

WRITING AND REPORTING FOR RADIO

PREPARED FOR AFGHANISTAN JOURNALISM EDUCATION ENHANCEMENT PROGRAM (AJEEP)

By Henry Tenenbaum

(Send comments and questions to: henry@henrymail.com)

FOR INSTRUCTORS AND ADMINISTRATORS:

This course was prepared as a basic college-level introduction to Radio Writing and Reporting. It assumes that students will have a basic academic knowledge about Journalism but limited practical experience. It should be an excellent introduction for those who wish to pursue additional, technical radio skills. It is also useful for print and television journalists, since many of the skills involved cross over into others aspects of reporting.

There are no prerequisite technical skills like recording or editing for this course. Students are **not** expected to have learned or mastered the use of recorders like the Zoom or editing software such as Audition or Audacity (see below for ALTERNATIVE ADAPTATIONS of this curriculum).

The course also recognizes that students may not have easy access to hardware and software. It is designed for any classroom in any college, without requiring individual computer stations and specific hardware or software. Therefore, it does NOT cover the technical mechanics of radio beyond very basic use of a microphone.

As a result, the course is, by necessity, text-based. It requires students to create written versions of audio reports. It focuses on writing and content selection, two skills that are primary for reporters in any medium.

ALTERNATIVE ADAPTATIONS:

It is possible to create a longer, "hands-on" version of this course that would include recording and editing. This would require an appropriate technology-equipped classroom and additional lab-oriented sessions. Such classes would have to be tailored to the specific available hardware and software.

It is also possible to make mastery of recording and editing a prerequisite for this course.

In either case, these lessons could be adapted to utilize students' recording and editing skills. Lectures would incorporate actual editing demonstrations. Homework and in-class assignments would include text AND media file submissions.

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April, 2013

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BY HENRY TENENBAUM

COURSE DESCRIPTION

This course is designed as a basic familiarization and introduction to Writing and Reporting for Radio (or Audio). It emphasizes the unique nature of sound and focuses on the special skills, knowledge and background that journalists will need to master radio news. It will prepare students to begin mastering the craft of radio reporting.

To make this class widely accessible, it is being taught without requiring hardware or software. The instructor may add optional practical assignments, depending on the availability of recording and editing equipment and time.

Before taking this course, students should have already learned the basic principles of writing for news, including the “inverted pyramid,” the importance of accuracy, fairness and impartiality.

There are a wide variety of skills required for radio reporting: writing, information gathering, reporting, editing, announcing and interviewing. This course will define these skills and teach best practices.

Although most of this course focuses on the journalistic skills required for broadcast radio reporting, students should recognize that changing technology will alter some of the skills, styles and formats of “audio” journalism. Lesson #6 addresses those issues directly, but students should bear in mind that Internet, social and mobile media still demand the same essential dedication to the principles of journalism.

PREREQUISITE

- Students must have passed at least one course in basic journalism.
- They must understand the basic concepts of “Who, What, When, Where, Why, How.”

STUDENT LEARNING OUTCOMES

- Understand the ability to write for “the ear,” incorporating the guidelines of clarity, simplicity, brevity and structure.
- Learn the various formats of radio news stories and programs, including Bulletins, Readers, Wraps and Packages.
- Demonstrate the ability to organize and write a basic Reader.
- Demonstrate the ability to organize and work with Soundbites and Nat Sound.
- Understand the differences and requirements among the various types of interviews.

ACADEMIC INTEGRITY

Cheating, plagiarism and falsifying work will result in dismissal from the class and other disciplinary action as determined by the school administration.

ATTENDANCE

There is no textbook for this class. You must attend the class to learn these lessons. If you are absolutely unable to attend any class, please discuss with the instructor how you can make up for the absence.

GRADES

- 90 - 100 = A
- 80 - 89 = B
- 70 - 79 = C
- 60 - 69 = D
- 00 - 59 = F

HOMEWORK AND LATE ASSIGNMENTS

Always write your name, the date due and the name of this class (Writing and Reporting for Radio) on your assignment.

In journalism, a missed deadline is often a reporter’s LAST deadline. A late assignment will be graded as an automatic F unless advance arrangement is made with the instructor.

GRADING

PARTICIPATION	20%
TERMINOLOGY TEST & HOMEWORK	60%
FINAL PROJECT	20%

COURSE SCHEDULE

CLASS #1

Introduction and Overview. Review of syllabus and requirements.

HOMEWORK: Learn terminology, analyze and write Kushkak Canal story.

CLASS #2

Writing for Radio: Basic concepts, organizing a story.

TEST: Terminology

HOMEWORK: Write three Readers (:15, :30 and 1:00) based on Simi Samar story.

CLASS #3

Readers, Wraps and Packages I: Workflow, creating a Package, basic interviewing

HOMEWORK: Write three versions of HIV story (two Readers and a Wrap).

CLASS #4

Readers, Wraps and Packages II: Research, Organize

HOMEWORK: Write three versions of Clerics/*Haram* story (Reader, Wrap and Package)

CLASS #5

Interviewing types, techniques and tips

HOMEWORK: Begin Final Project, write two versions of History Textbooks story

CLASS #6

Changing technology and radio/audio

HOMEWORK: Complete final project

OVERVIEW

(INSTRUCTOR: BE SURE THAT THE ENTIRE CLASS HAS REVIEWED THE SYLLABUS AND REQUIREMENTS. BE SURE THEY UNDERSTAND THAT PART OF THEIR GRADE WILL DEPEND ON CLASS PARTICIPATION.)

The world's first voice radio station began broadcasting from San Jose, California, USA in 1909. That station is still on the air (now called KCBS), broadcasting news 24 hours a day, seven days a week.

In the 1920's, King Amanullah Khan installed Afghanistan's first radio station in Kabul Palace. That experiment ended when the King's opponents destroyed the transmitter in 1929. A new transmitter was later installed, and since 1940 Radio Kabul has been broadcasting under various names. Since its establishment, Radio Kabul has been under the control of the dominant political power in Afghanistan. During the Taliban rule, Radio Kabul was taken off the air. It returned to the air in 2001, and subsequently the airwaves were opened up to independent radio stations.

Today most Afghans listen to radio on a regular basis. It is the primary channel for news and information in much of the country. The increasing number of television sets in Afghanistan is reducing the amount of radio listening. However, for much of the country, radio remains an essential source of information and entertainment.

As of 2012, Radio Afghanistan and its local stations had the largest audience across Afghanistan. Radio Azadi is also very popular. Among commercial broadcasters, Arman FM is widely popular, according to surveys in 2012.

WHY IS RADIO IMPORTANT FOR AFGHANISTAN?

Radio can connect a nation or a province or a village. It is easily accessible to all Afghans, including those who cannot read, who live in remote areas of the country or have no reliable electricity.

Radio is inexpensive to produce and distribute compared to newspapers and television. There are almost 200 radio stations in Afghanistan and many can be accessed by mobile phone, shortwave and online.

Radio is also the easiest form of broadcasting to produce. The necessary equipment is relatively inexpensive. It does not require a large staff. Anyone who can talk can take part in a radio broadcast. It can transmit on a local level, in regional dialects, addressing issues of importance to local listeners.

It is “the mass medium that reaches the widest audience in the world,” according to UNESCO. In many developing nations it has been the most effective method to inform, educate, entertain and unite citizens.

Radio is interactive. Using telephone or SMS, it is easy for listeners to react to radio programs and take part in discussions that can be broadcast all over the country or all over the world.

WHAT DO RADIO BROADCASTERS NEED TO KNOW?

Radio is relatively easy to produce and distribute (compared to television or even newspapers), but it requires special skills beyond print journalism:

How to **write** in a special way that recognizes the advantages and disadvantages of the medium

How to **record** sound so that words, music and sounds are clear to listeners

How to **edit** sound so that radio stories are clear, concise and easy to understand.

How to **speak** into a microphone so that your words are clear and your voice sounds natural and appealing to listeners.

How to do **interviews** for radio so that you elicit important, interesting or entertaining information.

RADIO IS VERY DIFFERENT FROM NEWSPAPERS!

Turn on the radio.

If a song is playing, you cannot go back to the beginning. If a news report is confusing, you cannot rewind and re-read the story. If you are bored by one part of the broadcast, you cannot skip forward to the next segment or song.

DISCUSSION:

YOU are listening to a radio program that is boring or confusing. As a listener, what are your choices?

Keep listening

Switch to another station

Turn off the radio

Complain to the radio station (and hope they listen!)

Yell at the radio (not very effective)

In other words, reading a newspaper is like eating a traditional Afghan meal. All the food is laid out for you to try, in any order you choose. The cook presents all the food, you eat what you want.

Listening to radio is like eating in a Western restaurant, where each dish is served in order. You eat each course as it is presented. If you do not like a dish, you must wait for the next course to be served.

DISCUSSION

Consider how broadcast news media like radio and television **differ** from print media for both the broadcaster and the audience.

Radio news requires constant attention from the listener, who cannot go back to review the facts in a report.

Unlike a newspaper, listeners cannot skip around and select only the stories that they want to read.

The listener cannot go back in a story to review vocabulary or concepts that were not clear.

Radio stories should be written to be heard. Therefore the words should be relatively direct and conversational.

THEREFORE, THERE ARE SPECIAL REQUIREMENTS WHEN WRITING FOR RADIO

SIMPLICITY – Words and sentences must be clear and simple. If a listener does not understand, he cannot go back to hear it again.

BREVITY – In most cases, radio stories are much shorter than their newspaper counterparts. Remember, your audience will have to sit through every word of your story before the next segment begins.

RELEVANCE – With your first words, help your listeners understand why this story will be relevant or interesting to them.

CLARITY – Ideas must be stated so that they can be immediately understood. Again, listeners cannot re-read the words.

STRUCTURE – Radio scripts do not need to include all the important facts in the first paragraph. In fact, radio scripts often begin with the information that is most likely to engage the listener's interest.

STORYTELLING – Good radio journalists tell good stories. They create narrative, with a beginning, middle and end.

HOWEVER, THERE ARE ALSO MANY SIMILARITIES BETWEEN PRINT AND RADIO JOURNALISM.

The single most important, common attribute for all journalists is **ACCURACY**. It is essential that all facts be confirmed before reporting.

OBJECTIVITY is another key to successful reporting in all forms of media. For many new journalists, this is the greatest challenge. A reporter needs to learn how to set aside his or her own opinions, beliefs and presuppositions.

Every major fact in a story requires **ATTRIBUTION**, no matter what the news medium. In other words, the listener needs to know where the important information is coming from. It could be a government official, an eyewitness, an independent expert or an interested party. Obviously, they may all have different perspectives on a story. As a reporter, it is essential that you point out to the listener *who* provided the various facts opinions that are used in the story.

FAIRNESS AND BALANCE are among the most challenging aspects in any reporting. It means being able to take a step back, separate yourself from your opinions, and be sure that you have reported all aspects of the story fairly.

DEADLINES are common to all news media. Reporters must do the best job they can within a specified time.

FLUENCY, of course. Good journalists are good writers.

WHO, WHAT, WHERE, WHEN, WHY AND HOW. All journalists must be as thorough as the medium allows.

RESEARCH skills are also necessary for all journalists. This means the ability to find facts, confirm their accuracy and accurately present those facts in an

understandable fashion. Your research tools might include the Internet, interviews (in person and by telephone), and public documents.

Obviously, another skill that all journalists need is the ability to accurately and fairly **analyze the information** that they have discovered or that has been presented to them.

Finally, it is essential that all journalists have great **respect** for their audiences. This means recognizing that, regardless of their education and background, they deserve accurate and useful information.

There are many kinds of radio news stories and programs. We will discuss **BULLETINS, NEWS FLASH, BREAKING NEWS, READERS, WRAPS** and **PACKAGES**. This terminology may vary from station to station, country to country, and even reporter to reporter. However, it is essential that everyone working together has a common vocabulary with which to describe stories.

A NEWS FLASH is the very first report of an important news story. For the most important NEWS FLASHES, an announcer may interrupt a program to announce the information. A NEWS FLASH may come from sources like:

- Your own reporters may call in with a story they have seen or heard about.
- Members of the public may contact you.
- A NEWS SERVICE (for example, AFP or Reuters) may report the information.
- An official announcement may be made.
- Another radio or television station may report the information.
- Be very careful with Internet/social media sources like Twitter or Facebook. Never use such information without confirming through reputable sources (and even then, be careful that your “reputable sources” have not gotten **their** information from the internet).

A NEWS FLASH (like all news stories) should **never** be broadcast until you have confirmed that all the information is correct. Accuracy is much, much more important than speed. Never broadcast a NEWS FLASH unless you are sure of all the facts. Always report the source of your information. This is the “attribution” that we discussed earlier in the lesson.

Example: *“We interrupt this program for a NEWS FLASH. There has been an airplane crash at the ABC airport, according to several witnesses on the scene. It’s not yet known if there have been any fatalities. Airport officials confirm that a plane has crashed, but no other details are available at this time. We will provide more information as it becomes available.”*

Like every news story, a NEWS FLASH must be judged based on your station, location and audience. For example, a terrorist attack in your city would probably justify a NEWS FLASH. A terrorist attack in the Philippines probably would not.

CLASS DISCUSSION:

What kinds of stories should be NEWS FLASHES? What stories can be reported later, without interrupting a program?

HERE ARE SOME SUGGESTIONS FOR DISCUSSION:

AN AUTOMOBILE ACCIDENT IN WHICH TWO CARS ARE DAMAGED?

AN AUTOMOBILE ACCIDENT IN WHICH A CABINET MINISTER IS KILLED?

A PLANE CRASH THAT KILLS THREE PEOPLE IN SEOUL, SOUTH KOREA?

A PLANE CRASH THAT KILLS THREE PEOPLE IN KABUL?

BREAKING NEWS is a story that is still developing. Not all of the facts are yet know, but enough information has been carefully confirmed so that you can report partial information. Be sure to inform your audience that information is still incomplete. Your report MAY include PHONERS with reporters or witnesses on the scene.

Here is an example. Do you remember that plane crash we reported earlier in the lesson?

Now it is time for the regular news. The program might begin like this:

“We have a developing story. As we reported earlier, an airplane has crashed at the ABC airport, according to witnesses. Airport officials say that the plane is burning, but we still don’t know the cause of the crash or whether there have been injuries or fatalities. We have on the phone Mr. (NAME), the manager at ABC airport. Can you tell us what happened?”

CLASS DISCUSSION: What other questions would you ask if you were the reporter on the scene? Whom would you interview.

[INSTRUCTOR: LET THE CLASS MAKE SUGGESTIONS. HERE ARE SOME POSSIBILITIES]:

WERE THERE INJURIES OR FATALITIES?

WHAT KIND OF PLANE. HOW MANY PEOPLE WERE ON BOARD

WAS IT TAKING OFF OR LANDING?

WHERE WAS THE PLANE GOING OR COMING FROM?

WHAT WAS THE WEATHER?

WHO OWNS THE PLANE?

CAN EYEWITNESSES PROVIDE DETAILS ABOUT WHAT HAPPENED?

Ask them to tell it like a story, with as much detail as they can accurately remember.

We have just a few additional kinds of radio news segments and programs.

A **READER** is the simplest kind of radio news story. It is a story read by an announcer in the studio. It might be a **BREAKING NEWS** story or, more often, any other live news report that **does not** include pre-recorded sound or interview.

For example:

ANNOUNCER: An airplane crashed earlier today at the ABC airport, killing at least five people. Reports from the scene say that the plane was trying to land in poor weather, and skidded off the runway.

A **WRAP** is a story read by an announcer that also includes some pre-recorded sound or interviews. For example:

ANNOUNCER: As we reported earlier, an airplane has crashed at the ABC airport. We spoke to the manager Mr. (NAME) of the airport who explained what happened.

[PLAY PRERECORDED INTERVIEW]

ANNOUNCER: Our reporter on the scene tells us that the plane apparently broke apart on landing. We will have more details as they become available.

The term **PACKAGE** refers to a report that is entirely pre-recorded and self-contained. For example, a reporter at the airport might record and combine his own words with **SOUNDBITES** from eyewitnesses and the airport manager. The reporter or a technician would combine the reporter's narration with the soundbites to create a self-contained report that can be played back at the radio station.

We will devote future lessons to learning how to news packages can be assembled.

Are there any questions?

HOMEWORK ASSIGNMENT:

I am giving you a list of basic radio terminology. For your homework, learn the terminology. There will be a test on these concepts at the beginning of our next class.

I am also giving you a press release and worksheet about a canal restoration project in Jalalabad.

For the next class, please fill in the worksheet to the best of your ability. This is the first class, so you are not expected to be an expert radio writer. However, you should reflect the important lessons we have discussed.

LESSON #1 HOMEWORK SHEET

IDENTIFY THE FOLLOWING IN THE STORY:

WHO?

WHAT?

WHEN?

WHERE?

WHY?

HOW?

What are the five MOST essential facts that MUST be included in any radio version of the story?

1)

2)

3)

4)

5)

What are five less important facts that could be left out of a radio story?

1)

2)

3)

4)

5)

Now write your first radio story, using this information and the guidelines we discussed. Try to keep the length to about one minute (1:00) read aloud.

Remember to use clear, conversational language.

VOCABULARY LIST

DISTRIBUTE TO CLASS

SOME BASIC RADIO TERMINOLOGY

It is important for journalists to share a common terminology when working together.

Different stations within different countries often use different words to describe the same concept. For the purposes of this class, we will use the terminology below. In some cases, we have provided alternative terminology which you may run into in the course of your work.

ANCHOR - the reader or present or in the studio.

ANCHOR LEAD - the words read by an ANCHOR when introducing a package or live report.

BREAKING NEWS - a story that is still developing.

BULLETINS – brief, scheduled news programs. They are often hourly, run several minutes in length and may include several individual news stories and the weather.

COPY - words which are written to be read on air. (The script.)

NARRATION - a script read by the reporter.

NAT or NATURAL SOUND (sometimes called WILD or CLEAN SOUND) - background sounds, including traffic, crowds, machinery, music, etc. Natural sound helps paint a sound "picture" for your listeners.

NEWS FLASH - the very first report of an important news story.

PACKAGE - a report that is entirely pre-recorded and self-contained.

PHONER - a report from the field by telephone. Also, a telephone interview.

READER - a story that is entirely read by the ANCHOR (with no PACKAGE or SOUNDBITES).

SOUND BITE or SOUNDBITE (sometimes called an ACTUALITY) - a piece of spoken sound usually taken from an interview.

TAG – The words read by an ANCHOR at the very end of a story, usually after a PACKAGE or SOUNDBITE

TRT – Total Running Time. The length of the entire story.

VOX POP - these are interviews seeking the opinions of ordinary people.

WRAP - the ANCHOR reads COPY before and after a SOUNDBITE.



PRESS RELEASE

FOR IMMEDIATE RELEASE

June 26, 2012

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More Than A Thousand Families Benefit from Kushkak Canal Rehabilitation

JALALABAD, TUESDAY, JUNE 26, 2012— At today's ribbon-cutting ceremony, Nangarhar Deputy Provincial Governor Mohammad Hanif Gardiwal, Surkhrod Deputy District Governor, Haji Mohd. Ikram, provincial council members, representatives of the U.S. Agency for International Development (USAID), and elders from Surkhrod District celebrated the completion of the newly rehabilitated Kushkak Canal.

Kushkak Canal flows up to 10 kilometers through six villages and provides irrigation water for 388 hectares of land, benefiting 1178 farming families in Surkhrod District of Nangarhar Province.

USAID implemented this project in close coordination with the Department of Agriculture, Irrigation and Livestock, the Department of Rural Rehabilitation and Development, and the local community. The rehabilitation work included the construction of 70 meters long main wall, 882 meters of canal side walls, three regulating gates for spillways and 17 dikes in different locations.

Kushkak Canal also helps the operation of two micro hydropower plants and two flour mills that were previously inactive due to insufficient water supply. The micro hydropower plants now provide electricity to 590 families and to 4 poultry farms in the area.

"Before rehabilitation of Kushkak canal, there was not enough water for irrigation. Also, during monsoon season, floods would always damage the canal and causes crops to be parched. This presented a big problem for the residents of the area. Now, we can all breathe a sigh of relief," said Engineer Jan Mohammad, Head of the Planning Department at the Nangarhar Provincial Directorate of Irrigation and Energy.

During the project implementation period some 60 local residents had the opportunity to work on the project. Through daily wage employments and sourcing of locally available construction material like sand, gravel and stones, more than USD 185,000 was injected into the local economy.

USAID's Incentives Driving Economic Alternatives for the North, East, West (IDEA-NEW) Project strives to improve irrigation systems and market linkages across eastern, northern and western Afghanistan that enables farmers to produce high-quality fruits and vegetables and obtain higher market prices.

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For more information about USAID's programs, please visit: <http://afghanistan.usaid.gov>

The American people, through the U.S. Agency for International Development, have provided economic and humanitarian assistance worldwide for more than 50 years."



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FOR IMMEDIATE RELEASE

June 26, 2012

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اعلامیه مطبوعاتی

اضافه تر از یک هزار خانواده از بازسازی کانال کشکک بهره مند شدند

جلال آباد، ننگرهار، ۲۶ جون، ۲۰۱۲- در محفل افتتاحیه امروزی، معاون ولایت ننگرهار محمد حنیف گردیوال، معاون ولسوالی سرخورد حاجی محمد اکرام، اعضای شورای ولایتی ننگرهار، نماینده گان اداره انکشاف بین المللی ایالات متحده، و بزرگان ولسوالی سرخورد تکمیل شدن بازسازی کانال کشکک را با قطع نوار تجلیل نمودند.

کانال کشکک با داشتن ۱۰ کیلومتر طول از شش قریه ولسوالی سرخورد ولایت ننگرهار میگذرد و برای ۳۸۸ هکتار زمین زراعتی، که ۱۱۷۸ خانواده از آن بهره مند می شوند، زمینه آبیاری را فراهم میکند.

اداره انکشاف بین المللی ایالات متحده این پروژه را با همکاری نزدیک ریاستهای زراعت، آبیاری و مالداری؛ و احیاء و انکشاف دهات؛ و مردم محل تطبیق نمود. در کار بازسازی این کانال ساختمان دیوار اصلی ۷۰ متری، ۸۸۲ متر دیوار دوطرف کانال، سه دروازه تنظیم کننده برای سر ریزه آب، و ۱۷ بند کوچک در نقاط مختلف، شامل هستند.

این کانال زمینه را برای فعالیت دو دستگاه کوچک برق آبی و دو آسیاب گندم، که قبلاً به علت کمبود آب غیر فعال بودند، نیز مهیا ساخت. این دستگاه های کوچک برق آبی برای ۵۹۰ خانواده و چهار فارم مرغداری در ساحه برق تولید میکنند.

انجنیر جان محمد، مدیر پلانگذاری ریاست آبیاری و انرژی، چنین ابراز داشت: "پیش از بازسازی کانال کشکک آب کافی برای آبیاری وجود نداشت. در موسم بارندگی هر بار این کانال از اثر سیلها تخریب میگردد و در نتیجه حاصلات می سوختند، که این یک درد سر کلان برای مردم این منطقه بود. حالاکه این کانال ترمیم گردیده، ما از این مشکل نفس راحت میکشیم."

در جریان تطبیق این پروژه به تعداد ۶۰ تن از اهالی این منطقه بطور روزمره مصروف کار بودند. از طریق اشتغال روزمزد و خریداری مواد ساختمانی محلی از قبیل ریگ، جغل و سنگ، بیش از ۱۸۵۰۰۰ دالر امریکایی به اقتصاد محلی منفعت رسید.

برنامه (IDEA-NEW) اداره انکشاف بین المللی ایالات متحده امریکا تلاش دارد تا سیستم های آبیاری و روابط با بازار را در شرق، شمال و غرب افغانستان تقویه نماید تا دهاقین بتوانند سبزی و میوه جات تازه ایی باکیفیت را تولید نمایند و آنها را در بازار با قیمت های بلندتر بفروشند.

##

جهت معلومات بیشتر در مورد پروگرام های اداره انکشاف بین المللی ایالات متحده، لطف نموده به این ویبسایت مراجعه نمایند. <http://afghanistan.usaid.gov>

مردم امریکا از طریق اداره انکشاف بین المللی ایالات متحده مساعدت های بشری و اقتصادی را برای بیش از 50 سال به سطح جهان فراهم نموده اند.



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FOR IMMEDIATE RELEASE

June 26, 2012

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رسنيزه خبرتيا

د کوشک د کانال د بيارغونې له امله له زرو څخه زياتو کورنيو گټه واخيسته

جلال آباد، سه شنبه، د ۱۳۹۱ هـ. ش کال د چنگاښ ۶مه - د ننګرهار مرستيال والي محمد حنيف گرديوال، د سره رود مرستيال ولسوال حاجي محمد اکرام، د ولايتي شورا غړو، د امريکا د متحده ايالاتو د نړيوالې پرمختيايي ادارې (USAID) استازو او د سره رود ولسوالۍ مشرانو نن د کوشک د کانال د بيارغونې چارې د پټې په پرې کولو سره بشپړې کړې.

دا کانال، چې تر لسو کيلومترو پورې اوږدوالی لري، له شپږو کليو تېرېږي او د ننګرهار د سره رود ولسوالۍ د ۱۱۷۸ کورنيو ۳۸۸ هکتاره ځمکه خړوبوي.

د امريکا نړيوالې پرمختيايي ادارې دا پروژه د کرنې، اوبو لگولو او مالوالداری او همدارنگه د کليو د بيارغونې او پراختيا د رياستونو او ځايي ولسونو سره په نږدې همغږۍ پلي کړه. د بيارغونې په کارونو کې ۷۰ متره اوږد دېوال، د ويالې د دواړو خواوو ۸۸۲ متره ديوالونه، درې ورخونه (هغه ځای چې له لويې ويالې څخه لښتي او يا کوچنۍ ويالې ته اوبه خوشي کېږي) او په بېلابېلو ځايونو کې ۱۷ واړه بندونه شامل دي. همدارنگه، بيارغول شوی کانال د دوه کوچنيو برېښناکوټونو او دوه ژړندو له چلولو سره، چې پخوا د اوبو د کموالي له امله غېرفعال وې، هم مرسته کوي. کوچني برېښناکوټونه د سيمې ۵۹۰ کورنيو او د چرگانو څلورو فارمونو ته برېښنا برابروي.

د اوبو لگولو او انرژۍ رياست د پلان جوړونې د څانګې مشر انجنير جان محمد پدي اړه وويل: "د کوشک ويالې د بيارغېدو څخه د مخه پدې سيمه کې د کرنيزو ځمکو د خړوبولو لپاره کافي اوبو شتون نه درلود. همدراز، د باراني موسم پر مهال به د سپلايو له کبله تل دا وياله زيانمنېدل او کرنيز فصلونه به وچېدل. دا کار د سيمې د خلکو لپاره يو غټ سرخوړی وو، خو اوس چې دا کانال رغول شوی، نو مونږ تر ډېره بريده راحت شوي يو او د خوښۍ احساس کوو."

د پروژې د پلي کولو په جريان کې هره ورځ کابو ۶۰ کليوالو ته د کار زمينه برابره وه. د مزدورۍ او ځايي ساختماني توکو لکه شګه، جغل او تېږو د پلورلو له درکه ځايي خلکو ته له ۱۸۵۰۰۰ څخه زيات امريکايي ډالره گټه ورسېده.

د يواسېد د آيډيانو (IDEA-NEW) پروژه هڅه کوي چې د هيواد په شمال، ختيځ او لويديځ کې د اوبو لگولو سيستمونه او مارکېټي اړيکي ښي کړي ترڅو پدې توګه کروندګر ددې جوګه شي چې د لوړ کيفيت لرونکې ميوې او سبزيجات توليد او په مارکېټ کې يې په لوړه بيه و پلوري.

###

د امريکا د نړيوالې پرمختيايي ادارې د پروګرامونو په اړه د لازياتو معلوماتو لپاره <http://afghanistan.usaid.gov> وپېښي ته مراجعه وکړئ.

د امريکا ولس د متحده ايالاتو د نړيوالې پرمختيايي ادارې (USAID) له لارې د نږدې پنځوسو کلونو لپاره د نړۍ په کچه اقتصادي او بشري مرستې ترسره کړې دي.



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LESSON #2:

In the last lesson we learned that there are many types of radio news content, including **BULLETINS, BREAKING NEWS, READERS, WRAPS, VOX POPS** and **PACKAGES**. As I mentioned last time, different radio stations may use different terminology. It is important to have a common terminology so that we are speaking in the same “language.”

I am handing out a short quiz to test your knowledge of the terminology that we will use in this class. Please match the words on the left with the descriptions on the right.

[INSTRUCTOR: ADMINISTER AND REVIEW THE ATTACHED QUIZ]

VOCABULARY TEST

- | | |
|--------------------------------------|---|
| 1. TRT _____ | A. A brief, scheduled news programs. May include several individual news stories and the weather. |
| 2. NAT SND or
NATURAL SOUND _____ | B. Background sounds, including traffic, crowds, machinery, music, etc. |
| 3. WRAP _____ | C. Total Running Time. The length of the entire story. |
| 4. NEWS FLASH _____ | D. The words an ANCHOR reads at the very end of the story, usually after a SOUNDBITE. |
| 5. PACKAGES _____ | E. A report that is entirely pre-recorded and self-contained. |
| 6. BULLETINS _____ | F. A piece of sound usually taken from an interview. |
| 7. ANCHOR _____ | G. Interviews seeking the opinions of ordinary people. |
| 8. SOUND BITE or
SOUNDBITE _____ | H. The very first report of an important news story. |
| 9. TAG _____ | I. The reader or presenter in the studio. |
| 10.VOX POP _____ | J. a story that is entirely read by the ANCHOR (with no PACKAGE or SOUNDBITES). |

In this section we will focus on WRITING for radio news. We will learn the keys to writing good radio copy.

As we mentioned in the last class, there are special challenges to creating a script for a broadcast medium like radio - as opposed to print media like a newspaper. The audience cannot skip around among stories as they do in a newspaper. They also cannot go back and re-read parts of a radio story.

Let us review how newspapers and radio are different? (REVIEW CONCEPTS FROM LAST CLASS)

DISCUSSION

How do broadcast news media like radio and television differ from print media for both the broadcaster and the audience?

- Radio news require attention from the listener, who cannot go back to review the facts in a report.
- Unlike a newspaper, listeners cannot skip around and select only the stories that they want to read.
- The listener cannot go back in a story to review vocabulary or concepts that were not clear.
- Radio stories should be written to be heard. Therefore the words should be relatively direct and conversational.

So, radio requires a special set of writing skills. Unlike print, the radio journalist can expect listeners to hear the whole story from beginning to end. Therefore, although it is important to get key information near the beginning of the story, you can also spread facts out to keep the listener interested from the beginning to the end.

Another difference between radio and print that we have not discussed is the issue of length. A typical newspaper story might be 1000 words long. This would take about six minutes to read aloud. In general, radio news stories are much shorter than that. Therefore the radio reporter must be

able to compress and filter the important facts while writing clearly and succinctly.

Let's review the guidelines on writing for radio that we discussed in the last class:

[INSTRUCTOR: ask the students to explain the guidelines below. Why are these guidelines specific to radio (as opposed to writing for print)]:

SIMPLICITY AND CLARITY

(Words and sentences must be clear and simple. If a listener does not understand, he or she cannot go back to hear it again.)

AVOID JARGON -

(Highly technical words may not be understood by much of your audience.)

BREVITY -

(In most cases, radio stories are much shorter than their newspaper counterparts.)

DISCIPLINE - WHAT TO LEAVE OUT -

(Knowing what not to include in your report. There will always be more facts than available time.)

RELEVANCE TO THE LISTENER -

(Find a way to make the story relevant or interesting to the listener. Begin the story with information that is most likely to engage the listener's interest. This will keep the listener from tuning out the station.)

STYLE -

(Your words should sound natural when they are read.)

NUMBERS -

(Avoid reading complicated figures. For example, rather than saying "1,982,000" you can say "almost two million.")

As we have discussed, writing for radio is very different than writing for newspapers. But let us remember that any kind of writing in journalism requires a basic set of facts: who, what, when, where, why and how.

In traditional print journalism, those details are usually included at the very beginning of the story. Newspaper reporters should concentrate as many of those important facts as possible near the beginning of a story.

One of the reasons for this is because a newspaper reader may not want to read a story all the way to the end. By concentrating the facts in the beginning, the reader can most efficiently obtain information without reading every word of the article. If the reader continues to be interested in the subject, he or she can continue reading to the end of the story where there are more details available.

Now let's take a look at this news story. I would like you to underline the most important elements in this story. Then make a list of these essential facts that must be included in the story, the who, what, when, where, why, how.

[INSTRUCTOR: PASS OUT ADB grants Kabul \$3.51m for power project
NEWS STORY]

ADB grants Kabul \$3.51m for power project

MONDAY, 07 JANUARY 2013 08:18

SADA-E AZADI



The Asian Development Bank (ADB) has granted \$3.51million for the expansion of the **power** network in northern **Kunduz** and **Baghlan** provinces, an official said on Sunday. Finance Minister Hazrat Omer Zakhilwal and Abdu Razzaq Samadi, head of the Breshna Shirkat, signed the grant agreement with a Chinese-Pakistani firm.

Zakhilwal told to reporters 20,000 families would benefit from the expansion project, which would also fuel local economic development. Abdul Hadi Arghandiwal, the economy minister, called investment in **electricity** projects the government's top priority.

“We should generate **electricity** domestically. Imported **power** from neighboring countries is creating a negative image of **Afghanistan**. When our relations with them are not good, they cut the **electricity** supply.”

Zakhilwal said: “Donors are not interested in funding major **electricity** projects in**Afghanistan**.” When the government asks donor for funds, they insist on the consent of neighboring countries, he explained.

According to the Water and Energy Ministry, 30 percent of the population has currently access to **electricity**. Sixty percent of the **electricity** is being imported from neighboring countries.

[http://www.sada-e-azadi.net/index.php/en/afghanistan/north/7550-
adb-grants-kabul-351m-for-power-
project?tmpl=component&print=1&layout=default&page=](http://www.sada-e-azadi.net/index.php/en/afghanistan/north/7550-adb-grants-kabul-351m-for-power-project?tmpl=component&print=1&layout=default&page=)

PASHTO - POWER NETWORK

میلونو ۳،۵۱ بانک آسیای د سره افغانستان لپاره پراختیا پروژو دبریښنا

مرسته ډالرو

SADA-E AZADI



په دهیواد سره افغانستان ورځ په دیکشني چارواکي وزارت بریښنا او داوبو آسیا د لپاره پراختیا شبکې بریښنا د کې بغلان او کندز ولایتونو شمالي ورکړ خبر څخه مرسته ډالرو میلونو ۳،۵۱ دلخوا بانک پرمختیایي حضرت وزیر مالیې دلخوا افغانستان د کې کابل په دلته لیک هوکړه پروژې ددی پاکستان او چینایي د او صمدی عبدالرزاق مشر شرکت بریښنا او وال زاخیل عمر شوه لاسلیک سره شرکت گډ

کابو دسیمی به څخه پروژ دی له چې وویلی ته خبریالانو اړه دی په وال زاخیل ومومي پرمختگ هم اقتصاد سیمی دې به ترڅنگ او شي برخمنې کورنې ۲۰۰۰۰ پانگه پروژو پر بریښنايي د وزیر اقتصاد د دافغانستان ارغندیوال عبدالهادی وگانه لومړی توب حکومت د اچونې

گاونډي له کېر و تولى د کې هیواد په دننه بریښنا بای د مور: "وویلی وړاندی هغه دغو چې کله څرگندوي انځور منفي دافغانستان واردول بریښنا د څخه هیوادونو پرې بریښنا به دوي نو شي ترینگېرې هم شاتنه لېر اړی کې زموږ سره هیوادونو کېرې "

سترو د کې افغانستان په هیوادونه کوونکي مرسته: "وویلی وړاندی وال زاخیل دغو له حکومت افغان چې کله "نډي لیلیواله ته ملاتړ مالیې څخه پروژو بریښنايي کوي غوښتنه مرسته مالیې د کې اچولو لاره په پروژو بریښنايي د څخه هیوادونو کوي ټینگار بریښنا وارداتي پر څخه هیوادونو گاونډي له هغوي نو وگړي سلنه ۳۰ کابو هیواد د مهال دا سم سره وزارت بریښنا او ابو د دافغانستان واردیږي هیوادونو گاونډي له هغې سلنه ۶۰ چې لري رسې لاس ته بریښنا

FROM: <http://www.sada-e-azadi.net/index.php/pa/afghanistan/north/7550-ADB-grants-kabul-351m-for-power-project>

DARI – POWER NETWORK

شد کمک بغلان و کندز برق شبکه توسعه برای دالر میلیون ها ده

SADA-E AZADI



ولایت دو برق شبکه آسیای، انکشاف بانک دالری میلیون ۳،۵۱ مالی کمک با دسترسی برق انرژی به خانواده، هزار ۲۰ از بیش و یابد می توسعه بغلان و کندز کرد خواند پی دا.

مالیه، وزیر زاخیلوال عمر حضرت بین (۱۷جدی) شته روزگذا پروژه، این قرارداد مشترک شرکت یک نمایندگان و برشنا شرکت رئیس صمدی عبدالرزاق رسید امضا به پاکستانی، -چینیای.

مالیه وزارت در که قرارداد این امضای مراسم در وزیرمالیه، زاخیلوال عمر حضرت صورت به کمک، این که گفت خبری مشترک نشست طی بود، شده برگزار شود می پرداخت بل اعوض.

که گفت و خواند موثر و مفیدی را آسیای بانک سوی از مالی کمک این پرداخت وی مردم، نیاز مورد انرژی تمامین بر افزون ولایت، دو این در برق شبکه توسعه با کرد خواهد رشد نیز محلی اقتصاد.

در گذاری سرمایه که گفت سخنانی در نیز اقتصاد وزیر وال ارغندی عبدالهادی قرار توجه مورد بیشتر باید که است، ها اولویت از برق، شبکه توسعه زمینه گیری.

کشورهای برخی از وارداتی برق قطع یا و ولتاژ کاهش به اشاره با اقتصاد، وزیر انرژی به وابستگی که گفت است، آمده وجود به مختلف ولایات در که همسایه دارد کشور برای منفی مدهای پی وارداتی، برق.

سوی چ یک با را خود برق شود، خراب کشورها این با روابط که وقت هر " :افزود وی مواجهه برق کمبود با اقتصادی، توسعه با کشورها این این که و کنند می قطع " کند کار کشور داخل در برق تولید روی برشنا شرکت باید و شد خواهند.

افغانستان، به کننده کمک منابع و کشورها که گفت مالیه وزیر این، وجود با ندارند مندی علاقه برق، بندهای ساخت جمله از بزرگ های پروژه تمویل به نسبت این تمویل به نسبت که دلایلی از یکی شاید " :گفت زاخیلوال عمر حضرت بدبا که گویند می آنها و باشد همسایگان فشار ندارد، وجود مندی علاقه ها پروژه " .شود حل همسایگان، (رضایت عدم) موضوع این ابتدا.

به کشور، نفوس درصد ۳۰ حدود حاضر، حال در آب، و انرژی وزارت اطلاعات برپایه می تمامین همسایه کشورها از نیز آن درصد ۶۰ از بیشتر که دارند دسترسی برق گردد.

کشورهای به بیشتر آن، که برخوردار است آبی سرشار منابع از افغانستان، و انرژی وزارت این که وجود با و شود می سرزیر ایران و پاکستان ویژه به همسایه ساختمان کار اما دارد؛ بررسی دست در را آب بند چندی ساخت که کرده اعلام آب،

هم‌ی‌ا و مانده ناتمام‌ی‌ا مالی، امکانات نبود و امنیتی دل‌ایل به‌کنون تا بنده‌ا این است نشده آغاز اصل‌اً.

<http://www.sada-e-azadi.net/index.php/da/afghanistan/north/7550-ADB-grants-kabul-351m-for-power-project>

INSTRUCTOR: DISCUSS AND REVIEW WITH CLASS. HERE ARE SOME SUGGESTED ANSWERS:

Who: -Finance Minister Hazrat Omer Zakhilwal.
 -Abdul Hadi Arghandiwal, the economy minister
 -The Asian Development Bank and partners
 -20,000 Afghans who will benefit

What: An expansion of the power network

When: *(For the purposes of this exercise, we will say this happened yesterday)*

Where: Northern Kunduz and Baghlan Provinces *(the story does not specify where the signing took place or where the Ministers made their comments).*

Why: -Most of Afghanistan's electricity is being imported from other countries.
 -Only 30% of all Afghans have access to electricity.

So, based on what we have discussed, here is an example of a short, simple radio READER based on the information provided:

Reader

NARRATION:

Most Afghans live without electricity in their homes, but that's about to change for some 20-thousand people in Northern Kunduz and Baghlan Provinces.

That's the goal of a three- and-a-half million dollar grant from the Asia Development Bank which aims at expanding Afghanistan's power network and improving the nation's energy independence.

Finance Minister Hazrat Omer Zakhilwal signed the grant agreement with a Chinese-Pakistani firm yesterday, and predicted that more power would mean more prosperity for local economies.

Investment in electricity-generating projects is the government's top priority, according to Economy Minister Abdul Hadi Arghandiwal. He pointed out that Afghanistan depends on its neighbors for most of its electricity. That means power supplies can be cut off during an international dispute.

TRT: :55

Let us review whether this script about the new power project reflects some of the guidelines for radio writing.

SIMPLICITY-are there any words in this story that would be difficult for listeners to understand?

THOROUGHNESS - Are the questions "WHO, WHAT, WHERE, WHEN, WHY and HOW" answered?

DISCIPLINE - Are there some non-essential facts that are included in the story? Are they necessary?

RELEVANCE - Is it clear, from the very beginning of the story, that this is relevant to the audience? Is it even relevant to people who do not live in the areas that will benefit from this project?

CLARITY - Can all the ideas in the story be easily understood.

STRUCTURE - Is there information throughout the story that will interest the listeners?

STYLE - Do the words sound natural when they are read out loud?

NUMBERS - Are there any complicated numbers in the story? (Note that the number "\$3.51 million" has been rounded off to "three-and-a-half million dollars.")

DISCUSSION:

Are there any other questions you would ask if you were covering this story?

For example:

When will the work begin? How long will it take to complete? Will the Chinese-Pakistani firm hire Afghans to do some or all of the work?

Now let us suppose that one of the station's reporters was able to briefly interview Mr. Zakhilwal.

Instead of being a **Reader**, the story could now include sound. It might look like this:

SCRIPT**NARRATION:**

Most Afghans live without electricity in their homes, but that's about to change for some 20-thousand people in Northern Kunduz and Baghlan Provinces.

That's the goal of a three- and-a-half million dollar grant from the Asia Development Bank which aims at expanding Afghanistan's power network and improving the nation's energy independence.

Economy Minister Abdul Hadi Arghandiwal says that investment in electricity-generating projects is the government's top priority, both for improving the standard of living AND the nation's security.

SOUNDBITE (Minister Arghandiwal):

"We should generate electricity domestically. Imported power from neighboring countries is creating a negative image of Afghanistan. When our relations with them are not good, they cut the electricity supply."

NARRATION:

Finance Minister Hazrat Omer Zakhilwal signed the grant agreement with a Chinese-Pakistani firm yesterday, and predicted that more power would mean more prosperity for local economies.

TRT: ?

The story is no longer a READER. It now includes an announcer's narration AND a SOUNDBITE. What is this called? (WRAP)

Now let us suppose that your editor wants this story to be a 30 second (:30) READER. What facts could be left out, and still maintain the integrity of the story?

[CLASS DISCUSSION]

Here is one example of a :30 script that reports the same story:

SCRIPT**NARRATION:**

More electrical power will improve Afghanistan's international security and mean improved prosperity for thousands in Kunduz and Baghlan Provinces – that according to Afghan government officials who signed a new electricity-generating agreement yesterday.

They say Afghanistan's security is weakened by its dependence on its neighbors for power.

The three- and-a-half million dollar grant is from the Asia Development Bank in partnership with a Chinese- Pakistani construction firm.

Under the plan, 20-thousand Afghans will receive new access to electricity.

TRT: :30

SCRIPT FORMAT

Different radio stations use various radio script formats. For the purposes of this class, we will simplify the script to a few basics:

- All words to be read aloud by an announcer or reporter should be in a regular font.
- All instructions, directions and descriptions (for example, “NARRATION” OR “SOUNDBITE” or “NAT SND”) should be in an alternative font. If in English, use UPPER CASE and/or **bold face**. In languages without upper case, use underline or **bold face** or **both**.
- All soundbites should be written out completely, *in italics*.
- Optionally, you can put the length of each segment (NARRATION or SOUNDBITE or NAT SND) in the script (see below).

If you work in radio, you will learn more detailed script formats, based on your station’s style and language.

SAMPLE SCRIPT

NARRATION (:07):

These are the words which you or the announcer will read.

SOUNDBITE (:13):

“These are the words that someone else will be speaking. For the purposes of this class, write out all the words “

NAT SND (:02):

THIS IS “NATURAL SOUND,” – FOR EXAMPLE, A CHEERING CROWD OR A MOTORCYCLE OR A CRYING BABY.

HOMEWORK ASSIGNMENT:

I am going to pass out a news release about an award given to an Afghan woman, Sima Samar, last year. Let's all take a minute to read it to ourselves. Underline the key facts that you believe should be in a one minute radio report. For example, would you have time to include the name of the college she attended? What about her work with the Afghanistan Independent Human Rights Commission?

[CLASS DISCUSSION OF KEY POINTS]

For your homework assignment, write a radio report, in your own words, condensing the information in this news release. You should be able to read your report out loud in about one minute (1:00). Remember the guidelines for writing radio scripts: simplicity, clarity, relevance and storytelling. Also, of course, who, what, when, where, why and how.

In addition, find two newspaper or Internet articles on any topic of interest to you. Can you write one as a 15 second (:15) reader? Write the other to be read in 30 second (:30).

And remember that the best way to **learn** good writing for radio is to **listen** to and recognize good writing for radio. Try to listen to as much radio news as possible with a critical ear.

„...for her longstanding and courageous dedication to human rights, especially the rights of women, in one of the most complex and dangerous regions in the world.“

SIMA SAMAR (Afghanistan)



Sima Samar is a doctor for the poor, an educator of the marginalised and defender of the human rights of all in Afghanistan. She has established and nurtured the Shuhada Organization that, in 2012, operated more than one hundred schools and 15 clinics and hospitals dedicated to providing education and healthcare, particularly focusing on women and girls. She served in the Interim Administration of Afghanistan and established the first-ever Ministry of Women’s Affairs. Since 2004, she has chaired the Afghanistan Independent Human Rights Commission that holds human rights violators accountable, a commitment that has put her own life at great risk.

Sima Samar’s early life

Sima Samar was born February 3rd 1957. Following the Soviet-backed coup, in 1979 her husband, his three brothers and more than 60 other family members disappeared and were never seen again. Sima Samar graduated from Kabul University Medical College in 1982. She then practiced medicine at a government hospital in Kabul, but after a few months was forced to flee for her safety to her native Jaghori where she provided medical treatment to patients throughout the remote areas of Central Afghanistan. In 1984, she went to Pakistan for the education of her young son. After working as a doctor at the refugee branch of the Mission Hospital in Quetta, Pakistan, and distressed by the total lack of health care facilities for Afghan refugee women, she started a hospital for Afghan refugee women and children in Quetta.

Shuhada Organization and Clinic

In 1989, Samar formally established the Shuhada Organization and Shuhada Clinic. The Shuhada Organization now operates 12 clinics and 3 hospitals in Afghanistan, all dedicated to the provision of health care to the Afghan population and particularly to women and girls. In addition, the Shuhada Organization runs nurse, community health worker and traditional birth attendant training programmes and reproductive health education projects.

In 2012, the Shuhada Organization also operated 71 schools for girls and boys in Afghanistan and 34 schools for Afghan refugees in Quetta, Pakistan. During the Taliban regime, Shuhada’s schools in Central Afghanistan were among the few academic girls’ primary schools; the organisation’s girls’ high schools were the only high schools

that girls were able to attend in the country. The Shuhada Organization also ran underground home school classes for girls in Kabul. Following the collapse of the Taliban, these home school classes became the basis for two schools for girls that now teach more than 3,000 students and were handed over to the government.

In addition, the Shuhada Organization runs English and computer courses, and income generation and adult literacy programmes for women in Afghanistan and Pakistan. The Shuhada Organization also has established shelters for vulnerable women, which provide a safe living and learning environment for women who have no guardians, are at risk from violence, are poor, and are not able to earn a living. The goal is to provide them not only with shelter and food, but also with opportunities for education and training so that they can have better lives and eventually be able to support themselves.

From 1989-2011, Shuhada's health programmes have benefited over 3.3 million people, its education programmes 176,000, and its vocational training 6,000 people. It has also given human rights trainings to 220,000 people.

Achievements in the Interim Administration of Afghanistan

In 2001, Dr. Samar returned to Afghanistan, where she served as the Deputy Chair and Minister of Women's Affairs for the Interim Administration of Afghanistan from December 2001 until June 2002. Sima Samar was one of only two women cabinet ministers in the transition government. She then was elected as the vice-chair of the Emergency Loya Jirga in 2003.

During the Interim Administration, Dr. Samar established the first-ever Afghanistan Ministry of Women's Affairs. Under her leadership, the Ministry began advocacy, training and service programmes to help restore the rights of women and to improve their economic, political, legal and social status. Among other accomplishments, the Ministry won the right of women government employees to return to their jobs and to keep their seniority after maternity leave, secured the representation of women as 11% of the Loya Jirga delegates, oversaw the re-entry of girls to schools, and launched a women's rights legal department.

Promoting human rights

The Afghanistan Independent Human Rights Commission (AIHRC) was set up in 2002 and constitutionalised in 2004. Samar was appointed its first chairperson. Since its inception, the AIHRC has reported on pressing challenges including issues of civilian casualties, the realisation of economic and social rights and the status of women. One of the most important reports that the AIHRC has published is "Call for Justice" which examines past human rights crimes and abuses in Afghanistan.

AIHRC's focus has been to strengthen the rule of law and end a culture of impunity. Because of her relentless calls for accountability for human rights violations of the past and the present, Samar is an anathema to many of the human rights violators who hold office in Afghanistan today. Having received several death threats as a result of persevering in her work, Samar is today always accompanied by bodyguards in Afghanistan.

From 2005-2009 Samar also served as the United Nations' Special Rapporteur for the Situation of Human Rights for Sudan.

Educating and empowering future generations

Fervently believing that education is the key to socio-economic development and sustaining civil society in countries like Afghanistan, Samar recently established the non-profit Gawharshad Institute of Higher Education (GSIHE). The Institute initially offers training in the fields of political science, political sociology, economic planning and leadership and administration in education. It aims to provide greater opportunities for women, poor and marginalised students through tuition subsidies and scholarships.

Various aspects of Samar's work have been recognised over the years by a number of international awards, including the 1994 Ramon Magsaysay Award for Community Leadership and the 2004 Jonathan Mann Award for Global Health and Human Rights. Additionally, she was conferred with a Doctor of Humane Letters (hon.) by Brown University in May 2005.

Quote

“I was able to establish the Afghanistan Independent Human Rights Commission in a country where using the word ‘human rights’ was counted as a crime. I believe that reconciliation should not be traded for justice and that victims of human rights violations should not again be victims for short-term political gain. We must follow the desires of the Afghan people who oppose amnesty for human rights violators and want to see violators prevented from obtaining government posts and brought to justice. The chronic situation in Afghanistan requires long-term commitment, and the strategy should be comprehensive and multidimensional. Most importantly we have to educate people, which might be the key for a prosperous society including the reduction of poverty and respect for human dignity. I have to say that I think that I have not done exceptional work but the environment that I work in is certainly very difficult.”

From: <http://www.rightlivelivelihood.org/samar.html>

CREATING READERS AND PACKAGES PART I

INSTRUCTOR: BEGIN THE CLASS BY REVIEWING THE ASSIGNMENTS HANDED IN AT THE LAST CLASS. SELECT SOME OF THE BETTER EXAMPLES AND HIGHLIGHT ANY CONSISTENT PROBLEMS.

In our last two lesson, we learned some basic lessons about writing for radio. This will require considerable practice on your part. Over time, you will learn how to be thorough but brief, articulate but not verbose and how to sound natural while communicating clearly.

Radio News PACKAGE Workflow **(With experience this will become natural and easier):**

For your first radio PACKAGES, it will be useful for you to follow this workflow. This will help you to organize all of the information, the requirements and the preparation which is required in preparing a radio news package.

Does everybody understand what a workflow is? It is a series of steps, a checklist that will help you develop the habits and patterns you will need to become a competent radio reporter.

One important word of warning. No two new stories are identical. Every assignment you receive must be considered on its own merits. Do not assume that the technique you used for your last story will work for your next story. Our purpose here is to take a very simple story and explain the steps involved.

Once you have some experience in putting together a simple news stories, you will be able to add your own special touches, your creativity and your extra initiatives.

In today's class we will be focusing on a particular story : "NATIONAL AIDS/HIV STRATEGY TO BE ANNOUNCED." Let's read it together.

INSTRUCTOR: HANDOUT ATTACHED SHEET.

NATIONAL AIDS/HIV STRATEGY TO BE ANNOUNCED

Minister for public health Dr. Suraya Dalil will introduce the national strategy on AIDS/HIV tomorrow at a ceremony in Kabul. In her prepared remarks she will emphasize that the people affected with HIV are not criminals, rather they are sick.

There are 1250 cases of HIV registered in Afghanistan and approximately 2000 to 3000 more are affected with the disease.

According to Dr. Dalil, the problem has grown because *“Poverty, migration, three decades of war, using drug and low rate of illiteracy have contributed in spreading HIV virus in Afghanistan.”*

Also addressing the ceremony will be deputy to the ministry for counternarcotics, Mohammad Ibrahim Azhar. He will discuss the fact that some one million addicts are in Afghanistan.

In the five-year planning on national policy to control AIDS/HIV all the ways and means to control the epidemic and protect the people from the disease are cleared.

The Centers For Control of the Epidemic provide awareness on how the protect from AIDS/HIV and test blood. It is serving people in Kabul, Herat, Nangarhar, Balkh, Ghazni and Badakhshan provinces.

Some 34 million people are living with HIV across the globe and 36 million others have died due to HIV/ AIDS.

Now let us begin with the workflow.

#1 - Examine the facts that are presented to you (for example, a press release or a complaint from an angry citizen). Do not automatically assume that every statement is correct. Over time, reporters learn whom to trust and whom to approach with caution.

#2 - Research the background information through the internet, the library or independent experts. Can you find out whether the facts are confirmed? Which facts are just speculation? For example, in the case of this story, an Internet search shows other sources that suggest a larger number of HIV cases (registered and unregistered) in Afghanistan. Here are some different numbers from UNAIDS (the Joint United Nations Programme on HIV/AIDS):

HIV AND AIDS ESTIMATES (2011)

Number of people living with HIV
5,800 [3,200 - 17,000]

Deaths due to AIDS
<500 [<500 - <1000]

Orphans due to AIDS aged 0 to 17
4,300 [2,100 - 9,900]

#3 - Is there any controversy or disagreement surrounding the story. Has your station or another news outlet ever done a story on a similar subject? It is often helpful to view previous coverage of this topic by your station or other reputable media. However, you may NEVER use someone else's work in your story without confirming the facts and acknowledging the source.

#4 Based on your research, prepare a group of questions. Make a list of missing facts that you **must** determine before filing your story. CAN YOU THINK OF ANY?

#5 Do your “field work.” Attend the official events. Conduct “official” interviews. Time permitting, find other people to interview outside the official events. Record all your sound: interviews and NAT SOUND, VOX POP, etc.

#6 Listen back to your interviews. Transcribe or note the SOUNDBITES that best help you tell the story. Did you learn any new facts? You will almost certainly have much too much sound to squeeze into this story. Which SOUNDBITES will you leave out?

#7 Assemble all your facts. Clarify for yourself the Who, What, When, Where, Why and How. Select your SOUNDBITES.

#8 Check for accuracy.

#9 WRITE your script, bringing together NARRATION, SOUNDBITES, NAT SND. Time the length of them all. (We will discuss script format in our next lesson.)

#10 Double check for accuracy. Then double check again.

#12 Record your NARRATION and have the story edited. (The mechanics of editing are a separate subject, but can be self-taught or learned online., Even if your station uses designated technicians to edit, it is very useful for reporters to know how to use editing software).

#13 Listen carefully to the whole story before presenting it for broadcasting or posting the story online.

WHOM TO INTERVIEW FOR A RADIO NEWS PACKAGE: COVERING EVENTS VS. UNCOVERING FACTS

There are countless sources for information and interviews. Here are a few:

- Official sources, such as government officials, public institutions and private companies. Many stories BEGIN with a report or news release from an "official" source.
- Outside experts who are familiar with some aspect of the story, but do not represent nor receive any benefit (money, for example) from the official source. Experts may agree or disagree with the "facts" as presented by the official sources. Often, a source will suggest an even more knowledgeable expert to interview. Be sure to confirm your sources' qualifications. QUESTION FOR THE CLASS: can you think of some places where you might be able to find experts on stories about health? Economics? Crime?
- Individuals or representatives of entities that will be affected by the facts (such as a businessman who opposes an agency's actions or a woman who will benefit from a new hospital). Always try to include "real" (ordinary) citizens who have a stake in the story. QUESTION FOR THE CLASS: if the police were holding a news conference to discuss crime in a particular neighborhood, whom else might you interview to discuss the story.
- Are there any other meetings and events that will help you and the listener understand the facts and opinions? Try to record (with permission) any such discussions. Be sure to identify yourself as a journalist before starting your recorder.
- VOX POP can often provide unique opinions and insights on controversial stories. QUESTION FOR THE CLASS: can you think of some stories that would benefit from a VOX POP?
- In almost every case where you are assembling a news package, you will need to shorten the interview substantially. For example, you will probably record many minutes of interviews. Your story may be limited

to two minutes or less. This means you will need to select the very best parts of the interview. Selecting the best parts of an interview is an art which you will learn with experience.

ARE THERE ANY QUESTIONS?

Now let us apply what we have learned to the AIDS/HIV story.

CLASS DISCUSSION:

WHOM (EITHER NAME OR POSITION) WOULD YOU INTERVIEW FOR THIS STORY? WHAT QUESTIONS WOULD YOU ASK THEM? LET US ASSUME THAT YOU HAVE NO IMMEDIATE DEADLINE AND PLENTY OF TIME TO CREATE AN EXTENDED REPORT.

(INSTRUCTOR: Here are some suggestions for interviews and questions. Please add any of your own):

Dr. Suraya Dalil, Minister for Public Health (perhaps record her speech, then interview her afterwards)

- *WHAT IS YOUR PERSONAL ATTITUDE TOWARDS PEOPLE WITH AIDS?*
- *DID PEOPLE WITH AIDS ACQUIRE THE DISEASE THROUGH CRIMINAL ACTS?*
- *HOW MANY AIDS PATIENTS ARE THERE IN THE COUNTRY? IS THERE CONTROVERSY ABOUT THOSE NUMBERS?*
- *HOW CAN PEOPLE PROTECT THEMSELVES FROM AIDS?*
- *WHY IS AIDS/HIV INCREASING IN AFGHANISTAN?*

Deputy to the Ministry for Counternarcotics, Mohammad Ibrahim Azhar

- *WILL THERE BE LESS AIDS IF THERE ARE FEWER ADDICTS?*
- *WHY ARE ADDICTS AT RISK OF CONTRACTING HIV/AIDS?*
- *WHAT HAPPENS TO HIV-INFECTED PEOPLE WHO ARE ARRESTED AND JAILED?*

Health experts at the conference

- *WHAT ARE THE SYMPTOMS OF AIDS? HOW DO PEOPLE LEARN THAT THEY HAVE THE DISEASE?*
- *WHAT HAPPENS TO PEOPLE AFTER THEY CONTRACT THE DISEASE? WHAT ARE THE TREATMENTS? IS IT ALWAYS FATAL?*

A worker at one of the centers for control of the epidemic

- *HOW DO PEOPLE GET AIDS?*
- *WHAT DO YOU TEACH PEOPLE ABOUT AIDS?*

Perhaps one of the treatment centers could introduce you to an AIDS/HIV patient. (You would offer to keep the patients identity anonymous)

- *HOW DID YOU GET AIDS?*
- *WHAT SYMPTOMS DO YOU DISCOVER?*
- *DO PEOPLE KNOW YOU HAVE THE DISEASE?*
- *HOW DO THEY TREAT YOU?*
- *WHAT DO YOU WANT PEOPLE TO KNOW ABOUT THE DISEASE?*

Vox Pop

- *ARE PEOPLE WITH AIDS CRIMINALS OR ARE THEY SICK?*
- *DO YOU KNOW HOW PEOPLE GET AIDS?*
- *HOW WOULD YOU TREAT SOMEONE IF YOU KNEW THEY HAD AIDS?*

AN IMPORTANT NOTE ABOUT INTERVIEWS:

Recorded interviews have two basic functions. Obviously, the first purpose of an interview is to gain new information. However, you can and should also ask questions for which you might already know the answers.

QUESTION FOR THE CLASS: why would you ask questions for which you already know the answers?

[ALLOW CLASS DISCUSSION]

ANSWER:

It is almost always advantageous to include interview soundbites with experts and people affected by a story. This gets listeners closer to the original information. A good soundbite of the proper length and clarity featuring an expert or interested party will enhance your story.

But be sure that your soundbites will be easy for the listeners to understand. Remember that not every expert expresses himself clearly. If the interview is not clear, then you should include the information in your well-written narration.

Soundbites are also very useful in letting people express opinions that you, as a reporter should not be stating. Remember however that when an opinion is stated by one person, you may need to present someone else stating an opposing opinion.

HOMEWORK:

In our next class, we will continue to learn how to assemble a radio news package.

For your homework assignment, I would like you to rewrite the HIV/AIDS story that we have been discussing three times:

- A thirty second (:30) READER
- A one minute (1:00) READER
- A one minute 15 second (1:15) WRAP – For your SOUNDBITE, assume that you have a recording of Dr. Dalil saying “*Poverty, migration, three decades of war, using drug and low rate of illiteracy have contributed in spreading HIV virus in Afghanistan.*” (:12) ← means that the soundbite runs 12 seconds.

Before you begin writing, identify the most important facts: who, what, when, where, why and how. Remember to follow the guidelines that we learned in lessons one and two.

HOMEWORK HANDOUT:

NATIONAL AIDS/HIV STRATEGY TO BE ANNOUNCED

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Some 34 million people are living with HIV across the globe and 36 million others have died due to HIV/ AIDS.

READERS AND PACKAGES II

INSTRUCTOR: BEGIN THE CLASS BY REVIEWING THE ASSIGNMENTS HANDED IN AT THE LAST CLASS. SELECT SOME OF THE BETTER EXAMPLES AND HIGHLIGHT ANY CONSISTENT PROBLEMS.

In the last lesson we learned a workflow to help us assemble a radio news package. In this lesson we will go into more detail.

To review, some of the components that might be included in a radio news package:

SOUNDBITES from interviews

NATURAL SOUND (NAT SND) (for example, a baby crying, a siren, traffic sounds)

NARRATION written (and probably read) by you, the reporter.

OVERVIEW – COVERING AN EVENT

As we have already learned, a radio journalist covers many different types of stories. For this exercise, we will learn the basics of preparing a radio report about an “official” event. Such events are usually scheduled in advance and organized by a government agency, a non-governmental organization, a business or community organization.

FIRST: THE ASSIGNMENT

The stories you cover will generally come from these sources:

1) Your supervisor/assignment editor. He or she may have received a news release, an email or a telephone with information about the event.

2) You may find a newsworthy subject through your own research (or luck!). You take the idea to your supervisor, who approves the story.

3) Some stories have already been reported by other news outlets (newspaper, radio, TV, Internet). The subject is so important that your station needs to cover it as well. In that case, you will try to find NEW information that has not been reported yet.

You will need to know some important information from your editor or manager before you begin reporting:

What is the TRT (Total Running Time)? One minute? Five minutes?

What is the deadline? In other words, when does the story need to be completely finished and ready for air? Tonight? Tomorrow? Whenever it's ready (do not expect THAT very often!).

So, Here is the story to which we have been assigned today. You will attend the ceremony, record the speeches, do the interviews and prepare a radio report.

[INSTRUCTOR: HAND OUT ATTACHED NEWS RELEASE AND READ TOGETHER WITH CLASS]:

NEW MIDWIVES TO IMPROVE HEALTH, SAVE LIVES

HIRAT, AFGHANISTAN - Forty new midwives will graduate from the Hirat Institute of Health Sciences today, ready to provide improved care to mothers and infants in their home communities.

Afghanistan currently has the second highest maternal mortality rate in the world. About every 30 minutes a mother dies giving birth in Afghanistan, and 77 percent of these deaths are due to factors that could be avoided with proper health care.

The neonatal mortality rate is also high in Afghanistan, with 60 newborns out of every 1,000 dying in the first month of life.

The 40 newly minted midwives will do their part to ensure that expecting mothers receive necessary prenatal care and assistance during delivery.

Ambassador E. Anthony Wayne, the U.S. Embassy Coordinating Director for Development and Economic Affairs, and Dr. Suraya Dalil, the Acting Minister of Public Health, will join Hirat Governor Yusuf Nuristani, regional Afghan health officials, and members of the international donor community in congratulating the graduates.

This U.S.-funded Health Services Support Program is collaborating with the ministry to support ten midwifery schools throughout Afghanistan and increase the number of skilled midwives in an effort to reduce infant and maternal mortality. With multi-donor support and high-level commitment from the MoPH, the number of midwives in Afghanistan has increased from 467 in 2002 to 2,200 in 2009. USAID has helped train more than 1,400 midwives and developed the midwifery education program utilized by 34 midwifery schools in 32 provinces.

Modified FOR THIS EXERCISE.

ORIGINAL from:

[http://afghanistan.usaid.gov/en/USAID/Article/1158/Midwives Graduate from Hirat Institute of Health Sciences](http://afghanistan.usaid.gov/en/USAID/Article/1158/Midwives_Graduate_from_Hirat_Institute_of_Health_Sciences)

NOW, IF YOU HAVE TIME, BECOME AN INSTANT EXPERT

Whenever possible, learn as much **ADDITIONAL** information as you can about the subject **BEFORE** you begin your reporting.

- You can often find extensive information online (but always confirm the source of the information. Remember that the Internet is full of inaccurate information).
- You may also be able to talk with an independent expert who can give you background information.

By becoming an “instant expert” **BEFORE** covering the story, you will arrive at the event with background and perspective. You will be able to ask more intelligent questions, focus on the important new information and concentrate on creating an effective story.

Before attending the ceremony, what additional information would you want to know? [CLASS DISCUSSION]

INSTRUCTOR: IF THE CLASS HAS TROUBLE, HERE ARE A FEW EXAMPLES OF ADDITIONAL INFORMATION:

How many midwives are now working in Afghanistan? How many midwives are needed?

What do midwives do?

What is the history of childbirth in Afghanistan?

Why are midwives so important?

What is the infant mortality rate in Afghanistan?

NOW THAT YOU’VE DONE YOUR RESEARCH, LET’S GO OUT AND COVER THE STORY.

Always try to arrive at an event early. You will need time to test your equipment and even ask some informal questions of participants BEFORE the official event begins.

AS A REPORTER FOR THIS VERY BASIC STORY, YOU WILL:

- Record the event
- Make notes of what people say. Try to identify the best soundbites you might use as they are being recorded (especially if you are on a tight deadline).
- Collect names and titles of those who spoke at the event.
- Confirm details (numbers, locations, etc.)

CLASS DISCUSSION: THREE PEOPLE SPOKE AT THE EVENT - ALL WERE AFGHAN OR US GOVERNMENT OFFICIALS. CAN YOU THINK OF OTHER PEOPLE YOU MIGHT WANT TO INTERVIEW OR OTHER SOUNDS YOU MIGHT WANT TO RECORD?
[CLASS DISCUSSION]

INSTRUCTOR: HERE ARE SOME SUGGESTIONS:

- SOME OF THE GRADUATING MIDWIVES
- A TEACHER
- A WORKING MIDWIFE WHO CAN DESCRIBE WHY HER WORK IS IMPORTANT
- A MOTHER WHO HAS BENEFITED BY USING A MIDWIFE
- OPTIONAL: Is there a facility nearby where you might record the sound of newborn babies crying? How would this help the story?

WE WILL DISCUSS THE USES OF INTERVIEWS IN LATER CLASS. THE MOST IMPORTANT THING TO REMEMBER IS THAT PEOPLE'S STORIES AND SOUNDS CAN MAKE BORING FACTS COME ALIVE.

To continue this exercise, we will assume that you have recorded the ceremony and interviewed a teacher and a graduating student. Here is some of what you recorded: (HAND OUT "SOUND EXCERPTS"). Obviously, these are much too long for a good radio report. Let us select the BEST parts.

NOTE: SOME OF THESE "QUOTES" HAVE BEEN CREATED FOR THE PURPOSE OF THIS EXERCISE ONLY. MANY ARE NOT REAL QUOTES. Do not use any of this material outside this class.

SOUND EXCERPTS

AMBASSADOR E. TOM SIMPSON, THE U.S. EMBASSY COORDINATING DIRECTOR FOR DEVELOPMENT AND ECONOMIC AFFAIRS (IN HIS SPEECH):

"It takes two years of intense training to provide these women with the knowledge and skills needed to become midwives, and I thank them for committing to the important role of serving mothers and newborns in Afghanistan. The United States believes that there is no better investment than the health of the Afghan people. We at the American Embassy are happy to be a part. "

HIRAT GOVERNOR YUSUF NURISTANI (IN HIS SPEECH):

"By setting this high standard for accreditation, the Ministry of Public Health (MoPH) has shown commitment to the goal of professional care for Afghanistan's women and children. Let us see many more graduations like these, in which Afghan women commit themselves to helping their community!"

INSTITUTE DIRECTOR FILA AFRIDI

"It is so important that we have programs like this. And the students and staff deserve praise. Afghanistan has the second highest infant mortality rate in the world. We don't have enough doctors and we don't have enough hospitals and clinics. The best way that we can keep mothers and babies healthy is by training midwives like these.

GRADUATING STUDENT BADRIA HAMADI

"This is a very very proud day for me. I decided to become a midwife because I lost a little baby cousin who died shortly after childbirth. I realized that we need more people to help mothers and babies. So I have done this for my lost cousin. I wish that more women had this opportunity to learn how to become midwives. And I want to thank my family for all their support.

TEACHER FAIZA WAZIR

"Not every student can pass this class. It is difficult for many girls. But I am happy that so many succeed. You know, midwives are not just for delivering babies. They are very important in providing care to the mother and baby both before and after birth. Far too many women and babies are dying in Afghanistan. We believe that our students will make a big difference in saving lives. That is all I have to say. "

CLASS DISCUSSION: WHICH PARTS OF THESE STATEMENTS DO YOU BELIEVE ARE THE MOST USEFUL FOR A RADIO REPORT. WHY? LET THE STUDENTS SELECT WHAT THEY WOULD WANT IN THEIR REPORT. THEY SHOULD BE SELECTING ONLY PART OF EACH QUOTE!

SUGGESTIONS:

1. INSTITUTE DIRECTOR FILA AFRIDI :

Afghanistan has the second highest infant mortality rate in the world. We don't have enough doctors and we don't have enough hospitals and clinics. The best way that we can keep mothers and babies healthy is by training midwives like these.

WHY IS THIS A GOOD SOUNDBITE? She explains the need AND a solution

2. GRADUATING STUDENT BADRIA HAMADI:

I decided to become a midwife because I lost a little baby cousin who died shortly after childbirth. I realized that we need more people to help mothers and babies. So I have done this for my lost cousin.

WHY IS THIS A GOOD SOUNDBITE? A personal story that engages the listener

3. TEACHER FAIZA WAZIR:

You know, midwives are not just for delivering babies. They are very important in providing care to the mother and baby both before and after birth.

WHY IS THIS A GOOD SOUNDBITE? It shows another aspect of the midwives' work.

4. HIRAT GOVERNOR YUSUF NURISTANI:

Let us see many more graduations like these, in which Afghan women commit themselves to helping their community!

WHY IS THIS A GOOD SOUNDBITE? It is inspiring and encouraging (even for a politician).

5. AMBASSADOR E. ANTHONY WAYNE:

The United States believes that there is no better investment than the health of the Afghan people.

WHY IS THIS A GOOD SOUNDBITE? It is probably the least important quote, but it can be used to help explain the extent and funding of the program.

NOW WE ORGANIZE AND OUTLINE OUR INFORMATION AND OUR SOUND.

After you have gathered all your facts and sounds and interviews, make a list of the elements:

- What are the important facts (Who, What, When, Where, Why, How)?
- What are the best soundbites?
- Do you have natural sound?

Let's create a script for your story. This is like putting together the pieces of a puzzle.

Here is one very basic sample outline (there are many, many other ways of presenting this report). You will be writing the exact NARRATIONS for your homework.

NATURAL SOUND:***women applauding (:02)*****NARRATION (homework):**

Explain Event- How many students, how long program, what do they learn.
Introduce soundbite with Graduating Student.

SOUNDBITE: GRADUATING STUDENT BADRIA HAMADI :

I decided to become a midwife because I lost a little baby cousin who died shortly after childbirth. I realized that we need more people to help mothers and babies. So I have done this for my lost cousin.

NARRATION (homework):

Introduce soundbite with Institute Director explaining why program is important

SOUNDBITE: INSTITUTE DIRECTOR Fila Afridi:

Afghanistan has the second highest infant mortality rate in the world. We don't have enough doctors and we don't have enough hospitals and clinics. The best way that we can keep mothers and babies healthy is by training midwives like these.

NATURAL SOUND:***Babies crying (:02)*****NARRATION (homework):**

Explain infant mortality statistics, regions most affected, funding for the program and introduce Teacher.

SOUNDBITE: TEACHER FAIZA WAZIR :

You know, midwives are not just for delivering babies. They are very important in providing care to the mother and baby both before and after birth.

NARRATION (homework):

Next class of students will graduate when? Obstacles to the program? Any other information that you believe is essential to the story?
Hope from the governor for more midwives in the future.

SOUNDBITE: GOVERNOR YUSUF NURISTANI:

Let us see many more graduations like these, in which Afghan women commit themselves to helping their community!

OPTIONAL END: NATURAL SOUND:

End with applause? Or sound of newborn babies? Or both?

Remember, this is just one way of presenting the story. Can you think of other ways that this story could be structured? How else could the story start or end. Could you use different soundbites in a different order.

HOMEWORK:

For the midwives story that we just discussed, please write your own words in the four places where it says NARRATION. Is that clear?

I am also handing out a news story that appeared on the Sada-e Azadi website (<http://www.sada-e-azadi.net/index.php/en/afghanistan/capital/8277-afghan-egyptian-clerics-declare-suicide-attacks-haram>) .

It includes a report of a meeting and quotes from several people. For this exercise, assume that you have attended the event and recorded the quotes in the story.

Write two versions of the story in our script format:

1) :30 READER

2) 1:30 PACKAGE

HOMEWORK HANDOUTS – LESSON #4

Sada- e Azadi

ای آزادی

HOME **AFGHANISTAN** LIFE & SOCIETY ECONOMY SPORTS TOPICS TV PRINT
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Afghan, Egyptian Clerics Declare Suicide Attacks 'Haram'

SUNDAY, 21 APRIL 2013 10:26



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Afghan and Egyptian religious scholars who met in **Kabul** Thursday have declared suicide attacks forbidden or 'haram' under Islam emphasising that this was in keeping with most Islamic teaching around the world.

The **Afghanistan** Islamic Research and Academic Centre hosted the meeting to discuss methods of **peace** and to clarify the controversial use of suicide bombers by Muslim extremist groups.

The scholars said the role of clerics in ensuring **peace** and stability in **Afghanistan** is important and often overlooked.

"**Peace** has many methods that should be used and the High **Peace** Council must accept that they have made mistakes," head of the Centre Ataurahman Saleem said to those gathered for the meeting, adding that the methods used so far had failed given that **government** opposition groups had shown no sign of negotiating.

Egyptian mufti Ehsanul Haq addressed those at the meeting saying that the clerics lead **society**.

"I am telling you that if the scholars are righteous, the **society** will be righteous," he said. "Scholars must always state the facts and they must not say anything wrong because it will create disagreements among the people."

Presidential advisor and Pul-e-Khishti mosque imam Enayatullah Baleegh said the religious leaders need to be leaders.

"Scholars should not follow others and they must say the right thing," he said.

Suicide attacks have been forbidden by many Islamic leaders in the past, most notably by the senior mufti of Saudi Arabia in his Hajj address last year.

HOMEWORK HANDOUTS – LESSON #4

علمای افغان و مصر حمله های انتحاری را حرام دانستند



یکشنبه, 21 اپریل 2013 10:26

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کانون علمی و پژوهشی اسلامی افغانستان روز پنج شنبه در نشست کابل همراه با شماری از عالمان مصری حمله های انتحاری و کشتن افراد بی گناه را کاملاً حرام میدانند و تأکید می ورزند که چنین اعمالی از سوی بسیاری از عالمان جهان اسلام حرام دانسته شده است.

کانون علمی و پژوهشی اسلامی افغانستان می افزاید که نباید از آموزه های دینی برداشت نادرست شود.

این عالمان دین در نشستی در کابل نقش علمای دین را در تأمین امنیت در کشور بسیار مهم



میدانند.

در نشست کانون علمی و پژوهشی اسلامی افغانستان شماری از عالمان دین از مصر و افغانستان در کابل شرکت کرده بودند، این عالمان دین بر حرام بودن حمله های انتحاری تأکید می ورزند.

از سویی هم این عالمان دین، نقش علمای دین را در تأمین امنیت در کشور بسیار مهم میدانند.

مفتی مصر، احسان حق گفته است که: «من به خود و به شما میگویم که اگر علما صالح و نیک باشند جامعه هم نیک خواهد بود. گفته های علما باید همیشه حق باشد و نباید سخن هایی بگویند که در میان مردم اختلاف را به بار آرد.»

امام مسجد پل خشتی و مشاور رییس جمهور، عنایت الله بلیغ گفته است که: «عالما نباید در هیچ موضوعی مزبور باشند، و باید تنها چیزی که حق است بگویند.»

رییس کانون علمی و پژوهشی اسلامی افغانستان گفته است که، در حالی که مخالفان مسلح دولت برای گفتگوهای صلح آماده نیستند شورای عالی صلح برای تأمین صلح باید از شیوه های دیگری کار بگیرد.

رییس کانون علمی و پژوهشی اسلامی افغانستان، عطاء الرحمان سلیم گفته است که: «صلح شیوه های زیادی دارند که باید از آن استفاده شود و شورای عالی صلح باید بپذیرند که آنان اشتباه داشته اند.»

پیش از این حمله های انتحاری از سوی بسیاری از عالمان جهان اسلام به ویژه مفتی اعظم عربستان سعودی حرام دانسته شده است.

HOMEWORK HANDOUTS – LESSON #4

افغان او مصري عالمانو ځانمرغي بريدونه حرام وبلل

پکښه، 01 ارديبهشت 1392 10:26



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د افغانستان د علمي او څيړنيز بنسټ د پنجشنبې ورځې په غونډه کې چې په کابل کې جوړه شوه يو شمير مصري او افغان ديني علماوو گډون وکړ، دوي د بي گنا کسانو وژنه او د ځانمرگو بريدونو پر حرام والي ټينگار کوي.

دغه بنسټ زياتوي چې له ديني اصولو څخه بايد غلته گټه پورته نشي.

خو د کابل په جوړه شوې غونډه کې ديني عالمانو په هېواد کې د امنيت د ټينگښت لپاره د عالمانو پر رول ټينگار وکړ.



له بلې خوا دغه ديني عالمان په هېواد کې د امنيت په ټينگښت کې د علماوو رول ډير مهم گڼي.

مصري مفتي، احسان حق وويل: «زه خان او تاسو ته وایم که چيرې عالمان صالح او نیک وي نو ټولنه به هم نیکمرغه وي، د عالمانو څرگندوني بايد تل په حقه وي او دوی بايد داسې څه ونه وايي چر د خلکو منځ کې اختلافونه رامنځته کړي.»

د پلې خشتي جومات امام او او د ولسمشر سلاکار، عنايت الله بليغ وايي: «عالمان بايد په هيڅ موضوع کې د مزدور په شان نه وي، دوی بايد يواځې حق ووايي.»

د افغانستان د علمي او څيړنيز بنسټ ريس همداراز ټينگار کوي په داسې حال کې چې د دولت مخالف وسله وال د سولې د خبرو لپاره چمتو نه دي د سولې عالي شورا بايد د امنيت د ټينگښت لپاره له نورو لارو کار واخلي.

د افغانستان د علمي او څيړنيز بنسټ مشر، عطا الرحمن سليم وايي: «سوله ډيرې لارې لري چې ترينه گټه پورته شي او د سولې عالي شورا بايد دا ومني چې تيروتني يې کړيدي.»

ځانمرغي بريدونه له دې مخکې د اسلامي نړۍ د ډيرۍ علماوو په تيره بيا سعودي عربستان د لوي مفتي لخوا حرام بلل شوي دي.

INTERVIEWING

INSTRUCTOR: BEGIN THE CLASS BY REVIEWING THE ASSIGNMENTS HANDED IN AT THE LAST CLASS. SELECT SOME OF THE BETTER EXAMPLES AND HIGHLIGHT ANY CONSISTENT PROBLEMS.

We will focus on interviewing in this lesson.

For the purposes of this class, we will use the word “guest” to mean the person who is being interviewed.

How many different kinds of radio interviews can you name? [LET THE CLASS CONSIDER THE DIFFERENT FORMS OF RADIO INTERVIEWS].

- “One on One” interviews (one reporter, one guest)
- Roundtable interviews (multiple guests)
- Telephone interviews
- Vox Pop interviews (sometimes called “Man on the Street)
- Impromptu interviews (breaking news)

First, we need to consider how the interview will be used:

Will it be heavily edited, with soundbites selected for a larger news story? (For example, the Midwives story in the last class).

Will the interview be presented in its entirety, either alive or pre-taped? Will it run thirty seconds, five minutes or a half hour?

For this class we will focus on probably the most common interview, an edited “One-on-One.”

There is one important skill that a reporter must apply to all of these kinds of interviews. Can you think what it is?

It is NOT just the ability to ask good questions. It is the skill of **listening**.

A reporter can ask great questions. A reporter can make the audio sound perfect. But if the guest's answers are boring and uninformative, then the interview is a failure.

So let us consider: why do radio reporters do interviews? [INVITE CLASS SUGGESTIONS].

To elicit new facts? Actually, this is one of the least likely reasons. A well-prepared reporter usually has a good idea of what will be said (although surprises can make for an exciting interview!). Most basic facts can be reported in the NARRATION if needed (for example, "The canal will run 23 kilometers and be three meters wide").

The main reasons for interviews in radio reports and programs are:

To add authority - audiences want to hear facts and statements directly from the newsmakers, experts and people involved (in English this is called hearing it "straight from the horses mouth.")

To add emotion - the guests' voices can carry an intensity of feeling that no reporter can (or should) duplicate.

To add opinion - guests on both sides of an issue can present their ideas directly to the listeners.

To add humanity and humor - some of journalism's most powerful, poignant and amusing moments come from real people expressing themselves in their own words.

AFTER LISTENING, WHAT IS THE SECOND MOST IMPORTANT INTERVIEWING SKILL? IT IS THE ABILITY TO PERFORM RESEARCH.

Good questions require advance knowledge.

Many reporters believe that an interview is the time for them to learn about the topic. They think that, in the course of doing the interview, they will learn the important facts about the story. Sometimes this is necessary, when you have had no time for preparation. But, in most cases it is essential for the reporter to already have the basic facts in his head.

Why do you think that the reporter needs to understand the facts before the interview?

[DISCUSSION]

Almost every interview is different. Sometimes you will be interviewing a guest who already knows what he or she wants to say. As a reporter, you may need to dig more deeply, to get statements from your guest that were not pre-planned or rehearsed.

Sometimes your guest will present technical, confusing or complicated facts and opinions. As a reporter, you will need to find a way for the guest to explain without confusing the audience. As an interviewer, you may end up being an interpreter as well as questioner.

Sometimes your guests will want to say as little as possible. As a reporter, you will need to be knowledgeable enough to ask questions that are intelligent but also probing.

Sometimes you will interview several people who disagree on a topic. You must know enough about the topic so that you can keep the interview fairly balanced. A convincing interview guest can mislead an ignorant reporter.

Sometimes you will want to ask people about their lives (for example, a celebrity interview). It will help to know enough about that person, so you can guide them to the interesting parts of their personal story. Anecdotes often make for the most compelling parts of a story.

There is one other very important reason why research is essential for reporter who is doing an interview: respect. If you are respected by the person with whom you are speaking, then you are much more likely to receive intelligent accurate answers. An uninformed reporter is much more likely to receive unimportant facts.

BASIC ONE-ON-ONE INTERVIEW WORKFLOW

- 1) Research the facts behind the story.

- 2) Contact possible interview guests and arrange to meet with them, either at their location, at your location or (if absolutely necessary) by telephone.
- 3) Do research about the guests you are interviewing and what they are likely to say (or not say).
- 4) Prepare questions.
- 5) Set your goals (see below)
- 5) Conduct the interview(s)
- 6) Edit the interview

A FEW INTERVIEWING TIPS

Always test your equipment BEFORE meeting the guest. Countless interviews have been lost because reporters were so focused on the interview that they failed to notice technical problems.

- Consider your goals before the interview. How will this exchange help your story? Are you trying to elicit:
 - Basic information? (“Two thousand workers will be employed in this project?”)

- Analysis? (“The creation of these jobs will mean a significant improvement in the standard of living for the village.”)
- Emotion? (“I am so happy. This job will change our lives!”)
- Another perspective? (“This money is being thrown away - it is a blatant political effort to buy votes.”)
- Context? (“Hundreds of projects like this are being created all over the country. Economists are still measuring the economic impact.”)

Before the interview - Arrive early. Always be friendly and respectful, even if your guest is hostile. If guests - or you - are nervous, try to begin with a short, informal chat on a neutral subject before turning on the microphone. Children, grandchildren, the weather and terrible traffic are usually safe topics (unless you're interviewing someone from the Ministry of Transportation!).

Do not be bound by your list of questions - Some reporters prepare their list of questions and then mistakenly ask them in order, regardless of what the subject says. Instead, you should be ready to add to your questions, delete them or change their order, based on the flow of the interview. In fact, the best questioners often go through the entire interview without ever referring to your question list.

Many guests will enquire, “What questions are you going to ask me?” In general, it is best practice NOT to share your questions before the interview. You can politely describe the topics you will cover without being specific about your questions. Sometimes your guests will refuse to do an interview without

knowing the exact questions beforehand. (Be sure to discuss your company's policy with your editor.) If it is a very important interview that you **MUST** get, you and your editor might reveal the questions to the guest but inform the audience of that fact ("Mr. X did this interview on the condition that we provide him with the questions beforehand").

Try to look your guest in the eye. Do not stare at the microphone or your recorder or your list of questions.

If you are holding a hand microphone, it is generally best to keep it approximately 15-20 cm from your guest's (and your) mouth. It is important that the microphone be held at an angle to the mouth, so that the air from the guest's mouth does not directly strike the microphone, thus causing a "popping sound." (INSTRUCTOR: YOU CAN DEMONSTRATE THIS USING A PENCIL.) In a noisy environment, you can hold the microphone closer, but **ALWAYS** off to the side of the mouth. (Imagine that the microphone is a candle. It should not flicker from expelled breath).

Some guests will be suspicious. They may believe that most reporters try to find something bad to report. You should be sure they understand that you are impartial and honest. Never lie about the purpose of your interview.

Control the interview - Keep your goals in mind as you conduct an interview. Some guests will say what **THEY** want to say, without answering your question.

For example,

QUESTION: “Mr. Deputy Minister, why has so much money been spent on this project for seven years when nothing has been accomplished? Where did the money go?”

ANSWER: “That’s an excellent question. There was apparently a problem that we are investigating, but we have hundreds of very successful projects where we can clearly see that the money was used efficiently. Have you seen the success of the hydroelectric project that was just completed? It has been a model of Etc etc etc.”

Always bring the interview back to YOUR questions and YOUR goals. You can keep asking the same question in different words. Remain polite, but keep pressing until you get an answer - or an obvious evasion that can be used on the air (“When asked about the cost, the Deputy Minister would only say that it is now being investigated.”).

For the rest of the class, we will consider an actual news story.

Please read the story to yourself, writing down notes and ideas for your interviews.

We will then break up into groups of (two or three) and develop a list of questions to cover this topic. Assume that you will be interviewing someone from the Ministry of Education (for example, Minister Wardak), someone critical of the textbooks (such as Professor Kamawal) and a *vox pop* with several High School students.

Perform mock interviews with each other. Pretend that one of you is the reporter, one is the Minister and one is the Professor. Answer the questions in

the way that you would expect them to speak. If you can anticipate the guests' answers, this will demonstrate that you really understand the topic well.

[PASS OUT "HISTORY TEXTBOOKS" STORY SHEETS]

[TIME PERMITTING, CLASS SHOULD DISCUSS QUESTIONS AND EXPECTED ANSWERS.]

For your homework, I will ask you each to write a :30 READER and a 1:30 PACKAGE based on the "HISTORY TEXTBOOKS" story we have just discussed.

I would also like you to begin work on your final project. You will work in teams of two. This will require good journalism skills, teamwork and a bit of imagination!

Since this course has not included technical skills like sound editing, a written transcript will be sufficient for this assignment. However, if you have access to and knowledge of recording and editing equipment, you may hand in both an audio version (.mp3) and a written transcript.

You will probably not have access to the actual guests in the stories you select (please do NOT try to access the *Arg* without prior approval). Therefore, students should alternate as the reporters and guests for interviews. Remember that well-prepared reporters should be able to answer most questions that they ask. Therefore each of you should be equally capable of ASKING and ANSWERING the questions.

Each team will pick a current news story of your choice. By [FINAL DUE DATE HERE] you will hand in:

- Your research for the story (include some sources other than news media reports).
- Exactly whom you would interview (at least three guests plus a *vox pop* if appropriate).
- What questions you would ask.
- What answers you would expect (verbatim) for each interview – one member of the team acting as the interviewer, the other as the guest.
- Write a story that incorporates all of the above into a PACKAGE of between 1:30-2:00.
- Write a :45 WRAP
- Write a :30 READER

LESSON #5 IN CLASS ASSIGNMENT

In Afghanistan, a new approach to teaching history: Leave out the wars

By Kevin Sieff, February 04, 2012

KABUL — In a country where the recent past has unfolded like a war epic, officials think they have found a way to teach Afghan history without widening the fractures between long-quarreling ethnic and political groups: leave out the past four decades.

A series of government-issued textbooks funded by the United States and several foreign aid organizations do just that, pausing history in 1973. There is no mention of the Soviet war, the mujaheddin, the Taliban or [the U.S. military presence](#). In their efforts to promote a single national identity, Afghan leaders have deemed their own history too controversial.

“Our recent history tears us apart. We’ve created a curriculum based on the older history that brings us together, with figures universally recognized as being great,” said Farooq Wardak, Afghanistan’s education minister. “These are the first books in decades that are depoliticized and de-ethnicized.”

High school students across the country are expected to receive the textbooks in time for the school year this spring. The books are the only ones approved for use in public classrooms as part of the new “depoliticized curriculum.”

Elementary and middle school textbooks, which also conclude history lessons in the early 1970s, have been distributed over the past several years.

As Western leaders look to [wind down their part in the war](#), the inability of Afghans to agree on a basic historical record casts doubt on a much more

complex exercise that is critical to the country's future: the [creation of a government](#) that would unite Afghanistan's disparate groups.

But Afghan officials insist that the new textbooks will be one of the government's best state-building tools, offering a fresh perspective to a generation raised in the middle of a war but unencumbered by the biases of the past four decades. During much of that time, warring political and [ethnic groups](#) used their own course materials, imbued with their own ideologies and peppered with their own heroes and villains.

"That's how we got our extremist ideas," said Attaullah Wahidiyar, director of publication and information for the Education Ministry. "Now, we've learned our lesson."

Foreign powers only deepened divisions, distributing books to further their own political agendas and bringing the "New Great Game" in Central Asia into Afghan classrooms.

In the 1970s, the Soviet Union printed books that stressed communism's virtues and the importance of Marxist theory. During the last years of the Cold War, the United States spent millions on Afghan textbooks filled with violent images and talk of jihad, part of a covert effort to incite resistance to the Soviet occupation. During the Taliban's reign in the 1990s, conservative Islamic texts were imported from [Pakistan](#). In western Afghanistan, Iranian textbooks that openly praised Tehran-backed militant groups such as Hezbollah and Hamas were for years distributed in public schools.

'A sensitive history'

When educators, scholars and politicians gathered to overhaul the curriculum, beginning in 2002, they were intent on undoing the politics of Afghan

historiography. But they could not agree on how to address the country's descent into civil war or its various insurgent groups. Even the mention of key figures — the Northern Alliance commander Ahmad Shah Massoud or the Taliban's Mohammad Omar — would spark fierce loyalty or hostility, officials said, paralyzing any history lesson.

Educators suggested that the only solution would be to omit the period after King Mohammed Zahir Shah, whose ouster in 1973 ushered in an era of chronic political instability. Among those charged with crafting the new curriculum, there was near-universal agreement.

“We aren't mature enough to come up with a way to teach such a sensitive history,” Wahidyar said.

Foreign donors reviewed the books to ensure there was no religious content and that materials were well designed, but they made no suggestions related to the omission of recent history, Afghan officials said.

The high school textbooks were funded by the U.S. military's foreign aid arm, the Commander's Emergency Response Program.

U.S. military cultural advisers “reviewed the social studies textbooks, grades 10-12, for ‘inappropriate’ material, such as inciting violence or religious discrimination. Content of these textbooks, such as events or dates, are the responsibility of the Ministry of Education,” said David Lakin, a spokesman for the U.S. military in Afghanistan. “There were no discussions between [U.S. military] officials and the Ministry of Education on the teaching of Afghan history.”

Despite the broad consensus, some Afghan scholars and educators have pushed back, claiming the new textbooks mark an abdication of the ministry's academic responsibility.

“This will be the biggest treason against the people of Afghanistan. . . . It will be a hindrance to all of our spiritual and material gains over the last four decades,” said Mir Ahmad Kamawal, a history professor at Kabul University. “All these young people will be deprived of knowing what happened during this period.”

‘Community-building’

Afghan education officials have begun crisscrossing the country, trying to persuade [8.2 million students](#) and their families that a fair curriculum will emanate from Kabul.

The new history lessons will be taught even in villages still controlled by insurgents. Officials say that if they detailed the atrocities committed during five years of Taliban rule, the textbooks would almost certainly be disputed and discarded.

“We’re talking about community-building through education, and that includes the insurgency,” said Wardak, the education minister. “This curriculum needs to appeal to all Afghans.”

Wardak recently spoke to groups of teachers and students in eastern Afghanistan, explaining that they should come to expect uniformity and accuracy in new public school lessons. If sources of tension can be avoided, he said, the Education Ministry might stand a better chance of recruiting the more than 4 million children currently out of school.

“The curriculum is a national one, based on Islamic principles. It’s not just for Pashtuns or Tajiks or Hazaras,” he said in front of a packed meeting hall in

Nangahar province. “The curriculum will bring us all under one roof. It will encourage brotherhood and unity.”

Then he toured schools, hospitals and mosques. In one public building, portraits of Afghan leaders over the past 200 years lined the wall. Wardak pointed to a photo of Mohammed Daoud Khan, who assumed power in 1973. “That’s where the division started,” he said, “and that’s where our history books end.”

Special correspondent Sayed Salahuddin contributed to this report.

http://articles.washingtonpost.com/2012-02-04/world/35444287_1_afghans-textbooks-history-lessons

New Afghan Textbooks Sidestep History

By Frud Bezhan

February 20, 2012

Afghanistan's recent history is comparable to a war epic -- a story encompassing four decades of foreign invasions, civil war, and political turmoil.

How that story is told, however, has proved highly controversial, with the country's rival ethnic and political groups writing their own accounts of history, shaped by their own ideologies, and with their own villains and heroes.

Now Afghan officials think they have found a way to teach the country's contentious history that is acceptable to all Afghans regardless of their politics, ethnicity, or religion.

The answer, they say, is to omit the past four decades from the history books.

As of the next school year, which begins this spring, the Afghan government plans to distribute textbooks to high school students that do not mention the Soviet invasion, the country's devastating civil war, the reign of the extremist Taliban regime, the U.S.-led invasion in 2001, and the international presence that continues today.

The Afghan Education Ministry says the textbook, the only one to be officially approved by the government, is part of a new nonpolitical curriculum.

It is part of an initiative launched three years ago that has seen the government distribute books which avoid contentious recent history to some elementary and secondary schools around the country.

Unifying National Identity

Education officials say the new textbook was funded by the Afghan government and various foreign donors. The U.S. military's foreign aid arm, the Commander's Emergency Response Program, is reportedly among the donors, although RFE/RL was unable to independently verify the information despite numerous attempts.

The textbooks will be printed mainly in India and Afghanistan.

Mohammad Asef Nang, the Afghan deputy minister of education, is hopeful that the new textbooks will help create a single national identity, particularly among younger generations.

"History should build and heal a generation, not destroy one," he said. "History should reflect the truth and the honor of the country. Those parts of history that provoke old rivalries and enmities and destroy national unity shouldn't be included. Empty pages are better than pages that are full of animosities."

Although the move has received some support within the government, it has been vehemently opposed by the public.

'Shirking Educational Responsibilities'

Those who are against the move accuse the government of attempting to hide the crimes of warlords and militia leaders who were active in the country's civil war and some of whom today hold government positions.

Meanwhile, others accuse the Education Ministry of failing to fulfill its educational responsibilities.

Elay Ershad, a female member of parliament, believes the country needs to acknowledge its past and learn from it so it does not make the same mistakes again.

"The Education Ministry shouldn't think in such a short-sighted and pessimistic way about recording this history," she says. "The source of history should be based on the events that happened and the realities. Knowing history will enable us to control what happens in the future. We know that yesterday is what makes today and today is what makes tomorrow."

Ershad adds that Afghanistan's youths have a right to know their history and denying them that right is a disservice.

"Our children and young people should have full knowledge of what happened," she said. "The Education Ministry has no authority to brainwash people and keep them in the dark. Thank god we have the media and our history books so that people will know their history."

The move has also angered some of the country's educators. Schoolteachers like Abdullah, who only gave his first name, maintain that the younger generation has the right to make its own evaluations of the country's recent history.

"Documenting what has happened in the past is a positive thing," he said.

"Future generations, when they study history, will know who served the country and who betrayed it."

Battleground For Competing Propaganda

Over the past four decades, Afghanistan's educational system has gone through dramatic changes, many of which accompanied the evolving political climate.

Afghan officials say that Afghan classrooms have at times been a battleground for competing propaganda.

During the Soviet occupation in the 1980s, textbooks preaching communism were printed and taught in schools.

That was countered by U.S.-sponsored books which promoted resistance to the Soviet Union and communism. During Taliban rule, schoolbooks endorsed ideas of jihad, or holy war.

The decision to create and distribute the new history textbook to high-school students comes after almost a decade of debate among politicians, historians, and educators.

Officials concluded that the only way to resolve the stalemate would be to have the text's take on history stop in the early 1970s, before the monarchy in Afghanistan was overthrown.

The sticking point was always how to address the country's subsequent civil war and various groups that fought in it, with officials unable to agree or compromise as to how they should be represented in educational material.

Officials say, for example, that a reference to former Uzbek warlord and current military chief of staff Abdul Rashid Dostum, or former Tajik and Northern Alliance leader Barhanuddin Rabbani, would draw equal measures of fierce anger and allegiance in a single classroom.

Dozens of Afghan education officials are now in the difficult process of persuading students, parents, and teachers to accept the new textbook.

RFE/RL's Radio Free Afghanistan contributed to this report.

http://www.rferl.org/content/new_afghan_textbooks_sidestep_history/24490203.html

LESSON #6

INSTRUCTOR: BEGIN THE CLASS BY REVIEWING THE ASSIGNMENTS HANDED IN AT THE LAST CLASS. SELECT SOME OF THE BETTER EXAMPLES AND HIGHLIGHT ANY CONSISTENT PROBLEMS.

TECHNOLOGY AND THE FUTURE OF “RADIO”

We have spent the last five lessons learning the requirements and skills of traditional radio journalism.

Now we will consider the future of “radio,” which is changing rapidly in the face of new technology. Traditional radio broadcasting will continue to be an important source of information. However, journalists like you must be prepared to incorporate new forms of media in your newsgathering and dissemination. The information in these lessons is changing at this very moment.

It is important that journalists become familiar with their employers’ policies on the use of the Internet and social media. Some will allow you to post material on their website. Some may restrict their employees from posting professional material on social media.

Based on other countries' experiences, we can be almost certain that access to technology will grow rapidly and significantly in Afghanistan. Despite politics, major changes are inevitable. Only the time frame is uncertain.

- There will be changes in the way broadcasters disseminate material.
- Patterns of communication among people will be transformed.
- Lower costs will mean greater penetration of communications technology, even in isolated areas.
- Cheaper technology will allow vast amounts of media (audio/video/images) to be stored online, easily accessible to audiences.
- There will be a convergence of traditional (radio/TV/newspaper) and new (online, social, mobile) media.

No one can predict exactly how these changes will affect broadcast journalists, but it is essential for every journalist to anticipate major changes in communications systems, technology and audience listening patterns.

As you know, mobile technology and the Internet are already being widely used in many parts of Afghanistan. At the end of 2012, over 88% of our population had mobile phone coverage and Smartphone penetration is increasing rapidly.¹

¹ (http://atra.gov.af/Content/files/3G_Coverage_Map%20Dec_2012.bmp)

How have mobile phones and the Internet changed YOUR access to information? What do you consider reliable? As a journalist, how would you use that information? [CLASS DISCUSSION]

For journalists, there will be many changes:

- More opportunities to disseminate your work
- More competition
- Changing standards of “quality”
- Wider access to sources and “information”
- Less reliability of sources and “information”
- Tighter deadlines
- Greater listener interaction
- Your (optional) role as a “curator”

MORE OPPORTUNITIES

In the past, broadcasting was the only medium to easily and quickly disseminate audio and video news programs. Obviously that has changed. Today, a radio journalist can broadcast a story on the radio and then offer a longer version using the Internet or social/mobile media.

In fact, one does not need a radio station at all. Anyone can post a story that they claim is news. This is a tremendous opportunity AND a tremendous hazard. Which leads us to:

<http://atra.afghanistan.af/en/page/7379>)

MORE COMPETITION

If anyone can post stories to the Internet, then listeners are no longer limited to information from broadcast stations or newspapers. Journalists find themselves competing with biased or disreputable producers or propagandists.

How can journalists deal with this problem?

CLASS DISCUSSION

SUGGESTIONS:

- 1) MAINTAIN INTEGRITY AND PROFESSIONALISM — MOST AUDIENCES WILL DISCOVER POOR REPORTING, AND;
- 2) REFUTE INACCURATE AND BIASED REPORTING WITH FACTUAL, IMPARTIAL INFORMATION IN YOUR OWN BROADCASTS. BECOME A FACT-CHECKING SOURCE FOR YOUR FOLLOWERS.

CHANGING STANDARDS OF QUALITY

At the very beginning of this course we discussed one of the major difference between broadcasting (radio/television) and print. Broadcasting is linear - the listener or viewer cannot select stories - they are received in the order and at the length determined by the broadcaster. If there is a long radio report about an uninteresting subject, the listener can only switch stations or turn off the radio.

The Internet is changing that. With numerous sources of online news (audio/video/text), audiences can easily switch between stories. Listeners are not forced to hear your whole report while waiting for the next story. This will require the creation of more compelling content to keep audiences engaged.

The Internet has lowered the traditional standards for video. Today, popular videos may be grainy, unsteady and crudely edited. However, the Internet actually requires a HIGHER standard for sound. Audiences may be listening on mobile devices, small computer speakers and cheap earphones. Therefore, the clarity of sound on the Internet is essential if your work is to be understood.

WIDER ACCESS TO (BUT LESS RELIABILITY OF) SOURCES AND INFORMATION

Today, almost anyone can become an instant source of information and content. Citizens with a grievance against the government or an individual can record sound and pictures, email journalists and post their information online.

Government officials and politicians can bypass the news media and post their own version of information and events online and on social media.

For a reporter, this means a wealth of new sources and a dearth of reliability. It is VERY important that reporters are open to receive information from unlikely and even suspicious sources. Many outstanding stories have originated from “citizen-journalists” who have been

empowered by new technology. However, It is equally important that all incoming information, regardless of the source, be carefully confirmed and attributed. Skepticism and critical review are essential. The ability to edit and manipulate sound and video MUST always be considered for especially sensational material.

TIGHTER DEADLINES

Until recently, Radio journalists have faced tighter and more frequent deadlines than their print and television counterparts. Most newspapers only published once or twice a day. Television stations usually produced only two or three major newscasts per day. Meanwhile, Radio reporters and writers were often broadcasting News Bulletins throughout the day.

The Internet will make these deadlines even tighter and more frequent - for all media: radio, television and print. As audiences begin to rely on the Internet and mobile/social media for immediate updates, journalists will be posting their reports online - often before they actually air on the radio. They may also be required to file more extended reports online, including material that was too long for their on-air reports.

New technology also means that journalists no longer need to travel back to their desks to write, edit or file reports.

There are obviously advantages to this. However, tighter deadlines represent a tremendous danger to accuracy. With increasing time pressure, reporters may not have the time to adequately confirm facts and thoroughly research circumstances.

It is essential that journalists be cautious and responsible when facing deadline pressures. Do not rely on facts being reported by competitors. Do not report details without attribution. There are many ways to do this (“Sources say that....” or “There are unconfirmed reports that ...”) but it is always best to be specific about your source. Remember that ACCURACY is the single most important factor in reporting.

YOUR ROLE AS “CURATOR” (OPTIONAL)

In the past, journalists created content by personally reporting on stories. Today, some journalists are also “curating” content from other news sources. This means that, in addition to their own on-air or online reporting, they are also using the Internet (Twitter, Facebook, etc.) to find and disseminate links to the best work product of other journalists.

It may seem counterintuitive, promoting the work of others (even competitors). However, some journalists have found that by attracting an audience online by linking to outstanding content, they also increase their personal reputation and popularity on-air.

Let us discuss some of the tools that are available or will become more widespread in the coming years.

Station-Operated Websites

ADVANTAGES:

Website is established and maintained by station staff

No cost to reporter

Station may promote its website on air, creating traffic and clicks

DISADVANTAGES:

Reporter has no control

Station website may not include archive of recent news reports

Broadcast stations often have their own proprietary websites.

As you know, many radio stations have hired webmasters to create their own, proprietary websites. These sites may have several goals:

To promote the stations' programs

To sell online advertising

To "live stream" (simultaneously broadcast) the station's programming, so that audiences out of broadcast range can listen.

To provide and archive programs or news segments, making them available for later listening or download.

To provide additional, supplemental material that was not aired by the station (for example, an unedited version of a long interview).

In many cases, these station websites are operated by technical personnel (webmasters) who create the site and are responsible for uploading content. For a journalist, this means communicating with the webmasters to inform them of available content and perhaps urge inclusion of material on to the website. Maintaining good relations with website managers is a VERY good idea for journalists in this situation!

Reporters' Personal Blogs and Websites

There are many ways for individual reporters (and stations) to create their own blog or website (Tumblr, Blogger, Wordpress). The creation of a blog is the subject for a separate course. Your site might include audio files of your stories along with information to promote your upcoming reports. It can be simple and easy or elaborate and time-consuming.

Remember to determine your employer's policy on creating personal blogs.

Social Media

Again, this is a subject for a separate course. We will briefly mention Facebook and Twitter as two popular sites for journalists. Both Facebook and Twitter are best used as the places to post links to your work (see

below). Neither site is optimized for journalists posting audio news reports and archives.

Audio and Video Sharing Sites

There are a number of websites devoted to sharing audio.

Soundcloud.com and Audioboo.fm are two especially useful sites for radio journalists because they include free sound recording tools for mobile phones. More sites like these will probably be developed in the coming months and years.

The key to audio sharing sites is that they can be easily linked to Facebook and Twitter. In other words, the audio sharing site is the “store” where you offer your sounds. Facebook and Twitter are the “billboards” that point to your store.

Another media sharing site is, of course, [YouTube.com](https://www.youtube.com). Although this site is obviously intended for posting videos, radio reporters can take photos at the scene of a story and add them to their sound, creating an audio report with images. Always remember to link your online material to Facebook and Twitter.

Again, it is important to determine your employer’s policy about posting material to social media and the Internet.

LISTENER INTERACTION

This is one of the most important and often-underrated changes in journalism, especially radio. The English word “broadcast” or the Pashto word خپریدل implies that there is a single source of information that is disseminated outward by a single entity. Indeed, radio has generally been a one-way medium, sent out from a transmitter, with an occasional listener telephone call by way of interaction.

Radio journalists are now able to interact with their audience and their news sources in real time. The use of SMS messaging, Twitter and Facebook means that there can be instant feedback. That includes opinions (informed and otherwise), praise, condemnation and, most important, new information and perspective.

This will be both a benefit and a handicap for journalists. Many reporters will reject or ignore listener feedback, because a great deal of the feedback may, indeed, be opinionated, uninformed and even counterproductive.

Other journalists will engage in online dialogue with their listeners, and incorporate this interaction into their broadcasts. This is an area that will be developed and refined as technology continues to improve and penetrate in Afghanistan. You, as future journalists, will be the ones to develop the standards and best practices for incorporating the listeners into the process of journalism.

This is a tremendously dynamic time in journalism. You must remain flexible, proactive and open to change. You must keep current on developments in technology and the increasing “socialization” of the media.

You must recognize that mastery of words and pictures and sound will all be required for future reporters.

Around the world, technology is altering almost everything about reporting EXCEPT the basic standards of ACCURACY, FAIRNESS AND IMPARTIALITY. Do not let technology change those basic standards.

REMIND STUDENTS ABOUT DEADLINE FOR FINAL PROJECT

Thank you.