3 What emergency broadcasting can achieve

This chapter looks at the potential that emergency broadcasting has for helping refugees. It outlines what the BBC World Service and UNHCR need to do for future emergency broadcasting to achieve its maximum impact. This chapter is required reading for UNHCR staff and BBC World Service Trust project managers. BBC producers and reporters may wish to skip this chapter, and return to it at a later time, as all of these issues are dealt with in detail later in this handbook.

3.1 Past audience feedback

Audience feedback, from letters and focus groups, suggests that emergency broadcasting for refugees is effective. For example some of the responses to the 2002 *Afghan Lifeline* series suggest that the programmes were effective in conveying vital information and, more importantly, in changing behaviour. The danger of unexploded bombs, particularly cluster bombs, was a repeated subject in the children's programming and put across through a number of dramas. One boy who was internally displaced in Afghanistan wrote:

> *"We used to collect things that were dropped from American planes, but after your programme, we stopped."*

This is an example where broadcasting can save lives. Further quotes from focus group discussions carried out among newly arrived refugees in Peshawar, Pakistan, and host communities in Lagos, Nigeria, and Abidjan, Côte d'Ivoire, are included at the beginning of this handbook.

Well-targeted programming for refugees and the communities in which they come to live can encourage hope and a sense of perspective among refugees, as well as understanding among host communities.

3.2 The potential of emergency broadcasting for refugees

At its best, emergency broadcasting for refugees aims to save lives, and reduce injuries and ill health among refugees, by:

- providing information on preparation for leaving
- providing warnings about potential dangers, like unexploded ordnance
- providing guidance on maintaining health while travelling and within camps – for example, by boiling water and using protection against mosquitoes
- providing advice on communal efforts to improve sanitation
- providing information on safe routes and where shelter and food are available

It aims to support the self-esteem and mental well-being of refugees by:

- showing that they are not alone
- showing that someone is taking notice
- helping to develop a sense of perspective
- helping to maintain hope

- providing advice on maintaining family relationships in crowded conditions
- providing some element of routine and respite
- discussing the impact of major choices refugees may make, like the decision to cross a border

It aims to help improve the quality of life experienced by refugees by providing advice on:

- environmental protection – for example, on cutting wood for fire or the disposal of waste
- obtaining resources from agencies
- earning a living
- communal action, from digging latrines to setting up schools
- relations between refugees and host communities

It aims to improve the efficiency and effectiveness of UNHCR's operations by providing:

- information on the rights and responsibilities of refugees under international law and the laws of the host country
- information on the locations of camps
- information on what is available for them
- information on repatriation packages and border crossing points
- information on the voluntary nature of return and on conditions in their country and area of origin

and

- encouraging self-help among refugees

3.3 What broadcasting to host communities aims to achieve

Broadcasting for host communities (using radio, television and online services) aims to improve the quality of life experienced by refugees by encouraging supportive opinion among the host community and reducing the risk of any threats from the host community by:

- helping the host community understand the issues of displacement and the rights of refugees
- providing accurate information on the numbers of refugees and the material support they are receiving
- portraying the circumstances refugees have fled from
- raising awareness of the condition of refugees
- exploring the history of displacement and assessing its impact on host communities in the past and elsewhere in the world

3.4 The benefits of close cooperation between the BBC World Service and UNHCR

If emergency broadcasting is to achieve its maximum impact, the BBC World Service and UNHCR need to cooperate. The advice in this handbook is drawn from lessons learned in past projects. Some of it may seem extremely obvious, but these are all points that past experience shows can be overlooked. These points are covered in detail in the relevant chapters for BBC staff and UNHCR staff respectively.

- Programmes must be of high quality and appeal

- Programmes must be in a language and dialect the audience understands, with speech delivered at the right speed
- Information in programmes must be accurate and up-to-date
- Advice for refugees in programmes must be appropriate to the circumstances of the majority of the audience
- Programmes for refugees must include plenty of voices of refugees, so that the audience feels their experience is being reflected accurately
- There must be a great deal of promotion of the programmes, both on air and on the ground

As many members of the potential audience as possible must have access to a radio and batteries, or other listening facilities (e.g. a radio connected to a public address system). This is a particular problem with regard to children. Close cooperation between the BBC World Service and UNHCR will help ensure these conditions are met.

BBC production teams need to make sure:

- programmes have the highest possible production values
- presenters and other contributors speak the language and dialect of most of the potential audience, and speak at an appropriate speed
- the voices of refugees are well-represented, with men and women heard, and people from a range of social backgrounds, so that the audience feels its experience is being accurately reflected
- all information is accurate and up-to-date
- close attention is given to needs assessments from their own reporters on the ground and from UNHCR, and the advice matches the needs of the majority of the refugees. For example, there is no point in talking about the necessity for clean water if none is available to most of the audience
- there is plenty of on-air trailing of programmes in slots where it will be heard either by the audience or by people in touch with the audience
- UNHCR staff on the ground, and staff of other NGOs involved, know broadcast times and transmission frequencies

BBC production teams and UNHCR teams need to:

- make sure effective printed promotional materials are produced and distributed among refugees

UNHCR teams need to:

- carry out an initial assessment of the needs of refugees before broadcasting starts
- carry out occasional needs assessments throughout the emergency and feed the information back to BBC production teams
- feed back to BBC production teams audience responses on issues like language, speech, and programme content
- provide BBC production teams with accurate and up-to-date information of immediate and practical use for refugees
- help BBC reporters find appropriate interviewees and get access to camps
- distribute and display printed promotional material on the ground and promote radio programmes by word of mouth
- where possible, provide radios and/or batteries so that as many members of the potential audience as possible have access to programming
- organise small listening groups around single radios, particularly groups of children
- where possible, play programmes over public address systems

Chapter 4

Chapter 4 Needs assessment, proposal, planning

A major aim of emergency broadcasting is to get programmes for refugees on air as quickly as possible. Before emergency broadcasting can start, however, a series of steps needs to be taken. They are vital if the project is going to work.

4.1 The initial needs assessment

Before starting any emergency broadcasting certain questions need to be answered by key people involved:

- is there an emergency?
- is there a need for emergency broadcasting?
- if there is such a need, what kind of emergency broadcasting is required?

UNHCR will always carry out a needs assessment to establish if there is a refugee emergency and, if there is, the kind and scale of assistance that is required. The quickest and easiest way for a broadcasting needs assessment to be made is for the BBC World Service Trust project manager to obtain a copy of UNHCR's needs assessment and see if broadcasting will help meet the refugees' needs, and how.

4.2 How the BBC World Service Trust can meet the needs

Different emergency broadcasting requirements will demand different solutions, ranging from the fairly straightforward – where the BBC World Service has more or less all the resources needed in place already – to the very difficult – where there are few resources. There may be circumstances where the BBC World Service Trust is not able to meet the needs.

Case study

In 2002, the Trust established an emergency broadcasting project to serve the needs of Afghan refugees. The World Service was already broadcasting in the two main languages of the refugees – Pashto and Persian – and the BBC Afghan Education Project, based in Peshawar in Pakistan, had a substantial staff of producers and reporters capable of delivering material for the programmes at short notice. Broadcasting could start as soon as changes of staff responsibilities had been implemented, additional freelance staff had been recruited, and a training course had been provided.

An example of a difficult situation would be having to set up transmitters in a refugee area where there are none. Normally, the broadcaster will be a BBC World Service language section, but it could be one of the BBC's existing broadcasting partners in a country or even a specially created broadcaster.

The first judgement that needs to be made is if the BBC World Service can meet the needs:

1. Does the BBC already broadcast in a language or languages that the refugees can understand?
2. If so, does the relevant BBC language service have the capacity and capability to take on additional emergency broadcasting?
3. Does the BBC's transmission footprint – the area in which transmissions can be received – cover the areas refugees are in or are moving to?
4. If not, do any existing broadcasting partners transmit to the area?
5. If not, can new broadcasting partnerships be forged which will allow the area to be covered?

The issue of language is complex, especially in Africa, where many languages may be spoken in one country. For example, in Senegal, where the BBC World Service broadcasts in French, only 15% of the population speak French. It would be unlikely that, were a refugee crisis to arise in Senegal, emergency broadcasting in French could be justified.

Often a language problem can be hidden.

Case study

When the BBC World Service started its emergency broadcasting for Afghanistan, the programmes were assembled and presented in London. At the beginning, the British-based presenters tended to speak 'university' Pashto, while many of the refugees were from rural areas, spoke a simpler Pashto, and could not understand some parts of the programmes.

Project managers need to bear in mind that the World Service's normal target audiences are generally the educated, and so a language service may broadcast in a different dialect from that of most of the language's speakers. In a refugee crisis, the emergency broadcasting needs to be addressed to a much wider audience. It is very important for the project manager to establish that a language service can broadcast in a language understood by the bulk of the refugees.

If a BBC language service can meet the language needs of many of the refugees, the project manager has to establish whether there is capacity to extend its broadcasting, or staff can be recruited quickly in London and overseas. Project managers need to remember that when a language service has an emergency in its area it almost always substantially increases its normal news and current affairs output.

The BBC short wave footprint for any given language tends to be large, but transmission problems could arise, and need to be checked. If the refugees are outside of the footprint, then existing broadcasting partners – local stations that carry BBC programmes – might cover the area. If not, project managers should research other possible broadcasters who do transmit to the area.

If the BBC cannot be the broadcaster – either because it does not broadcast in the main languages spoken by the refugees, or because the relevant language services do not have the capacity – then the project manager needs to research other possible broadcasting partners. These will normally be local broadcasters, and the role of the Trust will be to assess their capacity and capability, and provide management and training as necessary. The Trust has substantial experience in this kind of capacity-building for local broadcasters throughout the world.

If there is no appropriate local broadcaster, then a much larger project, involving setting up a broadcaster, recruiting and training staff, providing hardware and technical expertise as well as journalist training, will need to be explored. This will take longer than working with an existing partner, and will be more expensive. A feasibility study and cost-benefit analysis, as well as negotiation with all stakeholders – such as the refugees, relevant national and local government, and other representatives of the host community – will be necessary.

In general, emergency broadcasting for host communities will be technically easier. It will be worthwhile making programmes for the BBC's usual target audience, as they will be opinion-formers who are likely to have influence within the host community. However, where the BBC does not broadcast in the majority language or languages, a project should consider how the wider host community is going to be addressed. Again, this may involve partnerships with local broadcasters. Forming these may be politically quite difficult; however, working with UNHCR staff may help bypass some of the difficulties.

4.3 Drawing up a proposal and budget

Drawing up proposals and budgets is a routine part of broadcasting. Outlined below are some special considerations that arise in emergency broadcasting.

An emergency broadcasting project, as outlined in this handbook, will involve programmes – or material on the Web – for two distinct audiences: refugees and host communities. A proposal will need to establish the balance between the two, and justify it.

There may be a difference of approach between these two audiences. Refugees are likely to seek out programmes that are of assistance to them, and try to make sure they hear them regularly. Programming for the host community is likely to be tailored around their listening or viewing habits.

The aim should be for refugees to have a daily 15-minute programme at a set time, so that it is easy for refugees to find. This is not necessary for the host community where broadcasting can be more flexible, using a range of different media and formats, from short snapshots of refugee life slotted between peak-time programmes, to major documentaries, to material on the Web.

Budgets

Drawing up accurate budgets is an intrinsic element of a broadcasting project manager's job, and any experienced BBC manager will be able to do it.

There are, though, two areas involved in budgeting an emergency series which may be outside of many project managers' experience: budgeting for children's programming and budgeting for radio drama.

Children's programming is an essential element of emergency broadcasting, because, in most refugee crises, a huge proportion of refugees are children. In most cases, emergency programmes will be made by news and current affairs producers, and relatively few of them will have experience of making programmes for children. Those who do not have this experience will need training, and this has to be budgeted for.

Children's programmes will normally need a substantial element of radio drama, or, at least, story-reading, and emergency programmes for adults will be hugely enhanced by the inclusion of an element of simple radio drama. Again, few news and current affairs producers

will have experience of radio drama, and so either specialists will need to be recruited, or training will need to be provided. The BBC is able to provide training.

Radio drama is more expensive than interview-based material, since it includes payment for writers, actors and studio time. It is very effective, though, and worth the additional cost. In the series for Afghan refugees in 2002, the radio drama element was the most popular.

4.4 Planning

Careful planning is always an essential part of any broadcasting project, but emergency broadcasting can make special demands on project managers and programme makers. If emergency broadcasting is to work effectively and be on air quickly, it can call for imaginative and unorthodox approaches, for which there are no established patterns of production and management. In these circumstances, careful planning is especially important. You will need to think through all the implications of the decisions you make, and put in place contingencies in case something goes wrong.

One of the aims of emergency broadcasting is to bring an element of routine and normality into refugees' lives – this is particularly important for children. Once broadcasting starts, every effort should be made to ensure that there are no interruptions.

Although each emergency broadcasting project is different, there are some elements which they may share.

At the early stages, it is likely that management – and often production – will be based in London, with broadcasting from London, while the material-gathering will be local to the emergency. This can make for complex lines of communication, and contingency plans should be considered in case of their breakdown.

By the nature of the work, it is possible that staff employed on the project will be working in hostile environments. Risk assessments will need to be carried out and hostile environment training given. *(See "Preparing for hostile environments", at the end of this chapter.)*

Good communication between UNHCR and the BBC is essential and a plan showing how it is going to be established and maintained needs to be developed.

The BBC World Service Trust project manager is always going to be the centre point of the management of an emergency broadcasting project, and he or she needs to set out a milestone list which shows the coordination of everyone involved. One aim of emergency broadcasting is to have effective programmes on air as quickly as possible, but this depends on the resources available at the outset of the emergency. Broadcasting should be able to start within a week or two of the start of an emergency. Even in complex situations it should take no longer than seven weeks. Below is a typical milestone list. It shows the order in which tasks need to be carried out. Note that the first column shows which tasks can be carried out concurrently.

Task order:	Task:	Done by:
1	Needs assessment of refugees and host communities	UNHCR
1	BBC capacity assessment	BBC Project Manager
2	Proposals for series for displaced and host communities	BBC Project Manager/Language Service Editor
3	BBC staff allocated to series on the ground and in London	BBC Project Manager/Language Service Editor
3	Publicity on-air and on the ground begins	BBC language service/UNHCR
4	Specialist production training for BBC staff on the ground and in London	BBC Project Manager
4	Specialist media training for UNHCR staff on the ground	BBC Project Manager
5	Pilot programmes made and reviewed	BBC language service/Editor/Project Manager/UNHCR
5	Independent research body commissioned for focus groups (recommended, but not essential)	BBC Project Manager
4-6	Up to two weeks' programme material gathered for buffer	BBC language service
7	Transmission begins	BBC language service
7	Listening groups and facilities established	UNHCR
8	Editorial review (week 1)	BBC language service/Editor/Project Manager/UNHCR
9	Editorial review (week 2)	BBC language service/Editor/Project Manager/UNHCR
10	Informal audience feedback gathered	UNHCR
10	Editorial review (week 3)	BBC language service/Editor/Project Manager/UNHCR
11	First focus groups held	Independent research body
12	Focus group findings assessed, needs assessment reviewed and programmes adjusted	BBC language service/Editor/Project Manager/UNHCR
13	Editorial review (then every 4 weeks)	BBC language service/Editor/Project Manager/UNHCR
14	Second focus groups held	Independent research body
15	Focus group findings assessed and programmes adjusted	BBC language service/Editor/Project Manager/UNHCR
	Thereafter: monthly editorial reviews; 6 monthly focus groups and needs assessment reviews; ad hoc needs assessment reviews when circumstances change	

4.5 Training for editors, producers and UNHCR

Whether the broadcasting partner involved in an emergency broadcasting project is a BBC World Service language service or a local broadcaster, training of broadcasting staff will almost certainly be necessary.

The BBC is able to provide training, which should be costed into the production budget. The precise requirements of the training will depend on the circumstances and scope of the project and on the existing expertise of the staff involved. It could involve Hostile Environment and First Aid Training, a course that is designed to give programme makers and journalists a higher level of health and safety knowledge in a variety of high risk areas which they may come across in the course of their work. BBC staff who will be working in areas of civil unrest or war zones will benefit from this training. *(See "Preparing for hostile environments" at the end of this chapter.)* This section does not, however, offer detailed training course structures, but rather outlines the major issues to be addressed.

4.5.1 The broad content of training for emergency broadcasting

Training for staff employed in an emergency broadcasting project needs to include the major topics covered in this handbook.

If emergency broadcasting is to work well, all staff involved must understand the principles and issues underlying the programmes. Those working on programmes for refugees need to understand the intention and rationale of each slot, the needs of the audience, and the overall condition of refugees.

Those working on programmes for host communities should have a clear understanding of why their audience needs the programmes, as well as an understanding of the overall picture of refugees in the world, so that they have a perspective they can use as a context for their work.

Staff working on programmes for children will benefit from training, especially on the possibility of putting children at risk. *(See Chapter 6.)*

In particular, courses should include the issues raised in Chapters 9 and 10.

4.5.2 Educational programming

It is likely that staff whose previous experience has been in news and current affairs will need training in educational media, which require different outcomes and use different practices. Education is about the acquisition of knowledge and skills, and the ability to apply these. As a result, different angles may need to be taken.

Training provided by the BBC World Service Trust will include elements on how to deliver educational programming. Below are a number of points to remember:

1. Educational programming is structured and goal-directed, whereas news and current affairs involve more accidental or incidental learning.
2. Broadcasting directly to refugees may require a sharper emphasis than broadcasting to host communities (which is more likely to resemble current affairs broadcasting), though the "educational take-away" from each must be thought through in advance. If you are clear about the aims of your series or programmes, then your listeners have a better chance of understanding what you are trying to tell them. "Understanding" is central to both goal-directed and

incidental learning. If you want a listener to "learn" a particular point, make sure it is well explained.

3. The ultimate purpose of educational broadcasting is to empower groups or individuals to make informed choices. It has the potential to change and enrich their lives, sometimes by taking small steps.
4. Educational broadcasting should be based on educational and social needs – as defined by audience, users, mediators and specialist agencies.
5. The target audience is defined.
6. Educational programmes must be as lively, entertaining and enjoyable as any other features programming. They must work for a listener at home or in a camp, and not be aimed at someone listening in a group or sitting in a class. (One of the greatest compliments the Trust has received was from listeners of a Romanian Healthy Lifestyle programme – they said it couldn't possibly be an educational programme because it was so much fun to listen to. Research shows that they remembered a great deal of the content and facts in it.)
7. Ideally educational broadcasting should form part of a learning experience, supported where possible by non-broadcast material and activities. Where appropriate these might be provided by the BBC or collaborative agencies. This may only be possible in the later stages of an emergency.
8. Tell your listeners near the top of a programme or item what it is about or for. For example, "This next item will explain how stream water can be kept safe to drink."
9. Try to visualise a typical listener who "sits on your shoulder" throughout the production process. Ask yourself "What would x want to know about?"; "What might x know about this subject already?"; "Can x understand what this interviewee is saying?"; and "Have I used a technical term in my link which will not be familiar to x?"

4.5.3 Practical elements of a training course

Training courses should include a large practical element, including the production of items which are as close to the actual programmes as possible. In particular, producers who are going to work with children should have practical training in actually working with children.

4.5.4 Training for local UNHCR information staff

In its various operations around the world UNHCR sets up networks of local reporters who work as UNHCR staff. Teams of reporters work from all areas of a country to feed information from their area for inclusion in UNHCR's regularly updated refugee information bulletins, which are circulated to refugees and displaced populations throughout an entire region. A few days of BBC training for these local UNHCR information staff will give them a better idea of the broadcaster's needs and could contribute to emergency programme making.

4.6 Change and ending

From the beginning, it is important to plan for changes in circumstances and for the ending of the project, or, at least, the end of the World Service Trust's involvement.

UNHCR undertakes a continuous process of needs assessment, so that it is aware of changes in the refugees' needs. Sometimes those changes will affect the nature of the broadcasting. As the refugee situation evolves, the BBC project manager and the UNHCR staff member responsible for refugee information need to remain in close contact so that the BBC project manager can make sure that he or she receives UNHCR's updated needs assessments.

The major changes will occur when a refugee population becomes relatively settled and is no longer on the move, and when refugees can begin to return home. How the broadcasting is going to respond to this needs to be thought out in advance, because change can happen quickly.

To ensure that broadcasting does not stop abruptly when initial funding ends, plans need to be made for an organised ending, when the need is no longer there. Broadcasting may be handed over, as a sustainable project, to a local broadcaster or to an organised group among the refugees.

4.7 Agreements with broadcasting partners

Whether the broadcasting partner is a BBC World Service language service or a local broadcaster, the World Service Trust needs to draw up an agreement, setting out the financial arrangements and the service each will provide.

Preparing for hostile environments

by Michael Kosmides, *Online Desk Editor, World Service Greek Section*

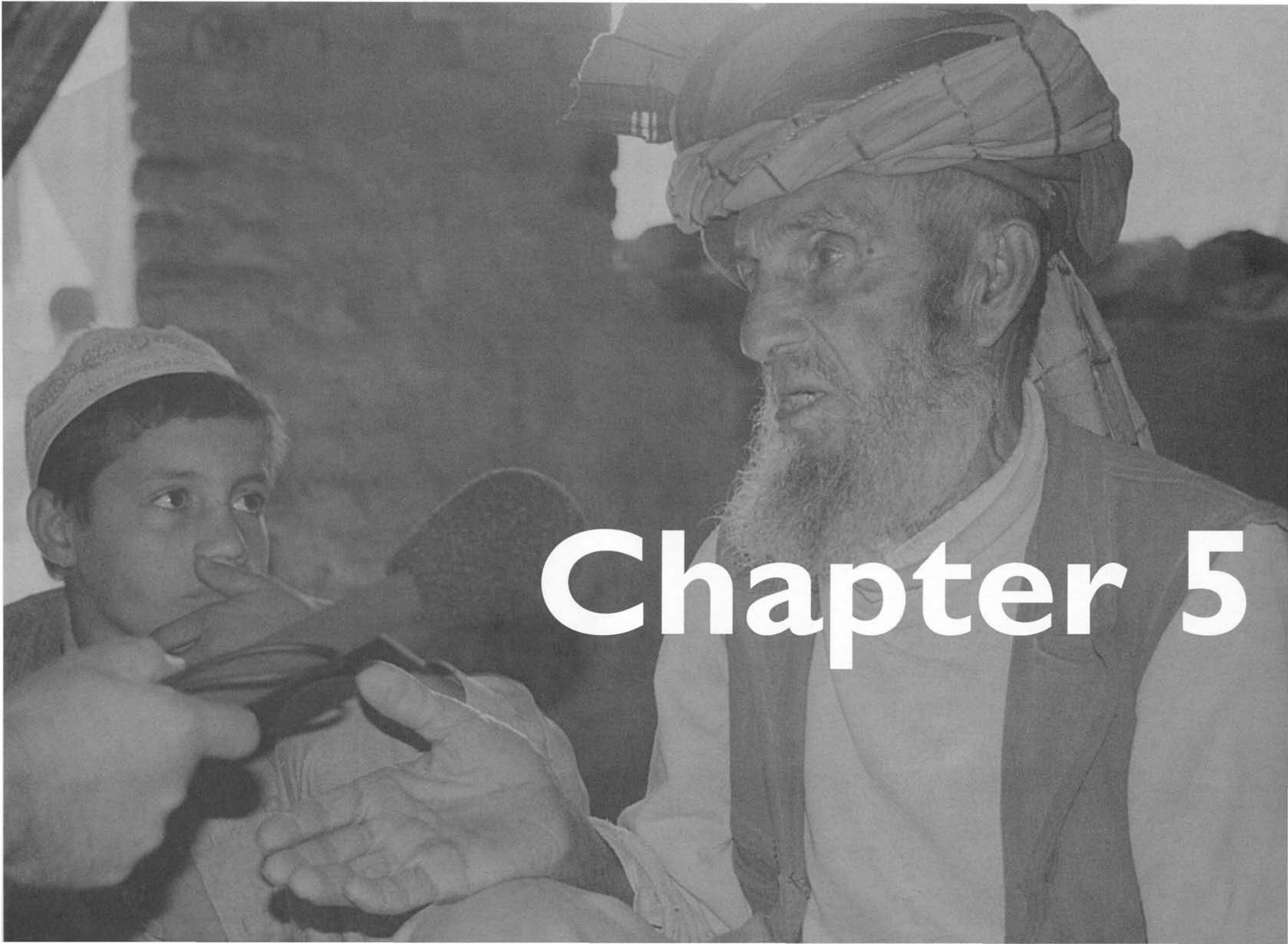
For many journalists the way to Baghdad, or any other dangerous area, passes through the English countryside. Nothing picturesque there: it's all about a training camp where two companies, Pilgrims and First Action, employing mainly former SAS and Royal Marines people, provide journalists with a potentially life-saving six-day residential course. It is appropriately named Hostile Environment and First Aid Training (HEFAT). HEFAT is obligatory for all BBC journalists travelling to areas where conditions are far from peaceful. It is a demanding course, both physically and mentally. Days start early and finish late. The training runs indoors and outdoors, regardless of weather conditions.

The First Aid exercises help one deal with a variety of situations, ranging from battlefield wounds and amputated body parts to heart attacks. Hideous looking fake wounds and blood are involved in those. The exercises are useful out of the war zone too. We know now how to respond to choking, diabetes and road traffic accidents. Various scenarios are involved in creating an awareness of safety and security in a dangerous zone, such as dealing with checkpoints; how to use body language to get away from an angry crowd; responding to incoming fire; and what to do if you find yourself in a minefield.

The course peaked in a mock kidnapping during which we were interrogated and eventually led to be "executed". Some managed to persuade the "executioner" to let them go (being Greek helped me somehow); others were shot with blanks.

Despite the obvious tension that leaves at least one person in every group in tears, it's a very positive experience. If you survived, you know you'll be able to do it again if things go wrong in real life. If you were "executed" you may have a better chance of survival – next time.

It's worth adding that if someone at the BBC decides that he or she would rather avoid the chance of reliving any of it in real life, they can withdraw – no questions asked.



Chapter 5

Chapter 5 Programmes for displaced adults

This chapter recommends a programme format which has been developed over a number of series and which will allow programme makers to get emergency broadcasting on air quickly. The format is adaptable, and there are suggestions for further slots which can be used, as appropriate, if a displacement situation is prolonged.

For a sample script of a programme following this format, see Appendix 3.2.

5.1 Appropriate media

In virtually all displacement emergencies the only appropriate medium for reaching refugees is radio – radios are relatively cheap and portable. Refugees are only likely to have access to television in cafés, community centres or the homes of local relatives, when they have settled for some time.

5.2 The programme style, format and frequency

5.2.1 Programme style

The situation of refugees tends to be quite negative. The programmes should aim to provide the audience with useful information to help improve their situation, as well as information that highlights positive developments. One of the points of the programmes is to reinforce the sense that, however difficult the situation, there can be a life and a future outside of it.

The tone should be warm and welcoming, slower paced than the news, and without strident messages. The programmes need to be an audio refuge, showing concern and offering help for the individual listener, emphasising that this is time exclusively for them. The programme is firmly on the side of refugees. Empathy is an essential element, and so is humour. It is extremely important to avoid being patronising.

There should be plenty of appropriate music from the people's own culture: a strong signature tune, stings and jingles.

The voices of refugees themselves should be a major characterising feature of the programmes. Certainly as the emergency continues, many refugees will become experts in handling their situation, and reporters and producers should capitalise on that pool of expertise. Particularly at the beginning of an emergency, external expert voices will be necessary, but past research shows that audiences of refugees feel that others who share, or have shared, the experience of being displaced have an understanding that few external experts can achieve.

It is important to address the whole age range of the audience, ensuring that there are plenty of voices of older teenagers, and a good balance of male and female voices.

5.2.2 Programme format

The programmes are each 15 minutes long, in a magazine format, with a menu and four regular slots.

The slots, with typical timings, are:

1. **Menu**	0.30	
2. **Testimony**	2.00	a displaced person describing his or her experience and reaction to it
3. **Humanitarian news**	2.00	important and up-to-the-minute information of practical use to refugees: for example, food supplies, availability of shelter, immediate and specific dangers
4. **Central slot**	5.00	an educational slot, offering practical advice on a major issue affecting refugees, in any format ranging from a one-to-one interview to a package
5. **Entertainment slot**	3.00	a specially written lighter slot reflecting the experience of refugees; a single-voice reading of an appropriate story; or a music slot

These timings leave 2 minutes 30 seconds for continuity, presenter links and music. The slots can be in any order.

It may be that the full format cannot be produced from the start, but production teams should aim to build up to it as quickly as possible. Once established, the format should be consistently maintained. Familiarity and predictability will be important for people whose lives are full of uncertainty.

Format rationale

The format is designed to be relatively simple to produce and quick to get on the air, while offering a high quality, engaging listen.

It is highly flexible, and can be adapted rapidly as the situation on the ground changes.

This format has been developed over a number of projects, and it is designed to help refugees develop some sense of perspective on their situation, while also offering practical help in improving the details of their lives. It should offer a good balance of practical, positive information on one hand and support and respite on the other. Those with experience of helping refugees suggest that this is a strong combination, likely to be more effective than a less balanced format.

5.2.3 Programme frequency

Where production and scheduling capacity and funding allow, there should be one programme a day, repeated the same day. Ideally there should be four adult programmes a week, and three children's programmes.

Where capacity and/or funding is more limited, fewer programmes can be made, but the ratio of adults' to children's programmes should be maintained.

5.3 Rationale and production guidance for each slot

5.3.1 Testimony

Supporting the audience's mental well-being is extremely important. Depression, for example, while being a perfectly normal response to being displaced, can have very serious consequences. If someone is depressed, they can neglect looking after themselves and those they are responsible for. At a time when extra care and attention needs to be paid to issues like hygiene and food preparation, this understandable neglect could have serious physical health implications.

Refugees often feel worthless, invisible and alone, which can contribute to mental health problems.

This slot offers a contribution to supporting the audience's mental well-being, by:

- validating their experience and boosting self-esteem, by showing that someone is taking notice
- showing that they are not alone, by sharing experience
- encouraging them to discuss experiences between themselves

Expert opinion in the UK and Afghan refugees have both said that this is an effective and important slot, for all its simplicity.

Reporting issues

Interviews need to be conducted in such a way that the answers can be edited to form a continuous monologue.

Reporters need to:

- explore sensitively what the important issues are for displaced adults and help them to lead the reports rather than only responding to questions
- allow plenty of time
- listen carefully
- always remind interviewees that their audience is other refugees, and not the wider world. Appeals for help to the international community, for example, are not appropriate in this context.

Exploring issues may be particularly difficult with women, but it is extremely important that they form a significant part of the broadcasting, since, in most displacement emergencies, the vast majority of refugees are women and children. In many situations, it may be better to use a woman reporter to interview women.

Production and presentation issues

It is not appropriate for the presenter to try to mediate between the testimony and the audience by commenting on it, since he or she is not part of the experience shared by the interviewee and audience. This is, after all, a displaced person talking to others in a similar situation. If the presenter offers his or her reflections on the testimony there are serious dangers of sounding glib, judgemental, patronising or simply out of touch.

However, to make no reference back to the testimony, and just go on to introduce the next item, can sound odd, leaving the testimony "hanging". There are strategies for dealing with this.

At the simplest, the presenter can have a standard formula which they always use after the testimony slot: "If you have a story to tell about

your experience, don't be afraid to tell it to other people, or, if you want, you can contact us, and I'll tell you how to do that at the end of the programme." Then give a postal address (not an e-mail address), at the end of the programme. Or, if possible, say that letters can be routed through local UNHCR representatives. Past experience shows that refugees do write to programmes.

If there is a common theme between the testimony and central slots in the programme, then the presenter can use the above formula and then refer to the central slot as offering further reflection on the issue.

Over time, production teams may be able to find and develop a reassuring, local and experienced voice amongst the refugees. This voice can offer reactions to testimonies, mediating them into a forward-looking perspective.

5.3.2 Humanitarian news

This slot will probably be delivered by the presenter: it consists of hard, up-to-date and, above all, reliable information, coming largely from UNHCR and other agencies working in the refugee areas.

It could be information on availability of food and medical supplies and shelter, or on locations of doctors, or news of immediate and specific dangers, as well as information on disease outbreaks, their symptoms and what to do. A major function will be to dispel unfounded rumours, of, say, troop movements. For obvious reasons the information needs to be gathered as close to transmission as possible.

Production issues

It is very important for producers to keep in mind both the purpose and audience for this slot: it is information for refugees, not about them. Agencies working on the ground with refugees tend to issue the media with information about their activities aimed at the wider world: quantities of food or shelter provided, for example. However, the audience of refugees do not need to know this. What they need is information on where and when the food and shelter will be available.

It is very important for producers to establish good contacts with UNHCR media officers on the ground who know exactly what kind of information is needed for these programmes.

5.3.3 Central slot

This is the main education slot, conveying the major topic of the day, which will be survival strategies on: health, safety, shelter, food, water, earning a living, maintaining relationships and, later in an emergency, keeping occupied, getting organised, improving conditions, protecting the local environment, and relations with the host community. The slot should draw, as much as possible, on the experience of refugees themselves.

Very few people who become displaced expected it to happen, and most will have made few preparations. It is likely that they will have fled their homes at short notice. They will probably move into places they have never been to before. They are extremely vulnerable. *(For a fuller description of what refugees face, see Chapter 1.3.)*

This slot has one main function: to give refugees information and advice which they can make immediate use of and which may even save their lives. The slot also has a secondary, psychological function. Refugees will often feel they are totally under the control of circumstance, but if the advice provided by this slot allows them to recover some element of control, it is something they may be able to build on.

Production issues

The content should be highly practical, and based on the circumstances of refugees. There is no point, for example, using a package on mosquito nets, when refugees are not even in tents. Producers and reporters need to keep closely in touch with UNHCR to keep up to date with the changing circumstances on the ground.

The format can be anything appropriate. Usually it will be a multi-voice package, but it could be a one-to-one interview with, for example, a doctor.

It is essential to plan interviews in advance. There is a strong temptation, in the chaos and poor communications of an emergency, for reporters to set off and record whatever they can find, but this slot needs all the careful research and planning that would be used in any other circumstance. Once again, close liaison between the BBC World Service and UNHCR staff will result in items of real value to refugees.

5.3.4 Entertainment slot

The primary aim of this slot is to provide a little respite, and a glimpse of normality – both of considerable value.

There are several options for this slot:

- at the very simplest, it can be music, perhaps as requested by members of the audience
- single-voice readings of separate stories or of a serial, a comedy, if possible
- a simple comic drama specially written and recorded, reflecting the lives of refugees

While music is normally the easiest option, producers have to bear in mind that music will often be available on other radio stations, so providing it will bring little added value to the audience.

The most valuable by far is a special comic drama. It is of great psychological value to refugees to know that someone is taking notice, is producing something especially for them, and understands the situation well enough to make comedy out of it. There is great value in showing different aspects of the lives of refugees from a comic angle, in that it helps the audience get a sense of perspective. It also offers an element of normality and encourages discussion.

In the Afghan emergency in 2002–2003, this was the most popular slot.

Production issues

Music from the region and culture is normally fairly easy to access, as are story scripts.

Comic drama is more difficult, but there are, for example, many radio soap operas being broadcast around the world, and one of these can provide writers, performers and local recording facilities. (This was the source of the Afghan comic slot.) The drama need not be elaborate – the Afghan one had only two characters.

If there is not a locally broadcast soap, displaced communities will often include writers and performers, who can be recruited. Clearly, this is harder to set up, and takes longer, but, even if it is not possible from the outset, it is something that can be achieved in time.

5.4 Adapting content as the situation changes

5.4.1 If refugees settle long-term into camps or other accommodation

If an emergency evolves into a relatively stable situation, with refugees in camps or other accommodation, production teams will need to develop some of the slots, to prevent repetition and loss of interest.

Testimony

The testimony slot is particularly vulnerable to becoming repetitive, and reporters will need to widen their range of interviewing techniques. They may record testimony involving more than one voice. Examples might be:

- a dialogue, between, perhaps, a mother and a daughter
- a single-voice testimony recorded with a small group listening, whose reactions to it are subsequently recorded

Or they may widen the range of testimony formats. Examples might be:

- the testimony of the same individual recorded at intervals over time
- developing testimony portraits of families
- audio diaries

Central slot

As an emergency continues, the central slot could focus on encouraging refugees to take more control:

- Reporters should seek out examples of groups of refugees who are working together to solve small and large problems for themselves.
- Programmes can offer advice on building collective or community action. Examples might be: advice on helping children play and work, including games and story-telling, or advice on developing their own agendas to put to NGOs and other agencies.
- Production teams can begin to develop proactive audience participation, with the assistance of UNHCR. Examples might be: forming advisory groups for programme makers in the camps, and finding unofficial researchers among refugee populations who can suggest topics and storylines and search out potential interviewees.

5.4.2 Refugees begin to return home

If there is a cessation in the cause of displacement, and refugees begin to return home, then production teams must quickly change the content. Many of the issues refugees face will be the same as those they faced at the beginning of the crisis, including the problems of travel. If, for example, there has been warfare, then there will be a real threat from unexploded ordnance, and people returning who need to make a living may be tempted to collect battle debris to sell as scrap metal.

They may also face problems when they return home. Their home may have been looted, destroyed or taken over by someone else. Land that was previously safe may now be mined or have other ordnance scattered over it.

Programme content will need to start preparing the audience for the situation they are likely to be returning to.

At times of repatriation UNHCR can provide programme makers with essential information. Usually, UNHCR carefully lays the groundwork for repatriation programmes and does not organise

returns until it is safe to do so and some support systems are in place in the country of origin. In most cases UNHCR staff are working on both sides of a border and have the basic support systems in place to assist people to return home and remain there safely.

During repatriation UNHCR will be able to provide production teams with extensive information on many aspects of the return. The information UNHCR can provide can be specific, e.g. whether the primary school in a particular village is open, or the town has a medical clinic, what fields are mined and if water is available for irrigation. When refugees begin to return home before the usual UNHCR support is in place, and it is not always possible to stop such mass, spontaneous returns, there is still vital information that can be broadcast, including information on mines, shelter needs, and medical assistance.

Chapter 6

Chapter 6 Programmes for displaced children

In a refugee emergency, it is essential to address some of the programming to children. Children almost always form a high percentage, often more than half, of refugees. Displaced children are extremely vulnerable, subject to more threats than adults, and their needs are significantly different from those of adults. However, making programmes for children makes different demands on production teams, and involving them in programme making needs great care. *(See "Safeguarding children", at the end of this chapter.)*

As with the chapter on broadcasting for displaced adults, this chapter proposes a programme format which will enable emergency broadcasting to start quickly and be effective from the beginning.

Portraying children

The media has three broad stereotypes of children: helpless victims, cute and funny, or trouble. Very rarely are they portrayed as people with something interesting to say, or as contributors to their community. If they are, then they are seen as "heroes". Treating children with respect and portraying them with respect is important.

Many displaced children are participating in their own survival, that of their siblings and even their parents. They need all the concrete support and help we can give; they do not need to be shown as cute, as victims, or as helpless.

6.1 The importance of displaced children as an audience

Some figures from UNHCR show just how important it is to make special programmes for children in displacement emergencies:

- 130,000 of the 240,000 Somali refugees in Ethiopia are below the age of 18
- 140,000 of the 240,000 Liberian refugees are below the age of 18
- 500,000 of the 1.2 million refugees in Pakistan are children
- in Rwanda there are more than 300,000 unaccompanied children

6.2 The threats facing displaced children

6.2.1 Background

In displacement, a child's social networks and the primary relationships that support his or her physical, emotional, moral, cognitive and social development are disrupted. This can have profound physical and psychological implications.

Established support structures and traditional family structures often collapse with flight. Many children are forced into becoming heads of

families and taking on responsibilities at a time when their own development is still at a crucial stage.

A child's life can become a life of military recruitment, harmful child labour, prostitution or living on the streets.

If children are studying, displacement completely disrupts their education.

Children who are travelling or who are displaced to an unfamiliar area are very vulnerable to hazards like landmines and unexploded bombs and shells.

In the long term, many of today's conflicts last the length of a childhood, meaning that from birth to early adulthood, children may experience multiple and cumulative assaults.

6.2.2 Impact of conflict

Children and adolescents have always been the easiest victims of human rights abuses, but are increasingly targeted, especially in inter-ethnic conflict. The Graca Machel study of 1996, on the effects of armed conflict on children, confirmed that they are no longer just innocent victims caught up in the crossfire. They are subjected to calculated genocide, forced military recruitment, gender-related violence, torture, and exploitation on a massive scale.

Olara Otunnu, the UN Secretary-General's Special Representative for Children and Armed Conflict, indicates that 9 million children worldwide have been killed, injured, orphaned or separated from their parents by conflict in the last decade.

Displaced children are particularly vulnerable to military recruitment. From the Democratic Republic of Congo, Sierra Leone and northern Uganda to Sri Lanka, Afghanistan, Colombia and the Thai/Myanmar border, military and armed groups actively recruit young people, either to take part in hostilities or to carry out different forced activities such as serving as military porters. In Kosovo, teenagers as young as 15 were involved in carrying food, arms and ammunition for the rebel groups.

Military recruitment is not confined to boys. Girls have been involved in armed conflict as suicide bombers in Sri Lanka, as human shields in Uganda and as mine clearers in Iraq. Girls are also often recruited as soldiers.

Children and adolescents join armed groups for a variety of reasons:

- economic – hunger and poverty may drive parents to offer their offspring for service
- safety – some children join up for their own protection
- ideological – the lure of ideology is strong in early adolescence when young people are developing their personal identities.

Many are kidnapped and forced into combat. There are plenty of accounts of children being "initiated" by being forced to kill another child who has disobeyed in some way.

6.2.3 Child labour

Displaced children often have to support families, and there are many people willing to exploit them as a vulnerable and plentiful supply of labour. Afghan refugee children are often working in dangerous and unhealthy carpet factories in Pakistan, for example. Some employment is even more hazardous, like collecting scrap metal from battlefields. There are even reports of children being paid to collect anti-personnel landmines for re-use.

6.2.4 Health hazards

There are severe health hazards for children who are fleeing conflict, when they have arrived at their final "safe" destination and when they return home.

Children are particularly vulnerable to landmines and unexploded bombs and shells. Children are adventurous and will go and play in areas they do not know. They may collect firewood or perform other jobs which take them into unfamiliar areas. Many unexploded bombs invite children's curiosity; they are often brightly coloured and can be mistaken for toys. In areas where conflict is prolonged, some children become so used to landmines that they do use them as toys. There are reports of children in Iraq using landmines as wheels for toy carts.

When children return home, landmines and bombs remain a threat, when they lie in familiar and, therefore, safe areas.

When children from rural areas are displaced into more urban places, road traffic is a real danger. Rural children are often unfamiliar with busy traffic, and have no basic road safety skills.

Disease can be a major threat. For example, where a population from a dry area is forced to flee to a much wetter area, malaria can become a major problem, and children are especially vulnerable. Children who have grown up in a malaria area will have developed a level of immunity to the disease, but those from drier areas will never have encountered it, and will have no natural protection. Camps where refugees are crowded together, often without clean water, or organised sewage or rubbish disposal, can be effective breeding grounds for diseases to which children are vulnerable.

Boredom can be a health threat, in that children and adolescents can be tempted towards illegal drugs as a means of distraction.

6.3 Effective broadcasting for displaced children

Children are often quicker to learn than adults and more adaptable; research into past projects has shown that broadcasting aimed at children can be effective in helping them protect themselves.

6.4 Programme style, format and content for children

This handbook offers a simple magazine programme format for programming for displaced children. The format is adaptable, and there are suggestions for further slots which can be used, as appropriate, if a displacement situation is prolonged.

6.4.1 Programme style

These programmes need to be child-centred, that is, they need to be firmly on the side of the children, and to see the world from their perspective. Children are extremely sensitive to being talked-down to and patronised. Programmes should include as many children's voices as possible. Past emergency series have developed to the point where all the voices except the studio presenter were children.

However, working with children, and putting their voices on air, requires special care, and this is covered later in this chapter.

Ideally, children of different age groups should have different programmes, but that is rarely possible in an emergency, particularly at the beginning. Therefore, it is a good idea for production teams to aim

at an age range of 10 to 13, as younger children will listen to programmes aimed at an older age range, but older children are much less likely to listen to programmes designed for younger ones.

Programmes need to be upbeat and lively, with plenty of music.

6.4.2 Programme format

The children's programmes are each 15 minutes long, in a magazine format, with a menu and four regular slots. There is no news item.

The slots, with typical timings, are:

Menu	0.30	
Testimony	2.00	a child describing his or her experience and reaction to being displaced.
Central educational slot	4.00	this can be in the form of a story or simple drama, and covers issues like security, safety, health and keeping occupied
The "fun" slot	3.00	music or joke-telling
Story	3.00	usually a folk tale or fable
Activity	0.30	

These timings leave two minutes for continuity, presenter links and music.

6.5 Rationale and production guidance for each slot

6.5.1 Testimony

A slot in which displaced children talk about aspects of their lives is important because children hear how their experience, seen from their perspective, is given significance. Promoting self-esteem is one of the most important functions of education for displaced children, and in itself the act of broadcasting their voices promotes a sense of worth and importance. A crucial need for refugee children is to have reassurance that they are not alone. Another child's testimony can be a powerful and effective way of delivering this reassurance.

6.5.2 Central educational slot

This will be a story or simple drama, exploring issues of immediate importance, depending on the level of the emergency and local circumstances. In the early stages, topics might be: maintaining basic hygiene while travelling and in camps; dealing with the specific dangers of landmines and unexploded bombs and shells; and what to do if you are separated from your family. Later on, topics could be: organising activities; taking pleasure in small things; and protecting yourself from violence.

Topic choices will need to be made in close consultation with those on the ground – BBC reporters and UNHCR staff.

This slot can be in different formats, though stories and dramas are best.

Stories

Single-voice stories are relatively quick and simple to produce.

There is a selection of stories written for past series in Appendix 2 of this handbook. They can be used for broadcast in emergencies. They will need translation, and transposition into the culture and circumstances of the audience. Just because they are provided does not mean they are appropriate for every situation, and production teams will need to assess their suitability for their particular audience at any given time.

Stories are best written by experienced children's writers who are as close to the situation on the ground as possible and who share the children's culture. It should be a priority for production teams to seek out and put together effective writing teams, with good writers on the ground and experts with an understanding of the realities of the situation, who can advise the writers on a range of issues they will need to cover. UNHCR help should be sought for finding writers and experts.

Dramas

Dramas are considerably more complex to produce, but offer far greater flexibility for production teams and variety and appeal for audiences. Production teams should not avoid this format because of its complexity. Dramas will normally have a child or number of children as the central character(s).

A drama production team needs: one or more writers with experience of writing for children, who share the culture of the audience; a studio producer/director; a group of child and adult actors. Unless writers and the producer/director have radio drama experience, training will be needed. The BBC World Service Trust can provide this.

6.5.3 "Fun" slot

At its simplest, this can be a piece of appropriate music. However, where possible, children should be involved – for example, by making it a music request slot, with children explaining their choice.

Varying the slot, by including items such as children telling jokes, will make the programmes even more appealing.

6.5.4 Story

This is a purely entertainment slot. Stories can be one-offs or a serialisation of a popular children's book. A serial has the obvious advantage of helping to get children into a habit of regular listening.

Again, it is good practice to use writers who share the culture of the audience.

6.5.5 Activity

This is a short slot which suggests an activity listeners can carry out after the programme. Normally, it will follow from one of the items in the programme and usually from the central educational slot. The activity needs to be engaging, such as a quiz or a game, but wholly practical for children of the target age range who will have access to few resources.

6.5.6 Additional or alternative slots

Children's activities and discussion

This slot is designed to provide a way into the main educational topic of the programme by engaging the listener with voices like their own, and establishing some of the questions the programme will answer. For

this slot, a group of children are recorded participating in an activity related to the main topic, and then discussing what they have done.

Sometimes these activities will be set up by the producer; at other times they will be recordings of activities organised by staff in the camps, so children can be recorded as they take part in, for example, mine awareness training or health education sessions.

Past examples have ranged from children engaged in tree planting to children experimenting with the relationship between exercise, heart rate and breathing, and then speculating on why heart rate and breathing increase with exercise.

Children's reports

Children could act as reporters, conducting interviews with either their peers or adults.

This can be extremely effective and is very popular with audiences of children and adults. Children can work in groups, with one or several interviewing an adult.

For the slot to work well, local reporters need to select and train a group of children in formulating and putting questions, as well as being prepared with follow-up questions. The next section contains guidance for producers and reporters working with children.

6.6 Working with children in broadcasting

In producing programmes for displaced children, you could be working with them in a number of ways. They could be interviewees, reporters or actors. Different parts of these guidelines apply depending on the role the children are taking.

6.6.1 Basics

The BBC's Producers' Guidelines have a section on working with children. BBC staff should look at it.

In particular:

- obtain consent to take part directly from the child and from the parents or responsible adult
- if you are working with a child when he or she would normally be at school, you will probably need the consent of the school
- it is important to protect yourself from possible allegations of impropriety, so work where you can be seen by others

6.6.2 Risks

Throughout the process of making programmes, children involved may be put at risk in various ways. Children are much more vulnerable than adults in virtually every way, and before working with them it is extremely important to carefully assess the risks they may be exposed to in the work.

This does not mean that children have to be overprotected, but an assessment should be carried out and a reasonable judgement made on how to minimise the risks children face and how to best protect the child from them.

Possible risks

It is possible in rare cases that children could irritate an individual with power or a group of people, which could lead to retribution of some

kind. A child revealing sexual abuse in a camp may well arouse anger among adults in the camp, for example. If this is at all likely, then think of using only first names, or false names. You may also need to have an adult read out the child's words in order to disguise his or her voice.

In interviewing adults, especially media-experienced ones, children are at risk of being patronised, or even verbally bullied. It is essential that the producer or reporter is in a position to intervene and protect them.

In preparatory discussions and in interviews, asking children to talk about sensitive topics has to be handled with great care. Children generally have less power to change their situation, and less experience in protecting and managing their emotions, than adults. If, for example, you ask a girl who is in a forced marriage about her situation, it may be something she has never thought about before. If you ask a former child soldier about things he did, you are asking him, almost, to relive those events. If possible, it is worth asking an adult who is close to the child how the child feels about the topic. If the child becomes emotional, the advice is not to remain too detached, but show that you understand the emotion and sympathise. Under no circumstances should reporters press a vulnerable interviewee, whether adult or child, in order to prompt an emotional reaction for the sake of sensation. After an interview you should spend time making sure the child is all right.

6.6.3 Choosing children as interviewees or reporters

It is very tempting to choose articulate, middle-class teenagers for programmes, but production teams should aim for a mixture of ages and backgrounds. Past BBC World Service broadcasting has put street children on air, questioning government ministers. Local UNHCR staff should be able to help you, but you can also seek the help of other NGOs and of schools.

Developing questions with children as reporters

Some children will be able to formulate interview questions for themselves, but many will not. However, it is very important that the questions are the children's own, and not adult questions put into their mouths. You will need, therefore, to help them with the questions.

Preparation for interviews

Warm-up: chatting with children before you start is usually helpful – asking them about themselves and talking about what you do. Unless you are with the exceptionally media-wise child, you will be an object of great fascination. If you are working with a group, playing word games, or any kind of games, can really help in making them more relaxed with you.

Explain: explain what you are doing and why you are doing it. Explain your recording equipment, editing and why retakes are needed. Most children will be quick to learn, but, equally, they can be baffled and put off if they do not understand what is happening.

Listen: during preliminary discussions and in interviews listen very carefully. Children are not as good as adults at getting to the point they want to make, and you may need to pick up hints and respond to them to allow the child to make the point clear. Similarly, when a child is preparing to conduct an interview as a reporter, you will need to listen carefully in order to help him or her formulate a question.

Be patient: children may be very vague at first, but give them time, and encourage them. Working with children almost always takes longer than working with adults.

Practise: when children are acting as reporters, after discussing the issues get them to write down their questions. Then practise until they can ask the questions without reading them.

Safeguarding children

by Valerie Msoka, *Broadcast Journalist, World Service News Programmes*

I travelled to Burundi, Rwanda, the Democratic Republic of Congo (DRC) and Uganda in 1998, for a World Service series on children in areas with conflicts.

The programmes were produced in Kiswahili for the Swahili section.

All these countries have been affected by conflict – a power struggle led to genocide in Rwanda and civil wars were carried out in the DRC, Burundi and Uganda.

In all, my sources were children – orphans, child soldiers and also children who had participated in the genocide.

I had no experience of interviewing children who had gone through trauma. I also knew little about how to handle them or myself when things got emotional.

I sat down with the children and asked them if they would be willing to talk to me. It was important to get their consent. Some agreed but had conditions, such as my disguising their voices and names. I accepted.

Their stories were deeply disturbing. These were children who had survived terrible experiences – one child recounted how she saw her mother being hacked to pieces.

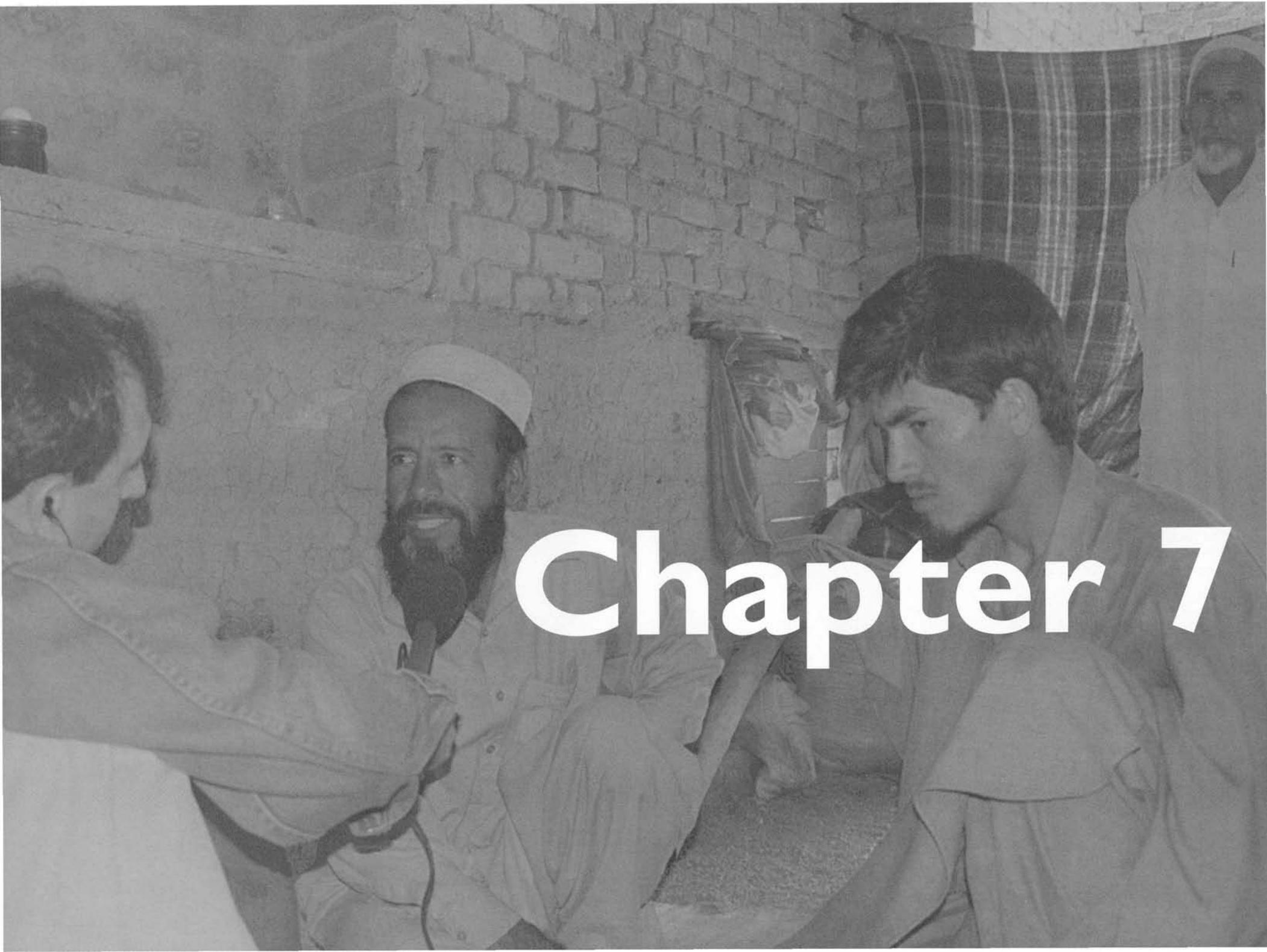
Another told me how she was unable to remember the number of times she was raped in one night, by soldiers, whilst she was staying in a refugee camp.

My aim was to build a picture of the situation and thereby help create an awareness of what happens to children in conflict areas. My interviewees, on the other hand, needed to know that they would be safe after the programmes were broadcast.

It was hard work. For instance, when a child in Rwanda spoke, I translated it and then gave the written translation to another child in Rwanda, and asked him or her to read it. I did this to both protect the child and keep the accent.

At times, it was difficult to find children who would be willing to read such terrible experiences.

The important thing is that in doing the voice-overs I didn't change the content and nature of the programmes.



Chapter 7

Chapter 7 Programmes for host communities

In an emergency, the communities in the areas where displaced populations find refuge will be affected. The responses of those communities, and especially the policies adopted by their governments, will have a profound impact on the lives of refugees. This chapter focuses on how programming can help to mediate between refugees and their host communities in order to build mutual understanding and tolerance.

In situations where refugees have to cross a border, there can be resentments felt among the host communities: at what they see as preferential treatment of the refugees; at the lack of help from the international community in bearing the financial burden; and at the environmental degradation caused by refugee camps. Host populations also are concerned about the insecurity that refugees may cause, and fear that conflict will spill over the border into their own country or destabilise their own government. Sometimes host populations fear that large numbers of refugees may upset delicate ethnic balances in their own country. Politicians and the media may exploit these resentments, sometimes with disastrous consequences for refugees. Trying to counter these fears can be very difficult, but remains an essential task, as all of these factors can lead to animosity towards refugees and those who help them.

It is therefore important to address host communities as a key audience when covering a refugee emergency.

7.1 Objectives and broad topics

- To raise awareness about refugees, at an international and national level
- To move beyond perceptions and misconceptions about refugees and provide clear information and analysis
- To give refugees a direct voice in talking about their lives. The voices of refugees themselves should form the core of the programmes
- To create a dialogue between host communities, refugees and the various governmental/institutional agencies with which they come into contact

When addressing a host community in a displacement emergency, it is necessary to discuss displacement and the local emergency in its global context. Broadly, programmes should cover:

- different views on the nature of forced migration
- the historical context of forced migration and its location within broader regional and global processes
- the realities faced by forced migrants
- defining a refugee, the rights of refugees and the role and responsibility of the international community during a crisis
- contemporary responses to migration, at institutional and ground levels

Suggested topics for programmes:

- the circumstances refugees have fled from
- culture – the role that language, song, music, dance, stories and sport play in the lives of refugees living in camps
- reproductive health and gender issues
- violence
- power structures
- economy of the camp
- work opportunities
- access to education
- international assistance for refugees
- repatriation – reluctance by a second generation to return to the home country, and uncertainty about a new life at home

7.2 The choice of media

In order to reach a significant audience in a host community, programming for them will need to be tailored around their listening and viewing habits. Host communities, unlike refugees, are likely to have access to radio, television and the internet. Given that the vast majority of refugee crises occur in the developing world, it is necessary to assess what media the audience do have access to. Even when individual households do not have a television, people may be able to access one in a café.

A variety of programme formats is possible, including snapshots of refugee life, TV documentaries, in-depth radio series, and online content.

Working with local broadcasters may help reach a larger audience: the host community may be familiar with a local station and therefore more likely to watch or listen to their output.

7.3 Challenges to covering refugee issues

7.3.1 Terminology

It is essential that terms defining the status of misplaced people are used accurately, and consistently. Inaccurate use of language can cause confusion and lead to uninformed public debate. Reporters and editors should be aware of the correct use of terms and avoid using numerous labels as synonyms when describing the same group of people.

7.3.2 Figures

Numbers of refugees and asylum seekers can be misleading. Programmes should take care to source all statistics and explain the origin of numbers. Putting statistics in context – both historical and in relation to immigration into other countries – can be useful.

7.3.3 Working in conflict zones

Programmes may be broadcast in areas which are volatile politically. Conflicts may jeopardise the access of producers, availability of material and transmission times. In some cases material may be used to inflame disputes. Programme makers need to be conscious of the complexities of the different positions on the ground within both the NGO community and governments.

7.3.4 Representation

In most mainstream media, images of refugees are often stereotypical. Refugees are often represented by the media as victims, or as a threat to the host community. Programming should seek to portray refugees in a

less stereotypical way by including a broad range of representations of the population. Refugees and asylum seekers should be given the opportunity to directly communicate their experiences, ideas and opinions.

7.3.5 Accuracy

When covering refugee issues for host communities, testimonies can be one effective way of giving a voice to refugees. However, programme makers may need to check and corroborate contributors' details several times and may need documentary evidence to validate stories. Accuracy of information is critical and the vulnerability of refugees needs to be taken into account. *(See "Checking contributors in Africa", at the end of this chapter for senior producer, Beatrice Murail's perspective.)*

7.4 *Right to Refuge* sample series outlines

The Trust's project, ***The Right to Refuge***, serves as a case study for broadcasting to refugee-hosting communities. It targeted global audiences in English, and also focused on key geographical regions where refugees have become a priority issue.

Radio programmes were produced in eight languages including Albanian, Croatian, French for Africa, Indonesian, Persian, Pashto, Russian, Serbian, Spanish and Urdu. They examined issues surrounding forced migration and explored the practical, emotional and human aspects of emergencies and displacement.

The project also included a website entitled ***The Road to Refuge***:

- http://news.bbc.co.uk/hi/english/static/in_depth/world/2001/road_to_refuge/default.stm

The website features stories told by refugees about their experiences seeking asylum; an interactive debate with Ruud Lubbers, UN High Commissioner for Refugees; the World Service Global English series; and photo diaries.

The following outlines are examples of the *French for Africa* and *Indonesian* series.

7.4.1 *French for Africa* (broadcast July/August 2001)

See "Checking contributors in Africa" at the end of this chapter, for senior producer Beatrice Murail's perspective on the testimony format.

Programme 1A **Being a refugee**

Six people from six different countries tell their own story: how they left their town or country and what it's like to live as a refugee.

They are: Rose Eliya, from the Democratic Republic of Congo (DRC), now a refugee in Congo-Brazzaville; Victor Saa Lucenyi, a Sierra Leonian refugee in Guinea; Sese Soko, a Liberian refugee in Guinea; Marie-Chantal Muhoza, a Rwandan refugee in the DRC; Kamara Ibrahima, a Guinean displaced in his own country; and Baouni Nastani, who was born in Congo-Brazzaville and has found refuge in the DRC.

Programme 2A **Education**

The second programme looks at education in refugee camps. Some have poor facilities and are promised aid by an NGO; others use discarded dug-out boats or barrels as blackboards. A teacher from the DRC says things are much easier for him teaching in Congo than back home. Victor Saa Lucenyi, a refugee from Sierra Leone, tells the story of why he founded a school for refugees and displaced children in Guinea; a displaced boy in the DRC says how much he misses schooling, and that education should be free.

Programme 3A **Relations between refugees and local populations**

The programme looks at the strong links between the two communities, and the problems they encounter. A woman from the DRC tells of the warm welcome she received in Congo as a refugee, and a displaced Guinean says that links were strong between Liberians and Guineans long before the refugee crisis, but that it's not good that the refugee population outnumbers the locals in his village. An NGO worker in Congo discusses how locals can be jealous of refugees who receive aid, because they too could use assistance. The programme also explores discrimination, environmental degradation and violence.

Programme 4A **Food**

Here refugees discuss the problems they have encountered and the solutions they have found in acquiring food.

Various refugees, aid agencies, nutritionists and members of civil society discuss diet, obtaining foodstuffs and the effectiveness of food distribution operations. Among the many voices are a WFP representative, who says nutritional qualities of food are more important than quantity, and an NGO worker in Congo, who tells of an initiative to create vegetable gardens for women refugees and of plans to set up gardens for refugee children.

Programme 5A **Music**

Refugees discuss how they relax or seek escape through music. A former refugee from Congo, now a professional musician, says music can be a way out for refugees; and a volunteer from Senegal describes an initiative he has started to help refugees cultivate their own culture and music. Rwandan refugees in Congo also discuss how much they miss their cultural heritage and describe an initiative to teach their children about music and culture back home.

Programme 6A **Health**

What are the main health problems encountered by refugees? Refugees in Congo, Guinea and Sierra Leone discuss nutrition, malaria, water-related diseases and AIDS. Congolese refugees in DRC raise the issue of finding the appropriate medicine to treat their babies' cough; a DRC refugee in Congo, a pharmacist, describes the products he has and what he lacks; and a Senegalese volunteer says he has organised first aid courses for young refugees.

Programme 7A **Impact on social fabric**

How is the social fabric shaped by the refugee question? Refugees describe how their family and private lives have been affected by displacement. A woman from the DRC, a refugee in Congo, says she is now the breadwinner of her family. She is a teacher, and her husband is now unemployed. He used to work his land back home. A Rwandan refugee in the DRC says that there are now more women than men in Rwanda but that women are unlikely to play more of a political role because of tradition. There are also several testimonies of refugees who have lost family members.

Programme 8A **The future**

Refugees have to choose between three options: going back home; integrating into the host country; or resettlement. Refugees from Sierra Leone, who are going back home on a boat from Guinea, say how happy they are to return to their country; and Rwandan refugees in the DRC share their hopes and fears of returning home seven years after the genocide. One Rwandan refugee in Congo says that he wants to integrate in the country; another says that she and her family would like to live in the USA; and a Liberian refugee in Guinea says he cannot live in peace, whether he stays in Guinea or returns home. There are also several testimonies from refugees who share their feelings about repatriation.

7.4.2 *Indonesian* (broadcast September 2001)

Programme 1A **No status, spirits high**

Around one and a quarter million people have been uprooted from their homes due to political, social, ethnic and religious conflicts throughout Indonesia, yet their spirits and dignity remain high. In a traditional song which becomes the opening signature tune, Johny Kulas, himself a refugee, is saying goodbye to his village in the hope that he will return some day. But for another refugee, Anis Souhaly, this song provokes fresh memories of the brutality he has witnessed. He tries not to dwell on the sectarian violence in Maluku, his hometown, but prefers positive thoughts about the better life he is now beginning.

This positive attitude is widely found in other camps such as Madura. Hakimah, for instance, feels that she was a lot happier living in her hometown in Sampit, Central Kalimantan, but as long as the situation prevents her from returning, she is happy with her present life. However, she is saddened when local people call her a refugee. Being a refugee is a status no one wants. Such is the case of a member of parliament, Nashir Sayuti. His parents brought him to Kalimantan when he was very young. He never dreamt of becoming an MP, but neither did he dream of becoming a refugee. Living in a cramped house he shares with others, Nashir Sayuti says he felt humiliated at the outset but now is more used to being a refugee.

One way of remaining positive is to play dominoes, a game a group of elderly men play regularly in Bitung refugee camp, North Sulawesi. Nico Augmarse says the game helps refugees like himself forget their sufferings, at least temporarily. Lacking job opportunities, these refugees stay idle, sitting around and sleeping. Porto Ximenes, a refugee from East Timor, describes his routine of cutting down lontar trees so that he can bring them home to eat. Generally speaking, human dignity, self-esteem and positive thinking are preserved in refugee camps and, surprisingly, laughter is not unusual.

Programme 2A **A forgotten population**

Children account for 50% of internally displaced people and refugees in Indonesia. A group of school-age children play dominoes in their camp in Sampang, Madura Island. Playing dominoes is one of the few things they do. When asked why they do not go to school, unanimously they say it's because they are lazy. Many children do not attend school because their parents cannot afford the fees. Sitiyeh, a mother of two, expresses her worries that soon she may have to tell her children to stop school if there is no work for her. Sometimes, she says, her two children get up early to meet the fishermen unloading their catch. The fishermen give them fish and their mother sells it in the market for their bus fares to go to school. Deep down, Sitiyeh knows the continuation of her children's education should not depend on the mercy of the fishermen.

The refugee forum tries to organise activities for children, especially those without parents. Supiyati, an organiser and a teacher, explains how parentless children become passive and cry hysterically when remembering how their parents were persecuted and mutilated.

Having witnessed terrible events, three children of the Siok family have now become aggressive and resort to alcohol and smoking. Siok, a refugee from Maluku, describes how her children were once loving and law-abiding, but now they are the opposite. Disciplining children is a problem in the camps; there is no privacy. With minimum government attention and support, these children represent a lost generation, says Yustinus Sapto Harjanto, an NGO officer. He organises drawing classes for the children. But the government, says North Sulawesi Governor A.J. Sondakh, is trying to get these children into schools.

Programme 3A **Existing culture**

Amidst the daily struggle for survival, refugees find it hard to preserve their culture, but some forms of art and sports still exist in the camps. Porto Ximenes may not have much in his hut in a camp in West Timor, yet he prides himself on having three big roosters, which he cares for much more than his own children. They are kept for cockfighting, which entails betting and gambling. Most of his pension as a former militiaman fighting for Indonesia in East Timor is spent gambling on cockfights.

While refugees like Ximenes are able to maintain this part of their culture, many others have neither the time nor the means. Siti Mariyana, also a refugee from East Timor, has no time to do the tebe-tebe, a popular dance among East Timorese women. She says she misses dancing, but now her priority is cultivating the land allocated by the government for her family. But in North Sulawesi, camps are lively at night. Youths from the Maluku islands blessed with singing ability form groups with a few instruments. They perform in the refugee camps at night.

Programme 4A **Living with the local community**

The lack of communication between refugees and host communities contributes to suspicion and jealousy, which often turns into violent clashes. Refugees feel inferior to the local community, making them lack confidence in approaching local people. The locals expect the refugees to approach them, since, traditionally, guests must address the host first. Sitiyeh tells of her rare encounters with the locals. She is ashamed of being called a refugee.

One way to bridge the gap is by providing a communal health service for both the locals and refugees, including the elderly, as in Tuapukan, West Timor. According to the village chief, Yacob Dethan, this programme has two benefits: equal opportunity and a chance to interact. Many locals complain to Haji Sahid, a community leader in Madura island, saying that he helps refugees a lot, while little is given to the locals. In response, he asks the locals whether they would like to be killed, or driven away and their houses burned. If the answer is no, he says, try to put yourselves in the shoes of the refugees and gain some understanding.

Programme 5A **Rebuilding life**

It took as long as one year for Yeriko Nosi to realise he basically had nothing, but that somehow life must go on. He gets up early every day in the hope that someone will offer him some work, tilling the farm or repairing houses. The entire family depends on his meagre wage to survive. There is nothing else to do in this barren area. According to Yeriko, life is getting harder and he does not know how his family will survive unless there is work for him, but he is determined to survive.

Nemecio de Carvalho, a former member of parliament, also finds it hard to rebuild his life. He has feelings of guilt for having encouraged people to follow his politics.

Siyah, a mother of two, works on a food stall. Her earnings are barely enough to buy food. She pays for her children's tuition by daily instalments.

Programme 6A **Economic empowerment**

Helpless refugees may turn into self-sufficient members of society if they are encouraged and given the opportunity. However, the Indonesian government fails to see this, or does not want the refugees to feel comfortable economically because it might deter them from returning to their home of origin.

Djoko Kirmanto, Director General for Resettlement, says if the government gave refugees job opportunities or sufficient credit to

start a small business, then they might want to stay; the government however wants to send them back to their home countries as soon as possible. Though there is no help from the government, many refugees have become self-sufficient – like Yudithlin who operates an iced drinks stall in Manado refugee camp. Although her clients' buying power is low, by selling iced drinks she is able to support her family's needs. After months of being jobless, two siblings opened a street stall selling cassette tapes and CDs. They wanted to borrow money from the bank, but the bank would not accept their land certificate as collateral because the land is located in a conflict zone, so they borrowed money from another refugee at high interest. Now their loan is paid off.

And in Motaain, at the border between East Timor and West Timor, Amandus Simanjuntak employs ten other refugees to work in his billiard outlet. Now he has more money than when he left East Timor two years ago.

Programme 7A **A crisis beyond control**

The country's large-scale refugee problem has gone far beyond the Indonesian government's capacity and readiness. Budi Kirmanto, head of the Indonesian Crisis Centre, acknowledges that, so far, the government is only able to provide emergency care such as food, medicine and shelter for three months after the arrival of refugees. After that period, refugees must rely on other sources of handouts or fend for themselves.

Yermias Pah, a traditional music instrument maker and player of Sasando, worries that the lontar tree, from which Sasando and other household products are made, may not be in existence in a few years because the refugees keep cutting down the trees to milk the juice, make huts and sell the wood. The hope is that refugees can return home soon so that they do not disturb the balance of nature and society. Some refugees who are keen to go home or be resettled elsewhere also share this view. The Indonesian government has set a target that all refugees will have been sent home or resettled within six months, but many are pessimistic.

Checking contributors in Africa

by Beatrice Murail, *Senior Producer, French Service*

Eyewitness accounts are an essential part of the BBC's coverage of news and current affairs. First person testimonies best reflect the human impact of traumatic events such as war, disease or natural disasters. They are a perfect complement to dispatches and interviews.

A human-interest story told straight from the horse's mouth will be poignant. It will tell a complicated tale in a simple way that those on the receiving end can relate to, on radio, TV or the internet.

The eyewitness account format was ideal for a series of eight 15-minute radio programmes on refugees in Guinea, Congo-Brazzaville and Congo-Kinshasa that I produced for the BBC in 2001.

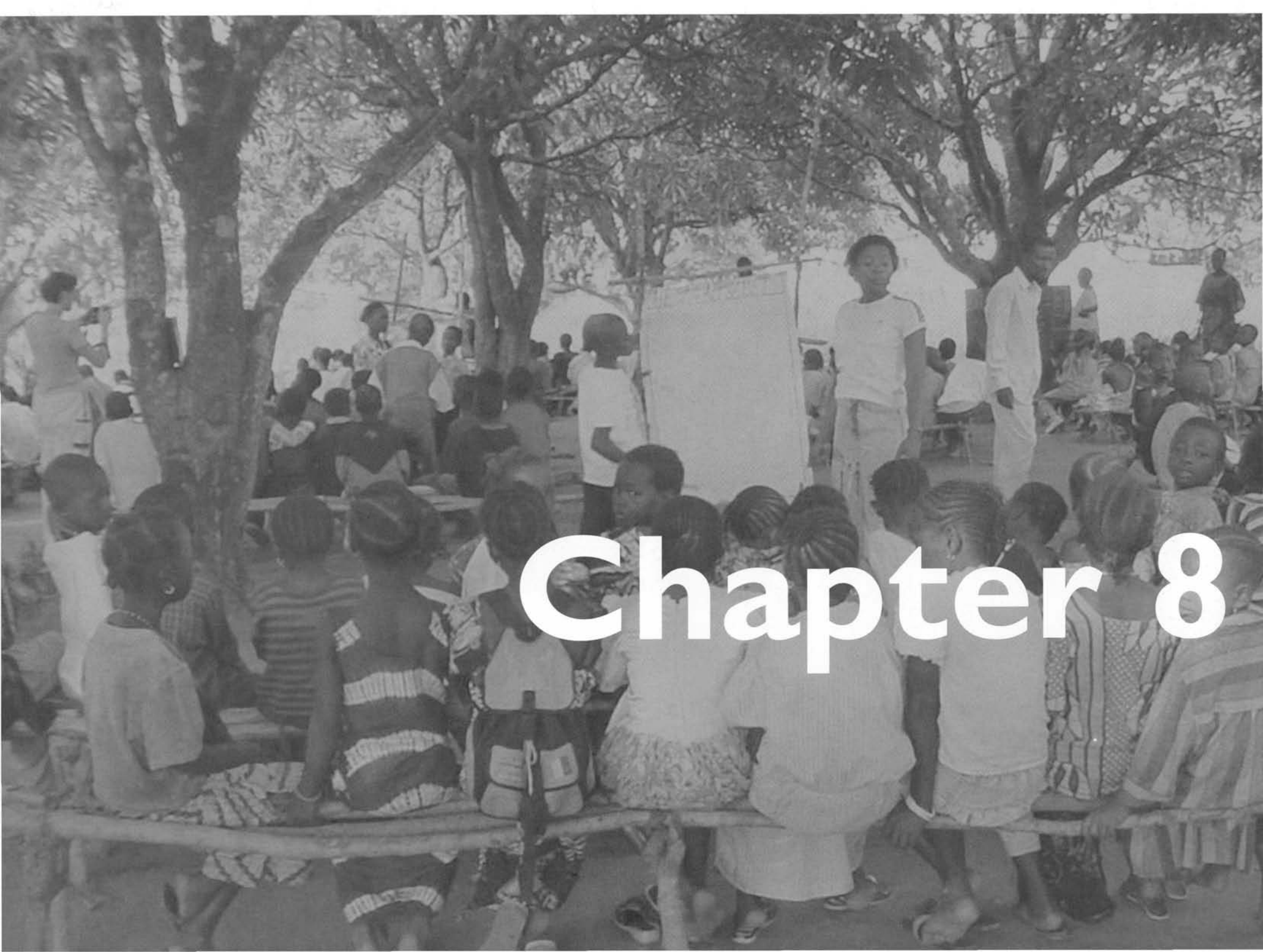
The refugee issue is usually tackled in the third person by the media. The statistics, editorials and interviews with third parties that the media use often fail to convey the suffering experienced by these people.

The aim of the series was to give a voice to those who seldom have a chance to speak for themselves, and to put across their side of the story. Politicians, experts and aid workers are so much easier to interview from a studio.

It can be difficult to check contributors' stories, but I found that the longer I spent with each interviewee, the easier it was to spot contradictions and thus to weed out unreliable accounts. I was also able to validate most of the stories refugees told me with aid workers and United Nations staff who had been working with them for some time.

I had the feeling that I had reached one of my objectives when I received a letter from a listener in Ivory Coast who told me that his attitude to refugees had changed after hearing one of the radio programmes.

He said he had not realised that refugees were ordinary people like you and me, whose personal lives had been totally disrupted. Eyewitness accounts, by definition, are not objective and impartial reports, but they can contribute to a more accurate and more comprehensive picture.



Chapter 8

Chapter 8 Evaluation of emergency broadcasting

It is essential to evaluate emergency broadcasting in order to make sure that it is achieving its aims. This chapter gives guidance on building evaluation mechanisms into the production process.

8.1 Editorial control

Feedback from UNHCR staff needs to be encouraged and welcomed by BBC staff; however, editorial control always remains with the BBC.

8.2 Methods of evaluation

There are three methods of evaluation of programmes: internal editorial review, qualitative audience research and quantitative audience research. Quantitative audience research, in which audience opinion or behaviour is measured before and after broadcast among a statistically significant sample, is difficult to achieve among refugees, as, by definition, they are a mobile and hard-to-trace group. However, both internal editorial review and qualitative audience research are possible and important.

Internal editorial review is essential. It is common practice in the BBC, and involves the production team, editorial staff and management listening to a randomly chosen programme and commenting on it. For these programmes, review should, where practical, also include UNHCR staff. Qualitative audience research is recommended wherever possible. It involves commissioning an audience research body to carry out focus group research among the target audience.

8.3 Internal editorial review

Frequent review of programmes by an internal group is an important part of quality control.

An editorial review panel should consist of:

- the language service editor
- the programme production team
- the World Service Trust project manager
- any overseas editor involved in the project, on the phone
- a UNHCR representative, on the phone

All panel members need to have a clear understanding of the project aims, and need to be provided with an English transcript of the programme under review.

Programmes should be reviewed against the project aims, audience needs and production values. The questions panel members should address are:

Content:

- Do all sections of the programme address a clear audience need?
- Is the programme making its points clearly?
- Is the material interesting?

Style and language:

- Is the programme style warm, without being patronising?
- Does the pace of the programme work?
- Is the language readily understandable to the audience?
- Is the speed of speech presentation right?
- Is the use of music and sound effects imaginative and appropriate?

Panel members need to be honest in their opinions and frank in expressing them, though the tone always needs to be constructive. Where a problem is identified, then a decision needs to be taken on how it can be solved, and who is responsible for carrying out the action. It is important that the project manager makes sure that minutes are taken and distributed, so that persistent problems quickly become obvious and shared.

In the first weeks of a series, editorial reviews should be held weekly, until early problems are resolved. After that, editorial reviews should be held monthly.

8.4 Focus group evaluation

8.4.1 Commissioning focus groups

Where time and budget allow, the project manager should commission a body to carry out focus group research among the intended audience. The focus group findings are then presented back via a written report.

The BBC language service must supply cassette copies of programmes for the focus groups, and the project manager will provide the external body with a brief for their research.

This guidance should contain:

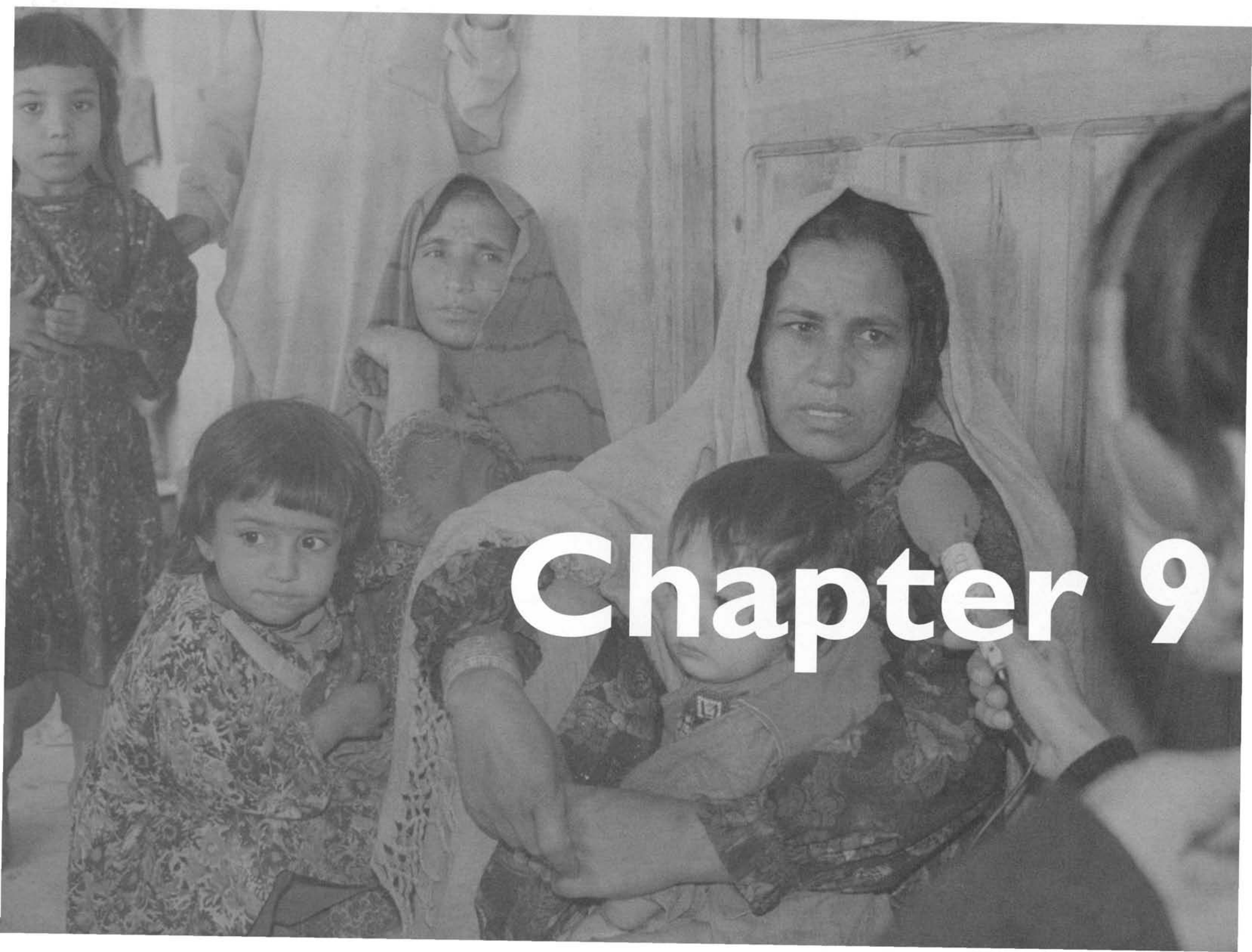
- the number and composition of focus groups required (e.g. four groups: two of men, two of women)
- the deadline for the report
- the form in which the report is required (e.g. narrative or PowerPoint presentation)
- the topics on which focus groups should be asked to offer opinions

8.4.2 Frequency of focus group evaluations

A first evaluation, to test the concept and content of the programmes, should be held within the first two months of broadcasting. A second should follow within the first six months, and, thereafter, every six months. These later evaluations are carried out to make sure that the programmes continue to meet the changing needs of the audience as circumstances change; to make sure that standards are being maintained; and to prevent programmes from becoming repetitive.

8.4.3 Responding to focus group evaluation

Focus group findings should be considered carefully by BBC teams, and changes to programme content, style and production procedures should be made as appropriate. Changes need to be agreed by the section editor, the project manager and the production team.



Chapter 9

Chapter 9 Editorial and production values

It is important that editors, producers and reporters aim for the highest possible editorial and production values in emergency broadcasting. Both in the gathering of material for emergency programming and in its broadcasting, programme makers are running serious risks and face difficult editorial decisions. These issues are explored in this chapter.

9.1 The BBC's Producers' Guidelines

In making programmes in an emergency, programme makers will be covering tragic events, disasters, trauma, stories of deaths and of missing people, and reporters will be interviewing people who may themselves be injured, grieving, or in other distress. They will all need great sensitivity; programme makers and reporters may have to make difficult editorial decisions. The BBC's Producers' Guidelines have sections dealing with all of these issues.

All of the BBC's Producers' Guidelines should be followed in producing these programmes, but BBC editors and producers should be familiar with two particular chapters of the Guidelines: 6 Taste and Decency, and 12 Reporting Suffering and Distress. The sections of most relevance are reprinted below in section 9.5.

9.2 The need for high values

Even more than in other broadcasting, making programmes in emergency situations demands the highest editorial standards. Lives may depend on what is broadcast, and poor editorial judgement could increase the distress of people who are already very distressed, or may exacerbate tensions between host communities and refugees.

In broadcasting for refugees, part of the intention is to increase their self-esteem, with programmes made especially for them. Programmes that are poorly made with low production values are unlikely to help the audience very much, while high production values may contribute to audiences feeling better about themselves.

9.3 Editorial considerations in programmes for refugees

Usual editorial standards need to be applied to accounts from refugees themselves describing their experience. It can often be tempting to take accounts from distressed people at face value, but reporters need to be briefed to challenge or check these, in order to ensure that there is no exaggeration, and to try to get corroborative information.

They need to try to establish that they are recording a firsthand account, and be wary of accounts which are general and short on detail. The programmes' credibility could be damaged if listeners feel accounts are untrue or have been exaggerated.

In broadcasting for refugees, it is important that there are plenty of voices of refugees in the programmes. The refugees should speak for

themselves and should be heard to be speaking for themselves. A good example is a testimony which is not responding to an interviewer's questions. Feature items within the programmes also should include plenty of voices of refugees.

There is a real danger in this kind of broadcasting of sounding repetitive. One displaced person's account may sound similar to another's. Reporters need to be briefed to search out original stories and angles, and to prepare their questions imaginatively and carefully to bring out different aspects of the experience. *(See Chapter 10.)*

9.4 Editorial considerations in material for host communities

Producers need to consider how or if host communities should be more closely involved than the wider news and current affairs audience. There may be, therefore, more sensitivities than in normal programming. For example, some members of a host community may feel threatened by the situation, or feel discriminated against in comparison with refugees. This means that the need for fair, accurate and even-handed reporting is extremely important. It does not mean that accurate stories should be suppressed, but that sensational reporting should be avoided.

Again, it is important that accounts by refugees of their experience are accurate and can be shown to be so. Equally, accounts by members of the host community of encounters with refugees need to be checked carefully for accuracy, and reporters need to be sure they are receiving firsthand accounts.

9.5 The need for sensitivity

Material in these programmes will often be sensitive and sometimes controversial. Past programmes have covered child abuse and cannibalism. How such topics are handled must not offend the audience, and programme makers need to be very sensitive to cultural expectations in the region they are broadcasting to. This does not mean that such difficult topics should not be tackled; indeed, they need to be.

The BBC's Producers' Guidelines say:

The BBC is required in the Agreement associated with its Charter not to broadcast programmes which "include anything which offends against good taste or decency or is likely to encourage or incite to crime or lead to disorder, or be offensive to public feeling". The BBC seeks to apply this requirement to all its broadcasting, programmes and services, whether for domestic or international audiences.

The BBC's responsibility is to remain in touch with the views of its diverse audiences. These views will differ both domestically and internationally.

People of different ages, convictions and cultures may have sharply differing expectations.

The right to challenge audience expectations in surprising and innovative ways, when circumstances justify, must also be safeguarded. Comedy, drama, and the arts will sometimes seek to question existing assumptions about taste. Programmes which question these assumptions should seek to tell the truth about the human experience, including its darker side, but should not set out to demean, brutalise or celebrate cruelty.

The same principles of taste and decency apply to the BBC's international broadcasting. As domestically, the key test will always be

themselves and should be heard to be speaking for themselves. A good example is a testimony which is not responding to an interviewer's questions. Feature items within the programmes also should include plenty of voices of refugees.

There is a real danger in this kind of broadcasting of sounding repetitive. One displaced person's account may sound similar to another's. Reporters need to be briefed to search out original stories and angles, and to prepare their questions imaginatively and carefully to bring out different aspects of the experience. *(See Chapter 10.)*

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The same principles of taste and decency apply to the BBC's international broadcasting. As domestically, the key test will always be

avoiding needless offence to the audience. Programme makers should not offend thoughtlessly or through ignorance, the different sensibilities that operate in different parts of the world.

But avoiding offence to audiences in different parts of the world should not be confused with compromising or altering other key BBC values, such as impartiality, accuracy and respect for the truth, which the BBC will seek to apply equally to all parts of the world. ***(The BBC's Producers' Guidelines, Chapter 6.1)***

The BBC's international services, in particular the World Service, have extensive experience of dealing sensitively with different expectations of taste that operate in cultures across the world. As the BBC's role as a global broadcaster grows, particularly on television, this will become increasingly important for all BBC programme makers. We should not offend thoughtlessly or through ignorance, the different sensibilities, and sometimes different taboos, that operate in different parts of the world on matters of taste and decency.

Religion, culture, politics and the law are bound together in different ways across the world. Programme makers should make every effort to understand how the inherent philosophy of a country's people dictates their way of life. Particular care may need to be taken when dealing with religious beliefs which form a central part of a society's culture or its political or legal system. Producers should be aware of the distinction that exists between the cultural interpretation of religious beliefs, often through local customs, and the beliefs themselves. ***(The BBC's Producers' Guidelines, Chapter 6.5)***

9.5.1 Avoiding distress in programmes for refugees

Programmes for refugees will, inevitably, deal with tragedy, disaster and trauma, and most often will be targeting audiences who are already distressed. Great care is needed in editing and presenting such material, and producers always need to bear in mind that this broadcasting serves a different purpose from news. Refugees do not need to be shocked into taking notice of a situation they are already living in.

When editing interviews or actuality for programmes aimed at refugees, producers need to consider whether the material achieves the aims of informing and supporting refugees, by sharing and validating their experience and offering useful advice and information. When accounts include graphic descriptions or are very emotional, producers need to decide if the material is going to be helpful to the audience. Such material should not be included simply because it is sensational or to add colour. Where there is sound recorded at a traumatic event, then its use must be carefully judged against the aims of the series.

Where an item is unusually graphic or emotional, it should be signposted by the presenter before it starts. Producers need to be aware that, in the circumstances of refugees, children may be listening with adults, and so signposting may well be needed more often than in other programmes *(see section 9.6)*.

Producers should consider items within their context, trying to achieve a balance of positive and negative across individual programmes and across a week.

Presentation needs to be warm and empathic, but not over-emotional, nor implying that presenters are sharing the audience's experience, when clearly they are not.

9.5.2 Avoiding distress in material for host communities

In some cases, feelings may be running high among host communities, even among those who have had no contact with refugees and who are

unaffected by their arrival. Producers need to make sure that material does not unnecessarily exacerbate feelings of threat or discrimination which some people in host communities might feel. In particular, they need to be aware that politicians and other media may be trying to exploit the situation for their own ends. Just because a story is reported by other media organisations as true does not mean it can be covered by the BBC unchecked.

Broadcasting in an emergency will inevitably mean covering distressing stories, and the BBC's Producers' Guidelines, including signposting of particularly distressing stories, need to be followed carefully.

Relevant sections of the BBC's Producers' Guidelines:

Dealing with tragic events

The aftermath of a tragic event calls for considerable sensitivity and may require scheduling changes. Every effort must be made to ensure that nothing broadcast on radio and television, or posted online, that might cause widespread offence goes unscrutinised. This includes acquired programmes such as feature films, repeated programmes and individual episodes of series and serials as well as new programmes. Pre-recorded programmes should always be checked before first or repeat transmission, in case the content has been affected by intervening events. This includes comedy shows where a joke or situation may have become tasteless due to some subsequent development. Web pages may need to be removed or altered. Anniversaries of tragic events may also raise similar considerations.

The more direct the impact of a tragedy, the greater the sensitivity needed in taking decisions of this kind; it is better to err on the side of caution than to compound distress through insensitivity. *(The BBC's Producers' Guidelines, Chapter 6.7)*

Reporting accidents and disasters

In covering accidents, disasters and disturbances BBC journalists need to balance full, accurate reporting against the obligation to avoid causing unnecessary distress or anxiety. Emphasis should be placed on providing, swiftly and accurately, basic factual material, such as times, location, route or flight number, etc.

In the early stages of reporting a disaster it is especially important to source information. First estimates of casualty figures often turn out to be inaccurate. If different sources give different estimates we should either report the range or go for the source which carries the greatest authority and attribute the estimate accordingly. If our earlier reports prove to have been pessimistic, corrections should be prompt and prominent without any attempt to conceal the mistake. *(The BBC's Producers' Guidelines, Chapter 12.1)*

Depicting trauma

Long experience of reporting major disasters and all kinds of tragic events has emphasised the importance of compassionate coverage in such circumstances. Coverage should not add needlessly to the distress of people who already know of their loss, either in the UK or elsewhere.

News programmes should follow some basic principles:

- The dead should be treated with respect and not shown unless there are compelling reasons for doing so
- Close-ups of faces or serious injuries should be used very sparingly
- Do not concentrate unduly on the bloody consequences of an accident or terrorist attack
- Avoid using violent material simply because it is available
- The same value should be placed on human life and suffering whether it occurs in the UK or internationally

- The time of day of transmission, whether it is pre or post Watershed, and the rest of the schedule should be taken into account
- Deaths reported in the news are real. The best way to reflect this reality is by taking obvious care to respect the privacy of those involved. There are almost no circumstances in which it is justified to show executions or other scenes in which people are being killed
- Still photographs can sometimes convey the horrific reality of a situation, without shocking to the same degree as moving pictures. The natural sounds whether on radio or television can be as disturbing as pictures, and should also be treated with care. Editing out the bloodiest scenes need not result in a sanitised version of events. A good script is vital in conveying the reality of tragedy ...

Reporting should show sensitivity and care while remaining objective, and should not lapse into inappropriate sentimentality, or false compassion. *(The BBC's Producers' Guidelines, Chapter 12.2)*

9.5.3 Avoiding distress while gathering material

Interviewees will often have witnessed or been directly involved in very distressing events, some will be traumatised. Reporters need to be briefed to be extremely sensitive and to follow the BBC's Producers' Guidelines, and the guidance given in Chapter 10 of this handbook.

Relevant sections of the BBC's Producers' Guidelines:

- **Interviews with those injured or grieving**

People in a state of distress must not be put under any pressure to provide interviews against their wishes. Approaches are often best made through friends, relatives or advisers. Just because bereaved people may be offered for interview by the police or other authorities does not justify use of material which is voyeuristic or profoundly distressing: an important purpose must be served by broadcasting it. Thoughtless questions cause distress and do damage. When such a question has been asked by others it may be possible to remove it without harming the sense of the interview.

Filming or recording of people who are extremely distressed must not be carried out in such a way as to increase their suffering. Editors must be satisfied that use of pictures or sound is genuinely important in helping audiences understand the impact of the event.

Audiences are sometimes upset and angered over scenes of suffering even when victims have co-operated willingly or have asked for coverage. The public may not know the circumstances: a few words of explanation when introducing the scene would prevent misunderstanding. *(The BBC's Producers' Guidelines, Chapter 12.3)*

- **Dead, injured and missing**

Concern for next-of-kin calls for special care over reports that people have been killed or injured or are missing. The BBC has adopted a strong general rule that, as far as reasonably possible, next-of-kin should not learn this bad news from a programme.

There may be exceptions for prominent public figures or because of some other special circumstances but otherwise names should be left out unless we are satisfied that next-of-kin have been told.

News programmes need to be particularly careful over reports from abroad involving British people. Names are often released by authorities overseas and carried by news agencies before any information has reached next-of-kin, whereas in the UK official sources usually withhold names until families have been notified.

The BBC recognises that when names are not given in our broadcast reports, the news may cause needless concern among people with close relatives who might have been involved. In the choice between difficult options, we believe this is not as bad as the shock caused when names are received, for the first time, by way of radio or television.

But we also need to reduce needless anxiety by narrowing the area of concern as quickly as we can without identifying individual victims. So we should include details such as airline, flight number, place of departure, and destination as early as possible, so that even larger numbers of people are not alarmed. *(The BBC's Producers' Guidelines, Chapter 12.5)*

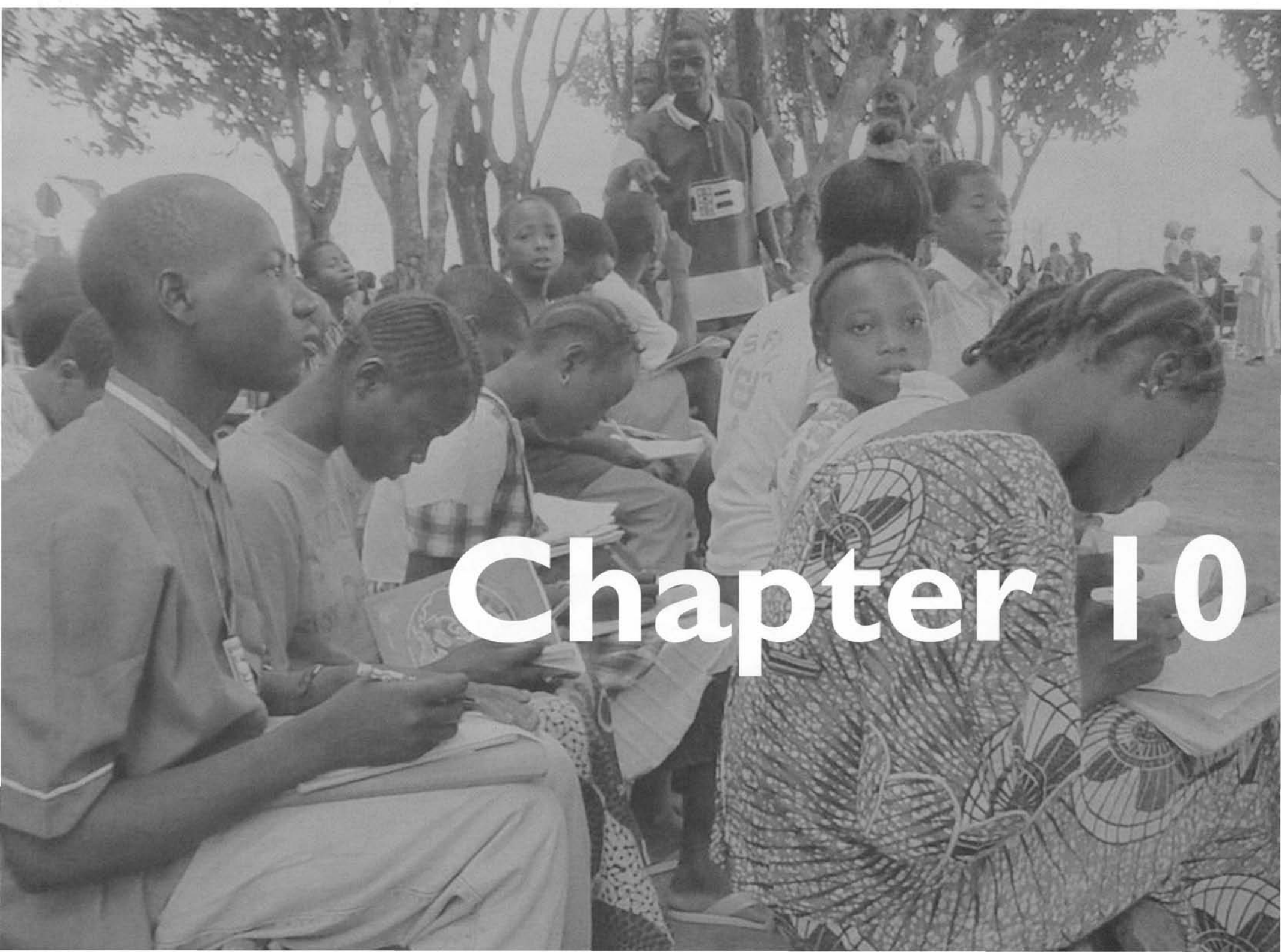
- **Revisiting past events**

Programmes intending to examine past events involving trauma to individuals (including, but not limited to, crime) must think through ways of minimising the distress that might be caused to surviving victims or to surviving relatives in re-telling the story. So far as is reasonably practicable, surviving victims or the immediate families of the dead people who are to feature in the programme should be informed of the BBC's plans. Failure to do this may be deemed a breach of privacy, even if the events or material to be used were once in the public domain. The programme should proceed against the objections of those concerned only if there is a clear public interest. *(The BBC's Producers' Guidelines, Chapter 12.6)*

9.6 Children in the audience

Given the numbers of children usually displaced, and the crowded conditions refugees often find themselves in, it is possible that children will be listening to programmes aimed at displaced adults. This means that signposting when there is material which could distress children will be more frequent than in other areas of radio.

In programmes aimed at displaced children, it is necessary to deal with some difficult issues, if they could affect children directly. However, these need careful handling. Editors and producers should be familiar with Chapter 6 in this handbook, which includes a section on working with children, including procedures to avoid putting them at risk. *(See Chapter 6.6 and also "Safeguarding children" on page 62.)*



Chapter 10

Chapter 10 Research and interviewing

Researching pieces and finding interviewees can be very difficult in the chaos of an emergency in which thousands of people are displaced. Reporters will be interviewing people who are distressed and perhaps traumatised. They need to handle these situations with care and be prepared for the emotion they might meet. Often, interviewees will have expectations of the media which can make the job more difficult. This chapter discusses how reporters need to prepare, plan and carry out research and interviewing in these circumstances.

10.1 Researching and interviewing in an emergency

Arranging interviews with refugees is central to emergency broadcasting and poses a number of challenges. Finding refugees who are willing to talk about their experience is not usually difficult. A reporter can walk into any refugee camp, and many people will be happy to talk. However, this approach can quickly lead to programmes sounding repetitive. One displaced person's account can sound similar to another's. Furthermore, when considering first person interviews with refugees, the interviewer should be aware of the possibility that lives can be endangered by such interviews. Refugees often leave relatives and associates behind. Through their statements, it is possible that they can endanger those left in their home countries, particularly if the broadcast can be heard there. Care needs to be taken so that both the interviewer and the interviewee are aware of the potential dangers. It is therefore essential that reporters plan what they are going to record before they set out, and research carefully to find appropriate interviewees, if not before setting out, at least before recording. This can be difficult, and needs to be done with the help of aid agencies, particularly UNHCR, and through word-of-mouth within the refugee community.

Reporters need to discuss their topics and angles with their editor before going out to record, as they would in any other circumstances. They need to search out original stories and angles, and prepare their questions carefully to bring out different aspects of the experience of refugees.

Later in an emergency, when refugees are more settled, it is easier to find appropriate interviewees through aid agencies.

Corroborating personal accounts from refugees is difficult and reporters need to ensure that they are recording firsthand accounts. They should probe accounts that are general and lack detail. The credibility of a programme could be damaged if listeners feel accounts are untrue.

10.2 Handling interviewees' emotions – what you need to prepare for

Carrying out interviews with refugees can involve reporters in some difficult emotional situations, and they need to be prepared for this, for their own sake as well as that of the interviewee.

It is important to be warm and empathic, and to take time to make sure that the interviewee is settled at the end. If an interviewee is getting upset, you should check that he or she is willing to continue. Many will want to communicate their stories, however upsetting it is for them. Under no circumstances should reporters press a vulnerable interviewee in order to prompt an emotional reaction for the sake of sensation.

For their own sakes, reporters should avoid getting too emotionally involved; there is probably little that they can do beyond their job. In itself, a well-done piece is potentially of great benefit to refugees.

10.3 Interviewee expectations – who is the audience?

Past experience shows that refugees often want to take the opportunity offered by a media interview to put their plight in front of the world and ask for assistance. Clearly, such material is not appropriate in programmes *for* refugees. Before an interview, it is BBC practice to explain to an interviewee the context in which the material is going to be used. In the case of recording material to be used in programming for refugees, it is particularly important for reporters to explain clearly who the interview's audience will be and the purpose of the programmes. If an interviewee persists in addressing the wider world, then those sections need to be edited or the entire interview dropped.

Different judgements will apply to programming for host communities, but again it may be important to remind a refugee that the audience are the people among whom they have come to live, and not BBC viewers or listeners in, for instance, London or Washington, DC.

10.4 The BBC's Producers' Guidelines

Reporters should be familiar with the BBC's Producers' Guidelines. The sections of most relevance to interviewing refugees are reproduced in this handbook in Chapter 9.5.

10.5 Journalism, trauma and post-traumatic stress

Trauma is core to journalism: war, rail and plane crashes, natural disasters, murder, genocide, riots and refugee emergencies. We witness trauma and we report it. It is quite normal to feel some distress, such as sadness, anger or guilt perhaps at not having done more to help. Sometimes we may feel shame at how we reacted. It is also quite normal to feel some of the following, but seek help if symptoms last beyond a month.

Physical:

- Palpitations
- Aches – e.g. head, neck, back
- Loss of interest in sex
- Nausea
- Eating significantly less – or more
- Extreme tiredness or sleeplessness

Thoughts:

- Loss of concentration
- Nightmares
- Hypervigilance
- Flashbacks ("it's happening again")
- Poor memory
- Being easily startled

Behaviour:

- Numbing out/withdrawal
- Loss of sense of humour
- Tense relationships
- Irritability/bursts of anger
- Drinking and/or self-medicating
- Avoiding reminders

Trauma can affect us in unexpected ways, sometimes long afterwards. If it is not recognised and dealt with it can turn into post-traumatic stress disorder (PTSD). Talk about it early – within days – and especially with your colleagues. Don't isolate yourself or bottle up your feelings. Talking is the key to recovery.

If you are a colleague of someone who has witnessed trauma, let them talk, and don't say you know how they feel, or they are lucky it wasn't worse, or they'll get over it, or "pull yourself together" – these things don't work. Offer support: be clear, but gentle, as criticism at this point can have a huge impact.

Who to contact:

PEC (confidential counselling):
0800 269616/020 8947 2690

Discussing danger and trauma

by Mark Brayne, *former BBC correspondent and practising psychotherapist*

From 1992 to 2001, 389 journalists around the world were killed in the exercise of their profession, according to the US-based Committee to Protect Journalists (CPJ).

Algeria has easily the worst record, with 60 dead over that decade. Russia follows with 34, then Colombia and former Yugoslavia each with 29.

A growing awareness of the dangers of our craft is changing the way journalists are trained in the reporting of conflict and disaster.

In 1995, the death in Croatia of BBC reporter John Schofield led to the introduction of Hostile Environment Training, compulsory for any member of a BBC team sent to or working from countries experiencing armed conflict or a major natural disaster.

Media organisations worldwide are also considering what our reporting of traumatic events does for our own psychological health and that of our listeners, readers and viewers.

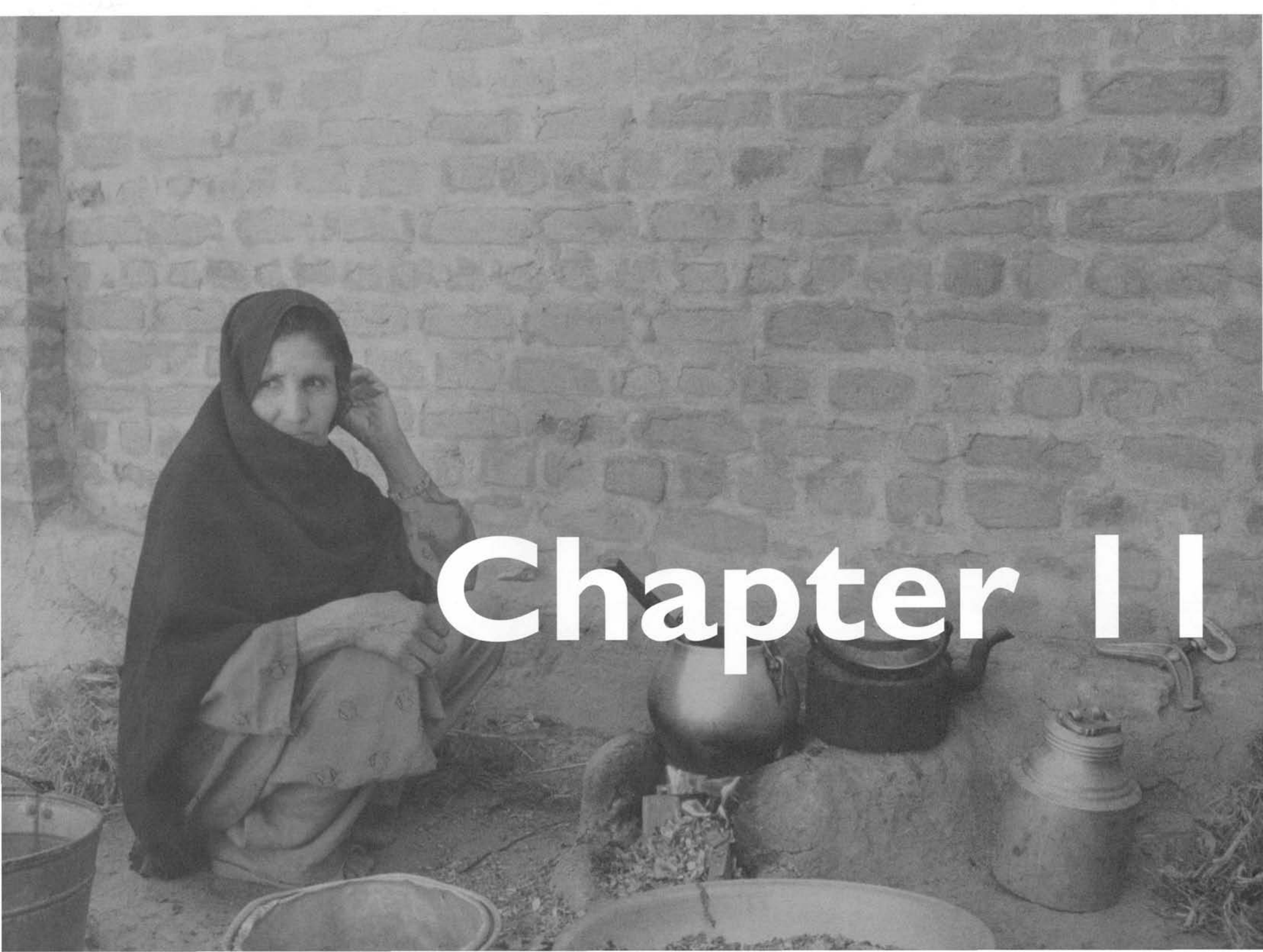
The formal clinical diagnosis for the emotional and physical ill health that can follow the experience of violence is now defined as post-traumatic stress disorder, or PTSD. For years, journalists assumed that, since they were only reporting on violence, they wouldn't be affected.

Allan Little, one of the BBC's former war correspondents, commented in 2001 how he'd once viewed PTSD as an "indulgent, nancy-boy thing". When someone he was working with was killed, he realised how wrong he had been.

He said later, "I became very moody and paranoid, socially dysfunctional and unable to work. The idea that you can spend a decade swanning into war zones … and have a normal life and not be affected in any way really has got to be challenged."

Jeremy Bowen, another BBC correspondent, was deeply affected by the killing of BBC driver and close friend Abed Takoush by Israeli forces in 2000, in South Lebanon.

The BBC, in partnership with the US-based Dart Center for Journalism and Trauma, is now addressing what the reporting of trauma does to those whose stories we report and to journalists as the re-tellers of those stories.



Chapter II

Chapter 11 Helping refugees hear the programmes

If emergency broadcasting is to achieve its aims it is necessary that its intended audience is aware of programming, can find it and listen to it. This chapter gives guidance on promoting the programmes and facilitating access to them.

11.1 On-air trailing

As with any new programmes, emergency broadcasting needs to be extensively trailed on air in existing World Service slots for the region, before the start date for the broadcasts, and while the series is running. This will reach some of the audience directly, but it will also reach people who are in touch with refugees, including NGO workers. Trails will need to give broadcast times and frequencies.

There should be an announcement at the end of each programme explaining when the next one will be, and giving a flavour of what is going to be in it. On-air trailing should work well with programmes aimed at host communities, who are stationary.

11.2 On-the-ground promotion

To promote the programmes for refugees, the BBC project manager should make sure that all agencies helping refugees on the ground have full details of the programmes, particularly transmission times and frequencies, so that the information can be passed on. Consideration should be given to commissioning locally-produced leaflets and posters which can be distributed and displayed at food distribution points, in camps, and other places where refugees are present.

11.3 Access to radios and batteries

Small radios can be bought cheaply, and their distribution, with batteries, among refugees may be considered worthwhile. This should be considered during the budgeting stage, in consultation with UNHCR.

11.4 Listening groups

In the past, UNICEF has organised listening groups among refugees, and this can be a successful strategy where radios are scarce. This is particularly helpful in circumstances where the pattern is that the radio and its batteries are under the control of one individual in the household. In many instances, of course, refugees will organise this for themselves.

One way of enabling a large audience to listen to programmes is for UNHCR on the ground to establish listening centres, where a radio's output is played through a public address system.

11.5 The special problems of children

In particular, children often find it hard to get access to a radio, and organising listening groups of children has the added advantage of putting a little routine into their lives. Children's programmes should have an activity suggestion at the end of each programme, and, if the children are listening in a group, it offers an opportunity for the activity to be organised and enriched.

11.6 Recording programmes and replaying them

In some circumstances, it may be worthwhile for the BBC project manager to provide programmes to UNHCR staff in the field in a way which will allow them to be copied, so that they can be replayed at any time. This is most effective with children's programming, which lacks news content and does not require updating.

Programmes can be made available through a number of routes:

- on cassette or CD, copied in the UK and sent out to UNHCR staff for direct use, or for further copying
- as audio on a website for real-time recording and subsequent transfer to CD
- on a website as ftp files for downloading and transfer to CD

Sample cassette insert sheet for a children's programme

The programmes

These programmes have been specially made for children who are living in refugee camps, and large parts have been recorded on location with children in camps.

Each programme contains several items, usually in this pattern:

1) Children's testimony
2) An educational topic
3) A fun slot: music or jokes
4) A reading of a story or serial
5) A suggestion for an activity

Using the cassettes

The programmes are designed to promote discussion and activities among the children. It is worth listening through each programme yourself before playing it to the children, as this will give you the chance to prepare follow up points for discussion, or activities. It could be helpful to you to set your player's counter to 0 at the start of the programme, and note its reading at the beginning of each item, as you listen (see below).

Make sure the children are settled and comfortable before you start the tape.

Feel free to stop the tape at the end of an item to discuss it with the children. You may, for instance, want to draw out the point of the educational topic, or to discuss its relevance for your particular group. After the reports by children, you may like to ask how the experience and interests in the broadcast compare with those of your group.

Rewind the tape at any time to listen again. If you have noted the counter readings beforehand – and reset it to 0 before starting to play the programme – it is much easier to find the start of the item you want.

Above all, these programmes have been tailor-made for their audience, and are a resource to be used as fully as possible to help develop the children's self-esteem, to address issues of direct concern to them, and to encourage them in education and activities.

Appendices

Appendix 1 A summary of the UN Convention on the Rights of the Child

Background

The UN Convention on the Rights of the Child has been in existence for just over ten years. It is a comprehensive set of rights and has been ratified by all but two countries. These two countries are the USA and Somalia.

Content

While the UN Convention on the Rights of the Child has some 54 Articles, the rights it covers can be grouped under six broad headings:

Health: a right to the best health care available

All children have a right to the best health care available ("to the enjoyment of the highest attainable standards of health …"). Especially, governments are committed to: reduce child mortality, ensure "necessary medical assistance and health care to all children …", fight disease and malnutrition, provide health education, and end traditional practices which are bad for children's health.

Care: a right to care, in their family, if possible, and protection from violence

The Convention recognises that the family is usually the best environment for the child. Children should have protection from violence of any kind, sexual abuse, neglect, exploitation and trafficking. They also have a right to an adequate standard of living for their proper development; protection from illicit drugs; and protection from work which could be hazardous, or which interferes with their education and full development.

These rights include, for those under 15, protection from taking part in armed conflict.

Special cases: refugee children are entitled to the protection that should be extended to all refugees; children with disabilities have a right to special care as appropriate; and children found guilty of crime must be treated humanely and fairly.

Identity: a right to an actual and a cultural identity

All children have a right to an actual and a cultural identity, that is, a name, a nationality and a heritage; and the right to freedom of thought, conscience and religion. Governments have a particular obligation towards minority groups.

Education: a right to quality education

Governments have an obligation to provide good quality schooling to help a child's development. Governments should also undertake to make primary education compulsory and available to all, and to take steps to make sure children go to school.

Inclusion: a right to be included, in play and other activities

All children have a right to be socially included, whatever their cultural background or level of ability. They have a right to freedom of association, to leisure and play, and to take part in cultural and artistic activities.

A voice and information, and special rights to representation when they are involved with the legal system

All children have a right for their opinion to be heard, on matters which affect them; a right to freedom of expression; and a right to have access to information, especially information they need for their full physical, social and cultural development. Indeed, the Convention commits governments to encourage children's media. Children accused of crime have special protection to ensure they receive justice.

Appendix 2 Stories for displaced children

This selection of stories can be translated and modified to make them culturally appropriate.

Where their point may not be obvious, notes are provided.

All stories, unless otherwise attributed, are by John Tuckey and are his copyright, but may be translated and broadcast with his permission. Use of any of the stories is not permitted without the express permission of the copyright holder.

2.1 Trauma

2.1.1 Separation

The storyteller sat quiet and waited until a big crowd had gathered.

"Would you like to hear a story of a child found?"

The audience murmured, that didn't sound very exciting.

"A story of a child lost, then?"

Oh no! Far too sad, they didn't want that.

"A story of a child lost and found, then?"

Definitely! Exciting, but not too sad.

"Very well,"

and the storyteller began.

'There was a small village called Singafe that nestled in the curve of a river. Its people were content and never troubled the world, and, in return it seemed, the world never troubled them. And in this village lived a small girl, called Orontia, who even before she could talk, used to sing little tunes to herself. As she grew, her older sister, Litania, tried to teach her proper songs: nursery rhymes and so on. But Orontia wanted a song about herself. Litania racked her brains, and then she came up with the obvious, singing:

"I am Orontia,
I come from Singafe,
I have nothing to fear,
Here I am quite safe."

Orontia's face broke into a huge smile,

"Sing it again! Sing it again!" she shouted.

And Litania sang it again, and again, and again, until Orontia could sing it beautifully on her own.

Then, a few months later, the rains began, as they always did, but this year they were different, much heavier than other years. It just rained and rained. The river rose and rose, and the water became wilder and wilder. A dawn came when a hunter came rushing into the village, reporting that huge waters were gathering upstream, and would soon engulf the village. Everyone packed what they could, and rushed to get out.

Litania held Orontia's hand tight as they struggled with the others through the pouring rain and the slippery, clinging mud. Suddenly, Orontia slipped and let go of Litania. In the crowd, Litania groped for her hand, found it again, and grasped tightly, but, minutes later, she realised it was not Orontia's hand, but another child of the village scrabbling in the wet and mud. Litania searched in desperation among the pushing, heaving crowd, but she

could not find Orontia. For weeks they moved on, until they could find a village where they could settle again. For Litania and her family, though, they could not settle. They could find no news of Orontia. As for Orontia, she had reached out in the crowd and found a hand that felt like Litania, and a soothing voice that sounded like Litania, but after a while she realised they were not in the struggling crowd heading along the track any more, but were heading into the forest. The hand that held hers was no longer soft, like Litania's, but hard and rough, and its grasp became tighter and tighter. Looking up, Orontia saw not Litania's gentle face, but a face that was green, and lips that leered, and eyes that glowed red! She had been captured by a demon!

"Quiet, little girl, and I will do you no harm."

"What are you going to do with me?"

"Oh, I have listened to your singing for many a day. Now you will sing for me as I travel round the villages, and we will make plenty of money, for the villagers will pay to hear your voice."

And so it was for many months. The demon could change his shape into anything he wanted. He could be a handsome young man, or a woman, or an old storyteller, but, whatever he was, with Orontia's singing, he could draw great crowds, and was well rewarded. But he kept Orontia's face covered with a bright mask, telling everyone she was horribly ugly and disfigured after being attacked by a crocodile, from which he had saved her. And so he got even more money from the pitying villagers.

As time went on, Orontia realised that the demon never listened to the words she was singing, so enchanted was he by her voice, and so, as they travelled from village to village she began to put in some of the words of the song Litania had made up for her,

"I am Orontia,
I come from Singafe ..."

And the more the demon didn't notice, the more her courage grew, until, in every village she made sure she sang the whole song at least once.

"I am Orontia,
I come from Singafe,
I have nothing to fear,
Here I am quite safe."

From village to village they travelled, and Orontia sang her little song, but no one responded.

"Until ... well," said the storyteller, **"you've probably guessed the ending."**

Yes, one day, Litania saw that a storyteller was setting up under a tree in the village, and he had a little girl in a mask. Litania and her father went to listen, and suddenly heard the words they had been longing to hear for months:

"I am Orontia,
I come from Singafe,
I have nothing to fear,
Here I am quite safe."

And so, Orontia was reunited with her family and the demon driven out into the darkness of the forest.

"But," said the storyteller, **"there is a moral to this story."**

However safe we feel, we can never know what is about to happen. Maybe we will all be forced to move, and then little children are easily lost. But if you, the older ones, teach them to say their name and where they live – you can even do it in a little song – then they are much more easily found again. If you can teach them to go to someone in authority if they are lost, then they are much more easily found again. And, of course, if you hold on to them very tightly if you have to move, then they are much less easily lost in the first place.'

2.1.2 The Cloaks of Memory

(One route to helping bereaved children can be to get them to discuss their memories of those they have lost, sometimes prompted by objects.)

Saja and Miro sat in the corner of the room, silent and staring, their faces expressionless, their only movement an occasional shudder that ran right through their slight bodies. Sybel watched them and bided her time. The children ate the food she put in front of them, and went to bed when she asked them. Otherwise, there was no communication. In their sleep, though, the children talked and cried, and sometimes screamed.

It went on for days like this. Other people from the village – especially other children – came to see them, but got no response. If Sybel tried to take them out, the two wouldn't go.

The avalanche that had hit the tiny mountain village had been terrible, no one, not even Sybel, who was the oldest inhabitant, could remember anything like it. Several houses had simply disappeared in the middle of the night, swept away by hundreds of tonnes of snow. Saja and Miro were the only survivors from those houses. They had been found hundreds of metres below the village, but of the others, and their houses, there was no sign.

Saja was a little luckier than Miro, she, at least had a few fragments – one earring of a pair her parents had given her, a thank you letter her mother had written to another woman in the village, a rag torn from one of her father's worn-out shirts which had been in the kitchen, the only part of the house that survived, and other odd bits and pieces. Sybel had given them to her. But for Miro there was nothing, it was almost as if his parents had never existed.

Under Sybel's patient questioning, the children began to talk. She learned how they had survived. Both had woken being deafened by a massive roaring, blinded, not even sure which way up they were, but then, using theirs arms and legs, they had started to almost swim in the crashing snow, and found themselves on the top of the avalanche, and there they had managed to keep themselves, as if surfing the great, chaotic roaring mass, until they had come to a stop. Both of them still felt the terrible cold of the avalanche right into their bones, even in front of Sybel's roaring fire, and that was why they shuddered every now and then.

The villagers made the good living they enjoyed from their goats. They wove warm clothes from the goat hair, which sold very well all over the country. Their patterned cloaks were particularly admired, and Sybel got the two children back to their weaving as soon as she could. As they sat side by side at their looms, she asked Saja what she could remember about the objects she had from her parents.

The earrings, Saja explained, had been a present on her seventh birthday, and she remembered they were the most beautiful things she had ever seen. She could still feel her mother gently putting them on her ears, and the smile on her face as she stepped back to look. Wearing them made her feel so grown up. When she looked at the letter, she could almost see her mother's hand making the fine writing, and when she felt the scrap of shirt, she could remember how it felt on her father's back as she hugged him, or when he lifted her up that time to carry her over the stream on their farm when it was flooded and covered the stepping stones.

Then Sybel said one day, "**Why don't you take the cloak you're weaving as your own, and sew these things into it?**"

Meanwhile, Miro had no objects to talk about, so, as he wove, Sybel asked him about what his parents had taught him.

"**Well, of course, my father taught me to weave, and how to make the different patterns, like this one,**" and he pointed to a herringbone line. "**My mother taught me to look after myself, I suppose she taught me how to dress myself, and ...**"

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So he talked about his memories of his parents as he wove, and each memory became attached to the pattern he was weaving as he spoke about it, so that, when he had finished the cloak, he found that a memory of his parents was woven into every part of its pattern.

Sybel said, as Miro held it up, "**You should take that cloak as your own, too. You see,**" she said to both of the children, "**your parents are living on in your cloaks and in your memories.**"

She helped the two put on their new, warm cloaks, and, as they did, they both found that they could no longer feel the cold of the avalanche which, for so long, had gone right to their bones.

2.1.3 The Exercise Book

"**You're just rubbish!**" Steven shouted, and jabbed his finger at Robert's face. Robert ducked away, "**Leave me alone,**" he said.

"**If you want me to leave you alone, make me! Come on, hit me. Right there.**" He pointed to his chin. "**You're too scared! Rubbish – that's what you are.**" He gave Robert a final push back against the fencepost.

In class, other children tried to avoid sitting near Steven. He would scribble on their work, or dig them in the ribs with his pen. When he was working, he cradled his exercise book in his arm, with his head low over it, so that no one could see what he was doing.

Everyone had heard the rumours about him. If the stories were true, he had had a bad time. It was certainly true that he wasn't from the town, and was living with his aunt and uncle. It was said he came from a village in the mountains, but no one asked. Some of the other children felt sorry for him, but no one liked him, he was a bully.

At the end of school, Mr Peters asked Steven to stay behind after he dismissed everyone else. Steven thought Robert had told on him, but Mr Peters just held up his exercise book.

"Steven," he said, "**your book,**" he held up another one, "**Look how thick this book is, and now look at how thick yours is. Notice any difference?**"

"Mine's thinner, sir."

"Exactly. Why?"

"**I don't know, sir. It was thinner when I got it.**"

"**No it wasn't. You've been tearing pages out, and then taking the joining one out of the back so that I wouldn't notice, haven't you?**"

"**Yes, sir.**"

"**You do know these books cost money?**" Mr Peters was getting angry.

"**Yes, sir.**"

"**Not only that, but there's hardly any work in your book.**" The teacher opened the other exercise book and flicked through the pages, "**Look, page after page of work. In your book?**" He flicked through Steven's book, "**About four half-pages.**"

"**Yes, sir.**"

"**So?**"

"**My work's rubbish, sir. I tear it up and throw it away.**"

"**Well it's not going to get better by you doing that, is it?**"

"**I suppose not, sir.**"

"**All right. I want a one-page story from you, but I'll give you 24 hours to think about it. Tomorrow, after school, you stay here until there's a page that I can see.**"

"**Yes, sir. What about, sir?**"

"**I'll be kind. Anything you like.**"

That night, as usual, Steven tried to stay awake as long as he could. He tried not to shut his eyes. But sleep came, and with it, as usual now, the nightmares. The unbearable noise ricocheting round his head. His sister and brothers falling, bleeding. And the voices, shouting, "**You're just rubbish!**" "**Rubbish!**"

Next day, school was, as usual, terrible. And this day there was the story to write. What was he going to write?

He stared at the blank page while Mr Peters sat at his desk, marking. What could he write?

He wrote a line. About the men coming to their house, his father shouting and his mother screaming. He wrote another line and another. The whole story began to pour out. His running and hiding in the cupboard, peering out, seeing it all, and hearing it all. Coming out when they'd gone. His father and mother nowhere to be seen. His sister and brothers sprawled around the room. The silence and the blood – a pool of it spreading across the table set for lunch, and dripping, drop by drop, on to the floor.

"Sir?"

He handed the book to Mr Peters. The teacher looked, flicked over the page, and the next page.

"**There's more than four pages here!**"

"**Yes, sir.**"

Steven waited as Mr Peters read. Then he looked up.

"**This is good,**" he paused and then took Steven by surprise, "**It wasn't your fault, you know.**"

"**I suppose not, sir.**"

"**There was nothing you could have done.**"

Next morning, the only seat was next to Robert. Robert shrank away as Steven sat down. All day, Steven didn't say much, but he didn't jab Robert with his pen, he didn't scribble on his work, and he didn't slump quite so much over his exercise book. He did feel a bit better. Writing it all down, what Mr Peters had said, it did make him feel better.

2.2 Camp life

2.2.1 Doing Favours

(This story is intended to alert children to the possibility of being abused by an adult, and to their right to protection without conditions.)

Jackie came round the corner and, some way off, she caught a glimpse of Emma walking out of the camp. Jackie wondered where she could be going, and why she hadn't said anything. They always went everywhere together, like sisters, really, ever since Jane, Jackie's real sister, had died.

"**Hi, Emma!**" she shouted, and ran towards her. As she caught up, Jackie was about to speak, when Emma just said, "**Go away!**"

"What?"

"**I can't tell you anything, just go away!**" Jackie was close to tears, so she turned and walked off. She was baffled, Emma had never been like this.

After a little while, Jackie turned to look, and saw that Emma was heading towards a little wood not far from the camp. She waited until Emma disappeared among the trees, and then ran after her. Once in the wood, Jackie crept very quietly, until she heard voices, and then saw Emma talking to a man. She couldn't see who it was, it was too dark.

Jackie watched, something wasn't right. Why was Emma meeting this man – whoever he was – in secret, and being so horrible to her about it? She wanted to do something, but, after all, they were only talking. If she said anything,

Emma would only shout at her again. But, suddenly the man took hold of Emma's arm. Jackie was furious, why was he doing that?

She couldn't stop herself. "**Leave her alone!**" she shouted, and ran towards the two figures. The man turned and vanished.

Emma was sobbing. She faced Jackie. "**Now they'll come and get me!**" she screamed, "**and it's your fault!**" And she ran off.

Jackie was in tears, too, as she walked back. Should she tell anyone? But there still wasn't anything really to tell, just Emma being funny. There was the teacher, Mrs Woolf, she'd been nice when she had found Jackie crying after Jane had died. In fact, when she came to think of it, that was how she and Emma had become friends in the first place. Mrs Woolf had sat them together, but she hadn't said anything like, "Emma, can you look after Jackie, her sister's just died." Jackie had seen one teacher do just that to another girl. Mrs Woolf would understand, so should she tell her?

After school that evening, Mrs Woolf let all the other children go, but kept Emma and Jackie back.

"**All right, tell me what it's all about,**" she said to Emma. "**Jackie's told me what she saw.**"

Emma threw Jackie a look of hatred and was silent.

"**I'll have to tell your parents,**" Mrs Woolf said quietly after a while.

Emma burst into tears, "**No, don't!**"

"**Well, tell me who 'will come and get you'.**"

"**Bad men,**" Emma said in a whisper.

"**What bad men?**" asked Mrs Woolf, "**Who told you about them?**"

"**George told me.**" Emma said quietly, "**George who helps in the food store.**"

"**And that's who you met?**"

Emma nodded.

"**So what did he say?**"

"Well," Emma started, even more quietly, "**he said there are some bad men around.**"

"Yes?"

"**Yes. He said they come after girls like us, but he said he would protect me.**"

Mrs Woolf thought for a moment, "**And he wants you to do something in return?**"

"**Favours,**" said Emma, "**he said I had to meet him in the wood, and do favours for him, and he would look after me.**"

Mrs Woolf interrupted, suddenly sounding worried, "**Have you done him any favours?**"

"**No. When Jackie saw me, it was the first time I'd been.**"

"**Why do you think George can protect you?**"

"**He's a nice man,**" Emma said, "**he gives me extra bread.**"

"**Oh, Emma!**" Mrs Woolf was disapproving.

"**But,**" Emma suddenly talked loudly, "**he was going to make sure my Mum and Dad got more, too, when I'd done favours for him. That's why it had to be secret, so they wouldn't know it's just for them.**"

"**Look Emma, and Jackie, you need to know now that you have a right to be protected, to be looked after, without doing anything in return. Do you understand?**"

Both girls nodded.

"If any adult asks you to do something for them in return for protecting you, don't do anything except tell your parents, or tell someone like me – a teacher, or someone. I say it again, as children, you have a right to be protected and you don't have to do anything in return."

There was a great hubbub in the camp a few hours later when a police jeep arrived. Everyone was shocked, but they were all shocked much more when George was bundled out of his tent and into the jeep, and driven away in a cloud of dust.

2.2.2 Mamma Mia!

(This story is about older children organising activities for younger ones. The title is from an Abba song – it is part of the story. Producers will need to choose another song and artist appropriate to their listeners.)

Everyone knew Simon was a genius. Simon could make anything work, I mean, take his cassette player. It had long since been given up by one owner after another. Just to look at it, you could see it wouldn't work. There was old sticky tape on top of older sticky tape holding it together. Yet Simon made it work. He had assembled a little collection of cassettes – his pride and joy was his Abba tape – and, every evening, other children, of his own age and younger, would gather round to listen. Sometimes some of them danced.

But then, one evening, the cassette player stopped working, and even Simon could not bring it back to life. In the evenings the children – young and old – drifted around with nothing to do. People got irritated with them, and shouted at them.

One evening, Simon, his brother Jason and their friend Tony were sitting in the usual place trying to remember how Mamma Mia! went. They found they could sing it off by heart – even though they didn't know what the words meant or even were. Soon, Jason was belting out a spirited vocal line, with the other two clapping the rhythm vigorously, and even coming in on the harmonies. Children – and even some adults – passing by, stopped to listen for a while, though few stayed long – hearing the same song over and over and over again was not something many people wanted to do.

The boys tried out other songs they knew, and people began to stay and listen, and some of the younger children even began to do little dances to some of the songs, and the others clapped along in encouragement. That evening, a lot of the children went home happier than they had since the night the cassette player had broken.

The following evening, the boys were sitting chatting and were slightly surprised when six or seven younger children drifted over and sat near them. Other groups of children appeared and sat down, and the boys soon realised they were the centre of expectant attention.

Simon looked over at a boy he knew, Andrew.

"Is something happening?" he asked.

Andrew said, **"We thought you were going to sing."** So they did.

It was Jason who came up with the idea of a competition, at first for the little children's dancing. The boys asked around among the adults for small prizes they could give out – biscuits or sweets, sometimes a toy another child had grown out of. Soon, at any time of the day, you could come round a corner and find two or three children trying out their dance steps, often as not with a mother showing them how to do it. So, of course, the mothers and fathers started to come along to watch.

Some of the older children demanded that Jason should start a competition for them, and not just for dancing, but for singing, too. The whole thing began to grow, until so many children wanted to take part that they had to have rounds, with a big final every

few weeks. Mothers began to make special costumes for the children taking part, decorating them with whatever they could find.

It was a few days before the big, final competition night. There were going to be dancing and singing competitions for the very young children, young children, and the older children, and, for the first time, prizes for the best costumes. Simon was walking through the camp, and he realised the whole place was buzzing with busy tension. There were the sounds of voices practising, children trying out their dance steps all over the place, people gathering bits and pieces for costumes. Simon wondered, "**How did this all happen?**" And he thought, "**We didn't do anything. We just started singing, and then Jason organised a little competition, and now it's become all this.**" One sound he suddenly noticed he couldn't hear – the sound of people shouting at children.

A couple of weeks later, a man gave Simon an old cassette player, saying, "**You can have that if you can fix it.**" Simon did fix it, but few people asked him to play it, even if some of them did think that Abba's version of Mamma Mia! was still better than Simon, Jason and Tony's. That wasn't the point.

2.2.3 The River Tree

(This story is about the need to care about the local environment. It concentrates on keeping water clean and managing woodland, rather than cutting it all down, progressively. At the end of the story, you may want your presenter to make specific points which are appropriate locally: the need to keep streams and pools clean if they are used for drinking water, rather than for washing, to go to the toilet, or for animals to drink out of. This depends on what the important local environmental issues are. I have also included a brief reference to landmines. Leave this in if they are a problem in your area; it is a message which needs repeating.)

For Darren, Gavin and Trudi, the River Tree, as they called it, was just fantastic. It was in the middle of the woods and stood beside a big pool in the stream, one of its huge branches stretching out over the water. It was the branch that made it so good, because you could climb out along it, and dive into the pool – the water was deep enough. [And the whole area had been checked for mines by the demining team, so it was safe there.] They spent hours with other children, diving from the branch and swimming in the water. It was the best place.

Then, one afternoon as they walked towards it they could see the River Tree was gone. There were three other children – children they did not know – picking up the last few branches. Darren shouted, "**What have you done? You've chopped down our tree!**"

"So?" one of the strange children said back, "**someone chopped down our climbing tree, I bet it was you!**" And the strange children walked off, carrying their bundles of firewood.

It was Trudi who suddenly realised something. They always said the River Tree was in the middle of the wood, because it used to be. What Trudi noticed was that it wasn't any more. Now, it – or where it had been – was on the edge of the wood. As they looked round, they could see what had once been wood was now just covered with stumps. On the other side of the stream, the wood was still there. It looked much better.

There was still the pool in the stream, though, so they could swim, even if they couldn't dive any more. Other children joined them, and they swam and played in the water for an hour or more.

Getting home, Gavin, the youngest, told their parents about the River Tree being cut down, and he asked where all the other trees had gone.

"**They've been cut down for firewood, and for building shelters,**" their father said. "**You wouldn't like it if you were cold and didn't have a roof over your head, would you?**"

The children all agreed, but they were still upset about so much of the wood vanishing, and especially about the River Tree.

That night all three of them were ill. They had terrible stomach pains, and were sick. Gavin was particularly bad. The next morning, their mother took Darren and Trudi to the medical centre, but Gavin was too ill. There, they saw some of the other children who had been playing with them in the stream, and the doctor quickly worked out that they must have swallowed some of the water.

"**But,**" Darren said, "**we've played there loads of times, and we haven't been sick before.**"

"No," the doctor replied, "**someone must have started dumping rubbish in the water – animal bones or something – or even started using it as a toilet. That's what's made all the children ill. I'm afraid you'll have to stop swimming there.**"

The children were horrified. First the River Tree gone, and now no swimming at all!

"**Of course,**" the doctor said to their mother, "**if you could get everyone in the camp to agree to keep the stream clean, then the children could still use it.**"

"**We could try,**" said their mother.

But she didn't do anything for days. When they got home, Gavin was very sick indeed. So sick that the doctor came to see him. After that, a nurse came every day, and for a long time she was very worried; but, a few days later, she told their Mum that he was going to be all right. And a few days after that, Gavin was out of bed and much better.

The whole event made their parents think, and they called a meeting of all the other families in their part of the camp. Darren and Trudi went along, too. It was their father who spoke most. He said, "**My little boy nearly died because of an illness he got from the stream. The doctor says that someone has been making the water dirty. Now, all the children need somewhere safe to play, and they love the wood and the stream, but the stream is dirty and the wood is disappearing.**"

Everyone agreed to keep the stream clean, and the doctor, who was at the meeting, said she could put up signs to stop people making it dirty in any way. The wood, though, was harder.

"**We need firewood,**" people said. But, eventually they agreed to a scheme. Some of the men would choose and mark trees that could be cut down, all over the rest of the wood. They would be spaced out, so that the whole area was not cleared, and would still be a wood. Of course, people would have to walk further to get their firewood, and there were grumbles, but it was agreed.

Of course, none of this brought the River Tree back, but the children would still have the stream, and the woods.

Appendix 3 Sample scripts from *Afghan Lifeline* series

3.1 Transcript of children's programme, broadcast 9/12/2001

Opening:

This is London BBC Radio

Music

Greetings

Hello dear friends,
Today is Sunday 18th of Qaus 1380 solar year. I am Zhargona Kargar and we have prepared the Panahjo (Asylum Seekers) programme made for children. In today's programme: the memories of an Afghan boy: **"there was fighting, a bomb dropped behind our house, we went to hide under the trees and we were scared"**. Mines, the humans' hidden enemy: **"he used to tell his friends the tale of dangerous games that his father had told him, and he rescued the life of many of his friends"**. And songs: **"my dear mother, I sacrifice myself for you, I am grateful for your kindness and pure heart"**. And a tale: **"there was once upon a time, an old peasant who lived with his wife in a remote mountainous village. He was very poor and only had enough to live."**

Presenter:

Dear friends, you know that everyone in their lives has had bitter and sweet memories. The children also have certain memories which they can never forget and which will always stay with them. In this part of the programme, let's listen to the memory of an Afghan refugee child:

"My name is Shir Zaman. I am from Daroonta. We were in Jilalabad fifteen days ago. In our village there was fighting. The bombs were dropped behind our house. We went to hide under the trees and we were scared. The windows of our house were shattered by the bombardments. When we came out from our houses, we went to hide behind the bushes. Despite this we still love being in our country. There we had everything, cups, pots and plates, and now we have nothing and only manage to make use of a broken cup or pot. We have no clothes except the ones we are wearing. We have nothing. We gather firewood to burn. We've been making some earthen pots and sold them for a thousand rupees [Pakistani rupees]. They're sold cheaper here and not many buy them. Everyone is in this business here. When we were in our own country we were familiar with everything but not here. We can make little casseroles and money banks. Anything that is small. We are in this pottery business and it's sold cheaply here. There we used to sell money banks for 5,000 rupees; here we sell them for 1 rupee. We go everywhere for firewood. We have no money to buy anything like wood to burn. We go here and there looking for jobs. When we have nothing to eat we go to some field and pick cauliflowers and at the end of the day they give us one or two cauliflowers and that is our food. Here we look for firewood and the bark of sugar canes to use for making fire."

Music

Presenter:

Dear friends, as you know, right now fighting is going on in Afghanistan. In many places where there has been war, there are many dangers. In those places there are a lot of

hidden mines. Mines are humans' hidden enemy. Let us hear Shiro and Ashraf's stories regarding this problem, one of whom knew nothing about the mines or their dangers.

Wajia Sayar (storyteller):

"Ashraf was a boy from town. He had many friends. His friends helped him with everything. And he helped them with things he was good at. He used to tell his friends the tale of dangerous games that his father had told him, and he rescued the life of many of his friends. Because of this everyone loved him. Fighting began in his town. Ashraf was forced to leave the town with his family, because of the fear of war, and went to a faraway village. Ashraf knew nobody in the village and so had no friends to play with. He didn't like the boys from the village. He thought that the boys from the village knew nothing and were not intelligent. This is why he was alone. Day by day he became more remote. He did not want to leave the house. Because of loneliness he nearly fell ill. This is why Ashraf's dad bought him a sheep and told him that it was his responsibility to look after it. Ashraf was glad that he had something to occupy him. He took his sheep to another village where there was more grass. He believed that he had found a good pasture for his sheep to graze. This was when he heard Shiro's voice. Shiro was the son of the man from whom Ashraf's dad had bought the sheep. Shiro cried at him not to go further because there were mines there. When Ashraf heard Shiro's words he stopped in his tracks. He said that it did not look like there were mines there. And that there were no warning signs. He asked Shiro how could he tell that there were mines there. Shiro replied to him that in the past there was a military post there and that since then there had been no mine clearing process and that everyone in the village knew this. Ashraf asked what he could do because his sheep had gone there. Shiro told him not to worry because the sheep knew him and he would call it back and that if he was lucky it wouldn't walk on a mine. Shiro called the sheep and it came to him and luckily it did not walk on a mine. Ashraf realised that the village boys knew things that he did not know. Ashraf was grateful to Shiro and thanked him for saving his life and his sheep's. Ashraf became friends with Shiro and afterwards he became friends with the other boys in the village. He learned many games and other things from them and he told them about the things they did not know."

Presenter:

This was Ashraf and Shiro's story which was told by our colleague Wajia Sayar.

Music

Presenter:

A mother is very dear to her children. Children always want to give their mothers presents. Now we hear from Nooria and her friends who are going to sing a song for their mothers.

Song:

"My dear mother, I sacrifice myself for you
I am grateful for your kindness and pure heart
My dear mother, I sacrifice myself for you
I am grateful for your kindness and pure heart

The love of friends and others
Was never comparable to your love and loyalty
The love of friends and others
Was never comparable to your love and loyalty

My dear mother, I sacrifice myself for you
I am grateful for your kindness and pure heart
My dear mother, I sacrifice myself for you
I am grateful for your kindness and pure heart

Your love which is in my heart will never go
Your love which is in my heart will never go
My heart is your home and your world
My heart is your home and your world

My dear mother, you have given me life
My dear mother, you have given me life
And so I can sacrifice my life for you
And so I can sacrifice my life for you."

Music

Presenter:

Now dear friends, have you heard magical stories before? So now come and listen to the story of an old poor peasant and an angel:

"There was once upon a time, an old peasant who lived with his wife in a remote mountainous village. He was very poor and only had enough to live. Their days and nights were very difficult. His wife was always nagging him about not being a good worker and would point out to him that others had a better life. He had not smiled for years and had become old. He did not have the energy to do a lot of work. One day the old man was sitting with his wife in front of the fireplace talking. The old man's wife said to him that others had a good and better life and that they had a lot of money. The old man said with sadness and envy: 'yes, they are lucky. Everything turns out all right for them.' His wife sighed and said: 'maybe we'll have a miracle'. The old man and his wife were talking when they heard the noise of a bird's wing and they saw that their garden was lit up. They saw with wonder that a white and beautiful angel dressed with white clothes and a golden crown with glittering eyes was coming down from the sky and came to stand in front of them. The peasant and his wife were so amazed that they could not speak for a while. Finally the angel spoke: 'people, God has taken pity on you'. The peasant is in wonder and asks: 'God has taken pity on us? What do you mean? I don't understand your words.' The angel said to him smilingly: 'Today is your lucky day. If today you and your wife make three wishes all your wishes will be granted.' Saying this, the angel takes off and flies away into the skies. The peasant and his wife think that they must have dreamt this. The old man hears the voice of his wife which shakes him saying: 'It would have been nice if we had a baby chick who could eat all the crumbs.' She had not even finished her words, when they heard a baby chicken in the yard. When the old man saw the sight of the chick he says to his wife angrily: 'take that chicken and hit it to your head!' He had not finished his words when the chick hit his wife's head. The peasant and his wife tried very hard to get the chick away from the wife's head but they couldn't. The old man's wife was crying and shouting: 'If you take this chick away from my head I will not have any more wishes.' Once again, she had not finished her words when the chick falls off her head. The old man and his wife are saddened that on their lucky day they could only get a chick."

Presenter:

Dear friends, the story of the old peasant was told by our colleague Samira Wahid in Pakistan.

Music

Presenter:

Dear listeners, you can take part in our programmes. If you have stories, songs or memories to tell us you can send them and we will air them under your name. You can send your letters to us to the following address:

BBC Panahjo Programme
(Refugee Programme)
GPO Peshawar
Pakistan

Till the next time, goodbye.

3.2 Transcript of adult programme, broadcast 4/1/2002

Opening:

This is London BBC Radio

Music

Presenter (Zarghuna):

Hello dear listeners, I am Zarghuna Kargar presenting the programme Panahjo to you on Wednesday 5/09/1380 [solar years].

In today's programme we will be looking at the difficulties faced by refugees while en route or while travelling to a new location: **"We were living in Cement Khana. When they were firing the bombs on the 52 communications brigade its pieces were reaching our houses and all of us were scared."**

The conditions in hospitals in Kabul: **"When we took him to the hospital they said that he had a minor injury and they did not hospitalise him. When the bombings in Kabul increased we came here."**

Neko and Badro: **"It's colourful and heavy. Badro is clever and shrewd!"**

Presenter:

Moving from one's house and leaving one's country is extremely difficult. On the one hand there is war and on the other there are economic difficulties while living in another country which can be suffocating and saddening. Some Afghan families who have recently been displaced because of the war and the bombings and have come to foreign countries began suffering because of financial difficulties and the inability to find food.

We are going to listen to the story of an Afghan mother in this regard:

"When the American war started in Afghanistan, myself, my children, my parents and my brothers were all living in Cement Khana, Kabul. When they were firing the bombs on the 52 communications brigade its pieces were reaching our houses and all of us were scared. And that is when we left to come to Peshawar. At one point, on the way, my mother who has a kidney which has not been functioning for 23 years fainted for about two to three hours. My brother with his wife and children got typhoid and even now that we are in Peshawar they are ill. My father at one point in the journey got his left arm paralysed and his left leg is still swollen. He can't wear his slippers or shoes. When we came to Peshawar we came in a bad way and through a difficult journey on donkeys. My father, mother and my children fell off the donkeys. With a lot of difficulties, around 2.30 a.m. we got to Peshawar. Since then we haven't had anywhere to stay. We have not yet found jobs. God is witness that my mother, father and brothers are all in a difficult situation. We don't have any money to get them medicines or food or anything else. When night comes, we cook some potatoes and ask other Afghan families for some oil and God is witness that during Ramadan it has been days since we have been able to have tea. We don't have sugar, we don't have a house. There's nothing for my parents, my brothers and my children to eat. We are living in a bad way in Peshawar."

Music

Presenter:

Hospitals can be efficient when there are enough organised health workers and doctors available. At the moment, when most of Kabul's civilians are seriously wounded they do not have the possibility of treatment and health service. There have been times that because of a lack of health workers and doctors some of the wounded have lost their lives. Our colleague, Shafiq Zyahi, on this matter has a report from Peshawar:

S.Z.: In Afghanistan's hospitals not many health workers or doctors can be seen. Those who have minor injuries do not get any treatment. Habib Ahmad, who left Kabul because of the American bombardments to come to Peshawar, tells us that in most hospitals of Kabul there are neither doctors nor medicines.

Habib Ahmad: In Kabul's hospitals there are no doctors and there are no medicines. Because of the bombings all the doctors have left Kabul. Those with minor injuries are not treated. And there are no spaces for anyone to be hospitalised. In Khair Khana one of my friends was wounded as a result of the bombings. We took him to hospital and he told them he had a minor injury and they didn't hospitalise him. When the bombings increased we came to Pakistan. A few days ago we found out that he had died.

Music

S.Z.: As Habib Ahmad said, in the hospitals in Kabul no treatment is given to those with minor injuries which can result in the death of

some of the wounded. At this moment it is difficult to say that all doctors and health workers will return to Afghanistan to turn on the lights of the hospitals and to heal the wounds of the patients and save their health and lives. But let us find ways to save the lives of these injured men and women. I asked Dr Mohamad Ismail Abed, a surgeon, about this matter, who said:

Dr Abed: When you are faced with an injury you should follow these steps. It depends on the severity and intensity of the injuries. Usually if someone has a head injury any mud or dirt should be cleaned. It can be possible to wash it with water and soap and a clean cloth or bandage can be wrapped around the head. The patient should then be transferred to a health centre or a hospital. With chest, abdominal and limb injuries, bleeding should be prevented. Usually, when a patient has a fractured limb, their limb should be placed against a piece of wood and tied with a cloth or bandage to prevent any further movement.

S.Z: That was Dr Abed who was giving us advice on treating the wounded. He added that keeping the wound clean and helping the wounded are crucial factors to consider while getting the patient to the hospital. Unless the patient is unconscious, when they are wounded they should be given considerable amounts of food and drink. Those who have fractures need a lot of help. The best way to deal with it is to tie the fractured leg, for example, to the other leg. The patient should be transferred to the hospital with care. If any unnecessary moves are made with the fractured limb the dangers of tearing the arteries are increased. Stopping any movements and taking care of the wound, until arrival at the hospital, are crucial factors in saving the wounded person's life.

Music

Presenter:

Now some news about United Nations' help to the new refugees. The United Nations High Commission for Refugees says that the process of settling the refugees in the Mohamad Khil Camp in Pakistan is continuing. They have added that approximately 5,000 new refugees have been transferred from the Jalozai Camp to the Kotki Camp.

Furthermore, 14,000 people have been moved from the Kalay-Faizo Camp to the Roghani Camp. The High Commission says that the situation around Kalay-Faizo Camp where the majority are women and children is concerning. These new refugees have no shelter, food or warm clothes and they are living under the blue sky.

Music

The United Nations High Commission for Refugees has said that in the month of November about 70,000 people from mainly the eastern regions of Afghanistan have left for Pakistan. At the same time, 54,000 refugees have voluntarily come back to their country from Iran. The UNHCR says that due to a lack of security in various areas of Afghanistan, humanitarian aid has been reduced.

Music

Reports have suggested that in eastern provinces of Afghanistan like Laghman, Paktia, Paktika and Khost, there is an urgent need for security. They also add that due to feuds between the different tribes in the Paktia Province, the route between Khost and Gardez has been closed. The UNHCR says that in the northern provinces of Afghanistan like Mazar-e-Sharif, Badghis and Faryab, there is an urgent need for humanitarian aid. They say that about 35,000 tonnes more of food are needed for two million people. They have said that the route between Quetta and Khandahar is closed but the route between Peshawar and Kabul for the transportation of goods is open.

Music

Presenter:

And now Neko and Badro. Badro has stolen the posters that are for mine awareness purposes and wants to use them for his pillows and mattresses. Now let us listen to the story of Neko and Badro.

Badro: Badro, this is God's gift! It's colourful material and look how beautiful it is. It's colourful and heavy. Badro is clever and shrewd! He is taking it home on his shoulders! He's going to make pillow cases and is going to be happy.

Neko: What has happened Badro to make you so happy and sing?

Badro: I pray for your son to be prosperous. You know when they say that anyone can have a chance from God. That's what happened to me. It's colourful materials. It's lovely. I really love these colourful designs.

Neko: Be fair! These posters are put up in areas where there are mines, to make people aware. Where did you get them?

Badro: God forgive your father. You want me to tell you so that you can get them as well?

Neko: No. I need to know where you got them. Get a conscience.

Badro: I found it. You can't look for the place of something you found. God bless your son!

Neko: Badro, God give you a conscience! What is that about finding?

Badro: Don't ask me so many questions. God bless your father! I'm going home to take care of my pillows and mattresses. The job is done. God brought it my way.

Neko: Don't be silly! These are not to make pillow cases! Tell me now where did you get these?

Badro: God bless your son! Leave me alone! They can be found anywhere. There are lots of them around. You should be like me and go pick them up like me.

Neko: God give you conscience! These posters are to make people aware of mines. By seeing these, people can be told of the dangers! Wherever you got these go right now and put them back where you got them!

Badro: What are you talking about? God forgive your father! Isn't it more important that I have pillow cases rather than these posters being up for no reason in places.

Neko: It's not for no reason for Goodness sake. What you're doing is the greatest wrong.

Give it to me and I will go and put them back where they should be. Give it to me, I said!

Badro: Don't pull! Stop pulling! You'll tear them! I need pillow cases and sheets! Let go!

Neko: I told you these are not pillow cases. Give it to me, you rascal!

Badro: Let go, I said!

Neko: Give it to me!

Presenter:

Dear listeners, our programme is to end here. Our address is

BBC Panahjo Programme
(Refugee Programme)
GPO Peshawar
Pakistan

Till the next time, goodbye.

Refugees: Emergency Broadcasting Handbook is a practical guide designed to give everyone involved in emergency broadcasting the information and advice they require to meet the needs of the people affected. It focuses on broadcasting for refugees and host communities.

Recent emergencies have shown that, in addition to food, water and shelter, people who are displaced have a great need for information. Broadcasting can also provide support to those communities who are, willingly or not, providing refuge and can help to mediate between refugees and their host communities.

The handbook gives an overview of the situation and condition of refugees and highlights how UNHCR and the BBC can work together. It outlines what emergency broadcasting should achieve; how to assess the needs of both displaced and host communities; how to make effective programmes for displaced adults, children, and host communities; and how to help communities hear the programmes. Evaluation of programmes, editorial and production values, and research and interviewing are also covered. The appendices provide further background information and sample material.

Refugees: Emergency Broadcasting Handbook is a BBC World Service Trust publication, produced with support and advice from the United Nations High Commission for Refugees (UNHCR). It is based on over three years' experience of providing emergency and lifeline broadcasting – during the crisis in Kosovo, in Afghanistan in 2001–2002, and, most recently, in Iraq. It is also based on the BBC World Service Trust's experience of broadcasting programmes to countries with large refugee populations.

BBC World Service Trust

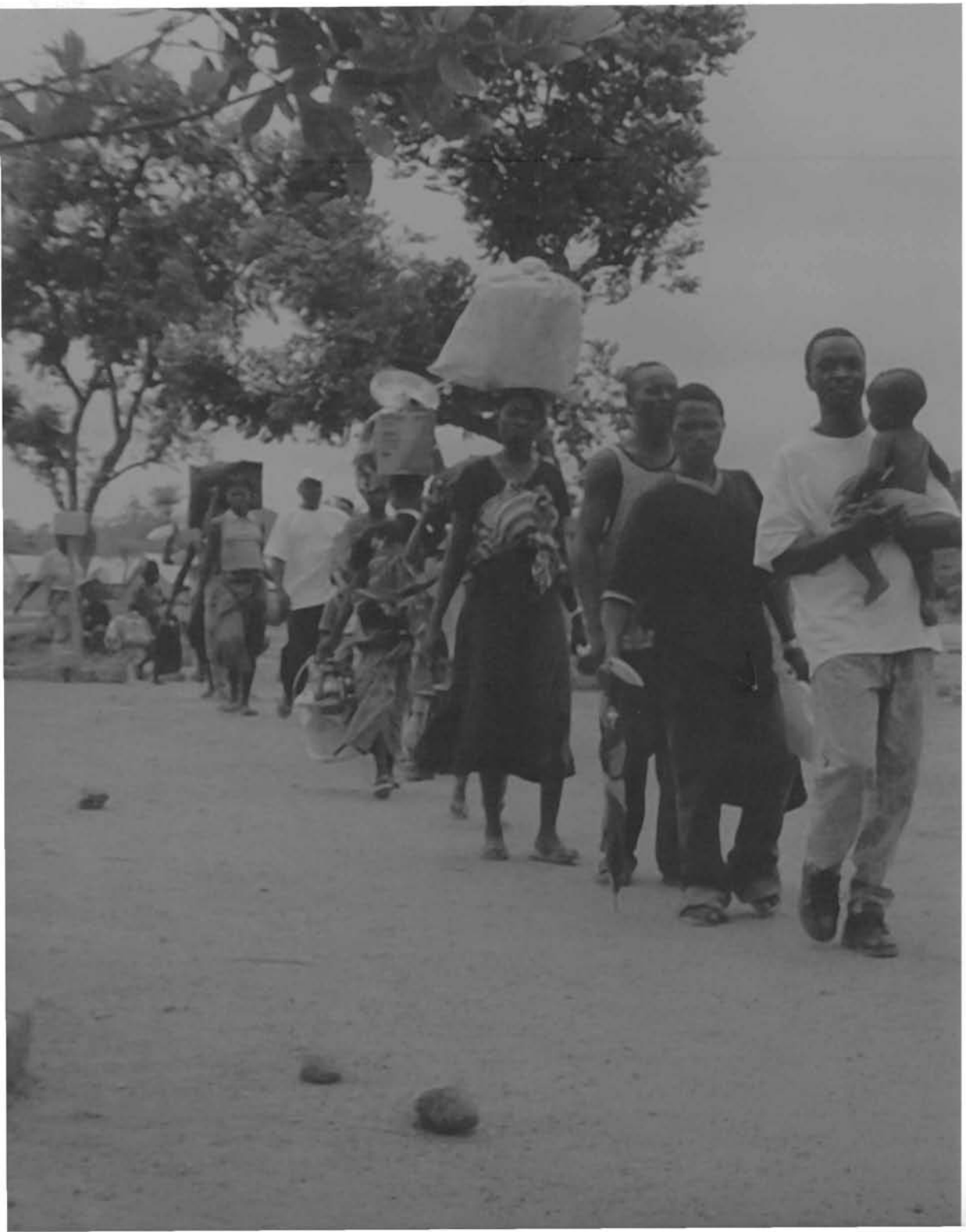
The BBC World Service Trust is an independent charity that aims to reduce poverty in developing countries through the innovative use and reach of the media. It manages and implements health, educational, social development, and training projects worldwide.

http://www.bbc.co.uk/worldservice/trust/

UNHCR

The Office of the United Nations High Commissioner for Refugees is mandated to lead and co-ordinate international action to protect refugees and resolve refugee problems worldwide. Its primary purpose is to safeguard the rights and well-being of refugees. It strives to ensure that everyone can exercise the right to seek asylum and find safe refuge in another State, with the option to return home voluntarily, integrate locally or resettle in a third country.

http://www.unhcr.org/



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