

FOR EQUITY AND EQUALITY

**A BEST PRACTICES GUIDE
ON**

**RAISING WOMEN'S VOICES AND CONCERNS
THROUGH RADIO**



Best Practices in Radio Journalism

A Guide for Radio Practitioners



British High Commission FCO



**Uks - A Research, Resource &
Publication Centre on Women and Media**

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Abbreviations

FGD	Focus Group Discussion
NGO	Non Governmental Organization
MoU	Memorandum of Understanding
MD	Minidisk
OT	Oral Testimony
EP	Executive Producer
HTHM	<i>“Humari Tarraqi Humaray Masael”</i>
RJ	Radio Jockey

EDITOR'S NOTE

Despite the massive expansion in media industry, both print and electronic, radio remains amongst the most appropriate communications technology globally and particularly in the third world. Its effectiveness is suited to developing countries as it is still very cheap, easy to operate, and reaches the majority of the population, especially the rural communities.

Having recognized the indispensability of media, the women's movement both regionally and globally, have sought to influence this form of media for gender-sensitive programming. The use of radio to promote women's issues has employed the concept of media advocacy as a central strategy for public awareness and sensitization.

How we look at women's issues and how we bring them up is largely determined by how they are reported on television, radio, and in the newspaper. Many a times, a crucial gender issue is made prominent only after it is made visible by the media. Were it not for continued media coverage, issues like 'karo kari' would not have entered the public consciousness as they have.

However, on the other hand, media has quite often tackled serious issues in a very frivolous manner, not only trivializing the issue at hand but also minimizing chances of awareness-raising. Even for those who want to rectify this trend through alternative programming on social issues, the lack of production training, gender-sensitivity training and sustainable networking in the country can be frustrating. That is why Uks believes that initiatives like gender-sensitive editorial and technical training, media monitoring, on-location recordings, and packaging are imperative if radio is to be effectively employed as a tool for social change.

The first manual of its kind, *For Equity and Equality*, puts together the theoretical framework and practical guidelines for gender-sensitive media advocacy strategies. Through this publication we intend to provide broadcasters with an in-depth and thought-provoking practical guide of how to produce issue-based programmes for public service broadcasting. Through practical examples from the field valuable lessons are shared on why issue based programmes and how they can be made interesting for all listeners.

The information contained herein is easy to read and designed towards simple and effective comprehension. By sharing our own experiences and ideas, we hope that we can motivate others like us to involve radio broadcast in solving issues of concern to women and society at large.

It is hoped that this best practices guide will encourage and facilitate the inclusion and participation of women in radio broadcasting. Not only would this ensure the evolution of radio productions that are a true reflection of society but also provide women with a platform where they can share their concerns and make their voices heard.

Tasneem Ahmar
Director
Uks Research Centre
August 2008

Preface

Women of Pakistan: battling social and cultural barriers

Pakistan is undergoing a critical phase in its history with the rise of religious fundamentalism in many of its areas. While this is an overall detriment to democracy and national development, women have had to bear a major brunt with rigid social and cultural factors trying to hold them back. There are places in Pakistan where girls are barred from stepping outside their homes and denied access to education, information or entertainment and are kept out of political activities.

And yet despite these setbacks, women of Pakistan are making headway in all directions. They are striving for empowerment and struggling to achieve their rights even in areas where strict religious and socio-cultural conservatism reign supreme. They are raising their voices against many injustices that still prevail.

Then why is that a realistic representation of women, in light of the rights they demand, and the initiatives taken in various forms for leadership, equality and equity are still unable to get media attention? The fact is that media is controlled and managed by big business houses with emphasis on male originated news and messages. There are very few women in reporting and news desks, fewer still at the higher decision-making levels, thus making media a male-representation game. Women lose out in the game of who makes the news and thus remain largely unheard.

Why media needs to pay attention: The drawbacks of gender blind reporting

This lack of gender balanced representation leads to other problems. Namely that:

- In the absence of realistic depiction of today's woman, her struggles and frustrations, her accomplishments and failures, the dominant image of women as represented by majority of today's media is either that of a victim or a sex symbol. The media reports at best try to patronise women and at worst trivialise them.
- Gender blindness in media actually robs audiences of a holistic understanding of any situation, considering that the voices of 48% of its population are not taken into account. Taking the time and trouble to talk to women can not only provide insights into the larger picture but also unearth special stories that are not only interesting but also significant.

Why is this manual so important?

To address issues of social concern in media positively and frequently, the need of the hour is to train journalists to cover human rights issues, legal, electoral and political processes that are catalysts for discussion of political and civil rights, and to conduct investigative reporting. This best practices guide aims to build the capacity and production skills of radio producers by providing guidelines that will ensure fair, objective and gender just reporting and help in increasing both the quality and the quantity of locally created radio content. While our focus is on issues of social concern and suitable approaches, technicalities of radio production are also covered in sufficient measure here.

How to use this manual

This manual contains practical guidelines for evaluating, planning, designing, and producing radio programmes on rights-based issues and community development. From forming a production team and selecting themes for programmes, research work in the field, using the recording, editing, evaluating and finally and launching a complete series, all technicalities involved in radio programme production are comprehensively covered.

To give a clearer picture Uks's recent radio production process is used throughout this manual, to serve as an example along with checklists, guidelines, activities and discussions gathered from our experience in community radio.

Each chapter in this manual deals with a particular stage in radio production.

The *first chapter* provides a background of FM radio stations in Pakistan and the role this medium can play in bringing about positive social changes and development.

The *second chapter* addresses the need for making a team for production and research work on which the content of radio programmes can be based.

In the *third chapter* the readers can learn about finalizing the topic and themes for radio programmes.

The *fourth chapter* deals the need for training the production team.

The *fifth and sixth chapter* discuss the field work and technicalities of radio production.

The *seventh and final chapter* gives an idea of presenting final production.

CHAPTER 1

WHY RADIO IS, WAS AND ALWAYS WILL BE THE MOST IMPORTANT MEDIUM OF COMMUNICATION



WHY RADIO IS, WAS AND ALWAYS WILL BE THE MOST IMPORTANT MEDIUM OF COMMUNICATION

Objectives

- How to use this manual
- Background of FM Radio Stations in Pakistan
- Assessing Radio's role in Community Development
- 5 years of Uks' Radio Project: the lessons learnt

1.1 The FM boom in Pakistan:

Radio, being cheap and easy to carry, is still the most effective source of information for a much larger strata of the population and has an edge over TV, especially in rural areas of Pakistan. FM radio, or frequency modulation radio, once teetering on the edge of oblivion, has injected new life into the medium of radio.

Pakistan Electronic Media Regulatory Authority (PEMRA) was formed to gradually liberate the broadcasting sector in Pakistan. PEMRA has issued a number of licenses to FM Radio stations. As per the current rules, FM broadcast licenses are awarded to parties that commit to open up their FM broadcasting stations in at least one rural city along with the major city of their choice. There has been a continued expansion of licences for FM radio stations but most seem to be commercially driven with entertainment licenses only. Absence of generic licensing has lead to duplication and competition for the same audience with similar programming, negating the real advantages of cost and flexibility offered by radio as a medium.

In Pakistan there are 126 FM radio stations being run legally. They are broadcasting programmes in different languages and dialects including English, Urdu, Punjabi, Sindhi, Pushto, Balochi, Hindko, Saraiki and even more. The transmission of almost all FM channels is 24-hours a day, seven days a week and 365 days a year. However the whole year, these transmissions are flooded with similar programmes in which most RJs inform listeners about celebrity related gossip and chart topping numbers.



Rest of the programmes, such as sports, science and technology, women development youth and children get a very small proportion of time. Uks feels that such a pattern of time consumption needs to be revised more productively.

1.1.1 But the boom may not be enough, more channels are still needed

There is a genuine need to allow at least more radio stations at district level for creating awareness among the people. These radio channels can help in resolving issues at local level on the pattern of local bodies if they are allowed to operate in health, education, civic and legal matters within the given legal framework. Not only can these channels create awareness among the people and the government but also help the policy enforcement agencies in combating the most disturbing issues.

Chapter 1

High percent of audience listens to Radio Pakistan

A survey conducted by Gallup Pakistan on the 'Pakistan Broadcasting Corporation (PBC) in March 2007' has revealed that 91 percent of the radio audience listens to Radio Pakistan and only seven percent tune in to other stations.

Fifteen different PBC stations in the country and Azad Jammu and Kashmir (AJK) were included in the survey. People from across genders and age groups, different professions and education background, and rural and urban areas were questioned.

The survey report shows that 39 percent people are radio listeners whereas 61 percent people exclusively view TV. Of a total radio audience, 91 percent listen to Radio Pakistan and the rest tune in to foreign radio channels like BBC, VOA, AIR, and VOG.

Radio is more popular in rural areas where it has a 25 percent audience compared with 16 percent in urban areas. The survey report showed that 24 percent male radio listeners compared to 20 percent female listeners throughout the country and that a majority of these tune in to radio on Fridays and Sundays.

It says radio is more popular among the youth and its listenership decreases with the increase in age. The education level of 24 percent of the listeners is middle grade, 24 percent matric/intermediate, 18 percent were illiterate, 21 percent primary, 21 percent graduate and 21 percent postgraduate. In addition, 66 percent of the audience listens to music, 48 percent listens to news and 44 percent listens to religious programmes.

There is a 100 percent listenership in the Muzaffarabad and Mirpur areas, where Hayya-Alal-Falah (Quran recitation/translation) has the highest audience of 65 percent while musical programmes are also popular.

In Islamabad, 92 percent of the audience - 45 percent regular and 29 percent occasional - listen to Radio Pakistan.

In Sindh, 22 percent radio listeners are in Karachi, 15 percent in Hyderabad/Mithi and 17 percent in Khairpur/Larkana. Most people in Karachi switch on the radio from 9:00 to 11:00 pm whereas in rural Sindh people listen to the radio between 9:00 and 10:00 pm.

In Balochistan, 54 percent listeners are in Quetta/Zhob/Loralai, 21 percent in Khuzdar/Sibbi and 16 percent in Gawadar/Turbat. The survey report says 62 percent people listen to local programme Awale, 57 percent to Navety-e-Sehr, 29 percent to Malgra and 67 percent to Khalqi-Kehvni.

In NWFP, the radio **listenership** is highest in Abbottabad (38 percent) followed by Kohat/Bannu/DI Khan (28 percent) and Peshawar (21 percent). Hayya-Alal-Falah and Her-Kaday-Aao are the most popular programmes besides news.

The breakdown of radio listeners in Punjab is, Lahore/ Faisalabad (92 percent population), walpindi/Sargodha/Mianwali (23 percent population), and Multan/Bahawalpur (27 percent of the population). Hamari Duniya is the most favourite programme. According to a previous Gallup poll, Radio Pakistan transmissions covered 80 percent of the area and 96.5 percent of the population.

Thursday July 12, 2007; <http://mt-shortwave.blogspot.com/2007/07/high-percent-of-audience-listens-to.html>



“Radio is for telling good stories either your own or someone else's. 'Who cares?' is a good question to ask before you choose the story... will your listeners be interested? Run your idea past someone who's not involved to get their opinion and see if you can sell your idea in two minutes; it's called the 'elevator pitch' you imagine you get into an elevator with the Director General of the BBC. Your big chance. He can't get away but you've only got two minutes to convince him your idea is the best in the world before the lift doors open and he walks away. This competition is your big chance too.”

Nicola Midgley; BBC Radio, www.richmondshire.gov.uk

Chapter 1

1.2 Radio has inherent shortcomings but there are ways to overcome them; Here's how

Radio has its own strengths and weaknesses. Understanding the medium, which capitalizes mainly on sound, will act as a guide to using radio effectively for development and education.

With the knowledge of the basic characteristics of the medium comes the realization of the possibility of how radio can be used effectively to affect the lives of individuals or society.



SHORTCOMING	ENABLER
Radio is an auditory medium. It has no visuals. Listeners can not see the messages.	To use radio effectively much effort must be expended in order to compensate for the gap lack of visuals.
Because of this lack of visuals, there is a great chance of messages being misunderstood.	Messages have to be clear, sharp and precise and leave no room for ambiguity. Producers have to think from the audience's perspective in order to be heard and understood.
Radio lacks permanence. The audience may not read and re-read messages as in the print press. Radio is transient.	The message has to be forceful and backed with appropriate sound bytes and music in order to stay with the listeners.
Radio listeners do other things. It has been observed that radio listeners in both rural and urban areas are multi tasking. Since the audience may be only half listening, much of the message could be missed, ignored or misunderstood.	The script has to employ simple vocabulary and be catchy at the same time in order to penetrate the consciousness of multi tasking listeners.
Radio can suffer from interference. Intrusion of other station's signals, atmospheric noise, distortions of sound, a fading signal all add to the infidelity of message.	The programme should be dispensed to a large number of stations in various regions of the country. Having the programme broadcast from a single radio station is not a good idea.
Radio is an entertainment medium. A majority of listeners accept radio as a means of entertainment rather than a source of education.	The theme no matter how serious has to be dealt in such a manner as to involve listener's interest and always leave them with a positive note. The overwhelming response to Uks Radio Project's ventures has shown that audience is ready for mature and serious themes .

1.3 Why radio is a suitable advocacy tool...

There are 10 radio receivers to every one television set in the world. Radio's ability to target specific audiences with well-researched and crafted messages for behaviour change has sparked growing interest in the use of radio for development. Moreover, development programming no longer has to be boring. Lively radio dramas, soap operas, call-in formats, and magazine shows have effectively carried health, sanitation, agricultural, civic, and business information to many different populations.

...Despite some of these challenges

High quality radio could have a remarkable educational impact. But often where radio is being used in developing countries, it is not educationally effective because of poor programmes or lack of resources. An additional problem is that the few radio practitioners who are making original programming are usually working in isolation, and to some extent re-inventing the wheel in their individual attempts to overcome common difficulties. But there have been success stories although measuring behaviour change amongst listeners can be difficult and the results become visible only after a considerable time lapse.

1.4 So if radio is suited to advocacy what should its objectives be?

The general objectives of community radio should be:

- To give voice to the people who normally have no access to the mass media nor opportunity to express their views on community development
- To seize every chance to use the radio station in a constructive way ensuring fullest respect for, and adherence to, basic democratic processes and journalistic ethics.
- And if there is no community radio, one can make use of FM radio to fulfil there objectives.



It is also important to remember

The Broadcasts on social issues are different from regular radio journalism in one important aspect. Namely that you are trying to convey essential information that can be acted upon rather than information that the audience might find interesting. You need to give information in a subtle and effective way without using boring, unnecessary details that might confuse listeners. Also some audience might find broadcasts on social issues offensive or unwelcome, in such sensitive topics skill and imagination is required to convince people. One important tip for broadcasters is that they should not tell people what to do, rather provide them with sufficient information to make informed choices.

1.5 Here's how its done around the world:

In Kenya, the Johns Hopkins Centre for Communications Programmes' AIDS awareness broadcast "The Youth Variety Show", resulted a shift of 39 percent to 71 percent of young people attending the sexually transmitted diseases (STD) clinics saying they came after hearing the show.

In Afghanistan, the BBC Afghan Education Drama Project's three times weekly radio soap opera "New Home New Life" is followed by millions of listeners, mostly women, children and young men. It seems able to influence women's understanding of vital life-skills, which is of particular value as women in Afghanistan, as in many other developing countries, are difficult to reach. One example: the need to give new-born calves their mothers' colostrum -- understanding of this rose threefold as a result of listening to "New Home New Life"


References:

How to do community Radio -A Primer for Community Radio Operators

By Louie Tabing


Summary of Chapter 1

- This manual provides useful guidelines for novices and professionals alike on radio journalism for community development.
- It has to be understood that the medium of radio carries some inherent shortcomings that have to be kept in mind, if the message is to be effectively and clearly put across
- FM Radio stations have mushroomed in Pakistan in the last decade. In the absence of formal policies and agendas the radio journalists and related professionals need to understand the need for effectively using this inexpensive and effective medium which has strong penetration and wide reach, for a good cause.
- Radio practitioners need to be trained for producing effective programmes for community development and to bring about a positive behaviour change. Uks Radio Project's recent undertaking 'Hamari Taraqui, Hamray Masael' (Our Development, Our Problems) was produced to serve as an example to other radio producers for their capacity building in effective productions for social change.



"A community radio station is one that is operated in the community, for the community, about the community and by the community."

How to do community Radio -A Primer for
Community Radio Operators
By Louie Tabing



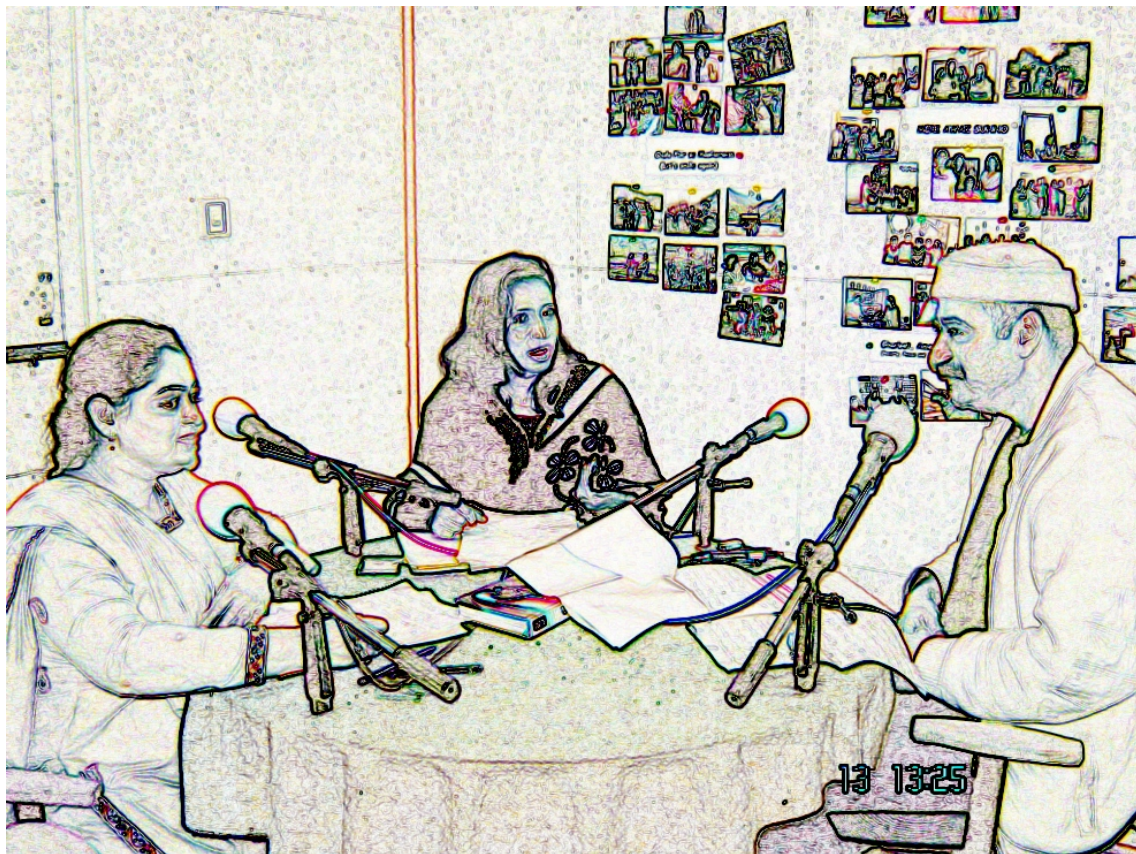
"Radio is a bag of mediocrity where little men with carbon minds wallow in sluice of their own making".

Fred A. Allen; www.brainyquote.com

Chapter 1

CHAPTER 2

THE BIRTH OF A RADIO PRODUCTION



THE BIRTH OF A RADIO PRODUCTION

Objectives

Understanding the need for comprehensive research before delving into production activities

- Defining a team and their responsibilities
- Selecting FM stations for programme sharing

2.1 Research, Monitoring and Evaluation:

2.1.1 *Why is it needed?*

Initial research for radio programmes includes gathering and analyzing information before starting with the production of the radio programme. The project phase that lays the foundation for all subsequent activities is the research and investigation. The process of research and monitoring does not cease after the initial phase but continues to guide and define the production till its final stages.

2.1.2 *What exactly is required?*

Facts and figures about the themes in mind

- Media monitoring of current programmes being aired on issue of your concern
- Evaluating the data amassed and identifying gaps and successes
- Understanding the preferences of your target audiences including preferred programmes, formats and time slots.



2.1.3 So who will actually do it? Putting Together a Team

Every organised project requires teams and hierarchies to ensure project implementation and to monitor progress. It is always a good idea to define a team and responsibilities in the initial stages to avoid conflicts and 'responsibility-avoiding' later.

How We did it

2.1.4 Having media monitors on board

Whoever is decided upon as a media monitor should have responsibilities that include: Requesting respective station managers for radio programmes (aired during a specific period on the issues under focus, in this case rights and women's issues)

- Listening to all radio programmes received
- Analyzing the programme content as per the Content Analysis Form (Annex I)

There were four media monitors since the number of FM stations selected were eight, so two stations to each monitor were assigned.

RAFIA ARSHAD



GULRUKH KHAN



SAADIA MAHMOOD



RUKHSANA MUSARRAT



2.1.5 Along with a research associate...

The research associate was provided with the filled content analysis forms and was required to:

- Compile all results, media content analysis and focus group discussions
- Prepare a baseline survey of the content analyzed

The baseline survey was conducted by Saniya Jafree, Research Associate for Uks.



2.1.6 And finally the moderator!

The moderator was assigned with the responsibility of arranging and coordinating Focus Group Discussions with the following groups:

- The staff of selected FM stations
- Local listeners within the FM broadcast radius
- Civil societies, NGOs, students or public service groups as FM listeners

Saadia Haq acted as moderator for the project.

(At this stage the radio production team was also selected. For details see Chapter 3)

“Radio journalists must gather facts to present them fairly and accurately, but also must find and record relevant and interesting sounds to add to their reports, both interviews with people involved in the story and background sounds that help characterize the story. Radio reporters may also write the introduction to the story read by a radio news anchor, and may also answers questions live from the anchor.”

M. Saqib Ansari; www.articles-heaven.com

2.1.7 Equipping the team with the right tools

It is important at this stage to settle on the methodological tools needed for research and assign it accordingly to the team.

How we did it

The methodological tools utilized by the Uks team included:

- Listening to radio programmes aired on FM stations from 15th July to 15th September 2007.
- Maintaining a data bank of relevant radio programmes received from various FM stations.
- Conducting listeners' surveys on the coverage of women and human rights issues on FM radio.

2.2 Appraising the broadcast: How To

2.2.1 Deciding on which FM stations to monitor

The very first step for the research and monitoring team was to mark down tentative FM stations with which partnerships for programme sharing can be formed.

The FM channels to be monitored were selected keeping in view the following issues:

- At least one FM station should be selected from each province so that the survey would have a countrywide representation
- FM frequency in one region would not be selected from another region to explore work quality at different stations
- University campus radios were selected from various cities to learn what approaches the students applied in radio journalism and what sort of productions were preferred as listeners.
- FM stations from main/capital cities have larger a listener-base and were preferred

Youth reacts; FM is the best tools for promoting our issues, for its targeting the youth and then highlighting their concerns, hence in students' view its a matter of developing the content and message which can help raise voice on issues related to our society.

Male respondent of an FGD; felt that women must be given more opportunities to join the FM radio stations, as women when highlighting the issues related to gender and other women rights issues they can capture a larger number of audiences.

News and Current Affairs Director, of an FM Station stressed that it's the duty of the FMs to allocate time for public interest issues without any sponsorship and air programs on social issues affecting the Pakistani public.

2.2.2 Establishing contacts

Once a tentative list was formed, the managers of the respective FM stations were contacted. On reaching an understanding, request letters were dispatched and duly signed.

Once these formalities are complete, the Station Managers are requested to ensure regular sending of programmes for review and analyzes (aired during the specified period and based on the themes requested.)

For the Uks-BHC project the following FM stations were selected for monitoring.



FM STATIONS SELECTED FOR MEDIA MONITORING

S #	FM station	City	Range	Agenda
1	FM 107, Apna Karachi	Karachi	50 km radius	Infotainment
2	FM 100 Pakistan	Islamabad	150 km radius	Infotainment
3	FM 97 Radio Sunrise Pakistan	Hassanabdal	100 km radius	Infotainment
4	VOW (Voice of Women) FM 96.6, Fatimah Jinnah Women University Campus Radio	Rawalpindi	15 km radius	Educational/ women related programmes
5	Jeevay Pakistan FM 98	Bahawalpur	150km-200km radius	Educational
6	Campus Radio Punjab University, FM 104.6	Lahore	15 km radius	Educational
7	Peshawar University Campus Radio FM 107	Peshawar	15 km radius	Educational
8	FM 99, Power 99,	Islamabad	70 km	Infotainment

2.2.3 *But it isn't as easy as it seems: Here's why*

All said and done, the process is not as easy and seamless as may seem from above!

- The time period for acquiring of radio broadcasts from the FM stations should be sufficient to meet the needs of the FM station. In the daily gruel it can be difficult for staff at the radio station to hunt down programmes from archives, burn them on CDs and provide details on time and date etc. Some stations sent only a few programmes for analysis but later in the FGDs it was discovered that the stations had more productions on social and human rights issues but could not send them by the deadline provided.
- Memorandums of Understanding and/or some token payment to the concerned stations can elicit a better response for acquiring of the required material!
- If time and funds allow, a combined meeting with the managers of the concerned FM radio stations, to explain to them the purpose and need of this survey could also result in a cooperative response from them. Some of the FM station owners thought that the content of the production would be used against them or on the other extreme; some were expecting awards for quality productions! Despite a long and detailed mail to them informing them about the project aims.
- Making the contacts at FM stations understand the type of programmes required is also very important. In the Uks-BHC project most radio stations sent irrelevant material or older programmes. Sifting through piles of CDs looking for the right content was definitely a tedious task!
- The lack of interest and cooperation in timely delivery of programme CDs from radio stations can be overcome by providing time cushions or other incentives.



2.3 Appraising the audience: How To

2.3.1 *Listener feedback to the station should have been the key but...*

Much to the dismay of the Uks team, it was revealed that there was not systematic method employed by the stations of archiving listener feedback, let alone analyzing their programmes in the light of the response. We were able to get hold of some text messages to individual producers and a few mails but there was nothing substantial on which to base our baseline survey; the first one of its kind being carried out in Pakistan

2.3.2 *All about Focus Group Discussions*

A FOCUS GROUP DISCUSSION (FGD) is a group discussion of approximately 6 - 12 persons guided by a facilitator, during which group members talk freely and spontaneously about a certain topic.

FGD should *not* be used for quantitative purposes, such as the testing of hypotheses or the generalization of findings for larger areas, which would require more elaborate surveys. However

, FGDs can profitably complement surveys or other, qualitative techniques.

FGD can be regarded as a mini-study. It therefore requires one or two clear objectives. It is important to be sure of what is the purpose of this study, where will it be conducted and why is it needed.



2.3.3 *How is an FGD conducted? And how is it different from a regular discussion?*

Communication and interaction during the FGD should be encouraged in every way possible. Arrange the chairs in a circle. Make sure that there will be no disturbances, sufficient quietness, adequate lighting, etc. Try to hold the FGD in a neutral setting which encourages participants to freely express their views.

Participants should be roughly of the same socio-economic group or have a similar background in relation to the issue under investigation. The age and sexual composition of the group should facilitate free discussion

One of the members of the research team should act as ‘facilitator’ or ‘moderator’ for the focus group discussion. One should serve as ‘recorder’



2.3.4 *It'll go great as long as you remember to*

- *Introduce yourself* as facilitator and introduce the recorder. Let participants introduce themselves with whatever names they wish to use.
- *Put the participants at ease* and explain the purpose of the FGD, the kind of information needed, and how the information will be used (for the planning of a health programme, an education programme, etc). You might offer drinks and allow some informal discussion before the actual session starts
- *Ask permission* to use a tape-recorder, let people hear their own voices before the session starts.
- Be enthusiastic, lively, and humorous and *show your interest* in the groups' ideas.

- Remember there are no ‘right’ or ‘wrong’ answers. *React neutrally* to both verbal and non-verbal responses.
- Determine the *number of discussions* required according to your project needs. If you feel that there is no new information coming across, time and resources need not be wasted on further discussions.
- One should plan to conduct at least *two FGDs for each sub-group* (for example, two for males and two for females). Otherwise you have no way of assessing whether the information you get from the first FGD is representative for that group.
- Decide on the *duration of the discussion*. A focus group session typically lasts up to an hour and a half. Generally the first session with a particular type of group is longer than the following ones because all of the information is new. Thereafter, if it becomes clear that all the groups have a similar opinion on particular topics, the facilitator may be able to move the discussion along more quickly to other topics which still elicit new points of view.
- Take time at the end of the meeting to *summarize*, check for agreement and thank the participants
- It is important to get hold of a *key source* if you are an outsider in the research area. Your key informants to whom you have explained thoroughly the purpose and the process of the FGD might suggest some individuals who could be invited to a focus group discussion.

How we did it

In the Uks- BHC project, more than 20 Focus Group Discussions were arranged. The aim was constructive engagement with the Pakistani public on issues supporting democratic development with a view to delivering high quality radio programmes within the Pakistani media. As part of the said programme, listeners' feedback was taken from selected radio stations.

The Focused Group discussions were planned such that **three sessions per FM station** were held by, Ms. Saadia Haq. One of these three meetings was held with the radio staff to understand the station's agenda. The remaining two meetings were held with participants from different fields and professions (Local NGOs, Radio station staff, public service departments, students etc.) to understand their views on FM stations in the region as listeners.



Following is a prototype of the Focus Group Discussion queries put forth by the Uks moderator.

- FM stations and the media habits of the audience – have they been able to bring about a change in the prevailing scenario and increase FM radio listener-ship?
- People's perceptions – what is FM infotainment, entertainment, news or music?
- Gender balance at FM Radio stations – female participation in technical, production, news departments, or as presenters? Do you hear women speaking?
- Does FM broadcast radio programmes and information related to women and human rights issues? Should more attention be given to women and human rights reporting by local FM stations?
- What is listeners and station managers' perspective on the future of Pakistani FM stations? Will they be able to play an important role in public events or social changes, for example the upcoming elections?

2.4 But monitoring is not all that there is to it: Content analysis and why its important

Content evaluation allows us to understand the impact of activities at all levels in a consistent and structured manner and to improve the effectiveness and quality of those actions in a way so they contribute towards our strategic goals. It provides an evidence support on the basis of which future strategies can be made.

The evaluation can assist in planning and help target specific audiences using the most (cost) effective approach. The media monitoring technique was applied to evaluate content and quantity of programmes addressing social issues. This would help to gauge the awareness levels and quality of journalistic techniques being applied in radio in Pakistan. A pre- production evaluation and a post- production evaluation was carried out through media monitoring to analyze the current trends and chnges in production techniques.

An Internal audience review technical, personnel, managerial and financial issues. The lessons learnt from evaluating activities feed into an on-going cycle of planning and improvement ensuring that lessons are learnt and fed into future planning.

2.5 What we learnt from our content analysis:

2.5.1 Areas covered well by regular broadcast

It was revealed that the maximum number of programmes on air is based on the theme of family legal rights and resolving family disputes. All these programmes were part of the same series and were based on local information. Moreover the rating of these programmes, technically and content-wise, has not been positive. The next most common theme is the social status of Pukhtoon women. All these programmes described the ancient Pukhtoon traditions that demean women, usurp their rights and still prevail unchecked, in remote areas of NWFP. The broadcasts on honour killings, third in frequency, are a previous venture of Uks that study this heinous tradition in the name of 'honour' in various regions of Pakistan. Fourth on the list of most common themes are programmes on gender justice and were based on local information only. All these talk-shows voicing concerns for gender justice and ending gender biases,

unfortunately had an all male guest panel! Hence it is seen that the general trend of reporting on human rights issues focuses on women of the marginalized and rural groups only.

2.5.2 And those least discussed

Two issues which were least discussed included education and sports, both of which can be issues of vital interest and information to the listeners. The couple of programmes on education were on the need for girl child education in remote and rural areas and one short theatrical feature. The single programme on sports was based on Pakistani women's international cricket team. Themes like consumer rights, environmental pollution and gender stereotypes were as expected last on the list too. These are ideas least ventured upon by the media and as gauged from feedback seem to be of little interest as compared to music

2.6 But wasn't all this about a radio programme? Since when did the survey become so important?

The reason why so much time and energy was devoted to the survey is because it formed a basis, for the subsequent project activities. It helped to

- analyze productions on women and human rights issues on FM radio in Pakistan
- identify the themes for the radio programme series to be developed by the Uks Radio Project
- target FM stations for airing this series for maximum reach and listener-ship

The study combined both quantitative and qualitative aspects of analysis. The *quantitative aspect* emphasizes the frequency and formats of coverage, the duration of such programmes and the time slots assigned to them. The study gave the number and types of programmes on women-related human rights issues broadcasted on FM radio



stations over a period of two months. The *qualitative analysis* considered the content of each programme with reference to its favourability (i.e. whether they are supportive of women or not), impact and issue under discussion. Also considered is the language used to refer to women (gender sensitivity), and the degree to which the programmes conform to stereotypes. (The form for content analysis is attached in Annexe I)

The study, the first of its kind ever conducted in Pakistan, showed the extent and the nature of coverage of women-related issues on radio. In addition to the findings and the analysis, the study constituted a baseline data on which further research can be built.

References:

DESIGNING AND CONDUCTING HEALTH SYSTEMS RESEARCH PROJECTS: VOLUME 1
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Chapter 2

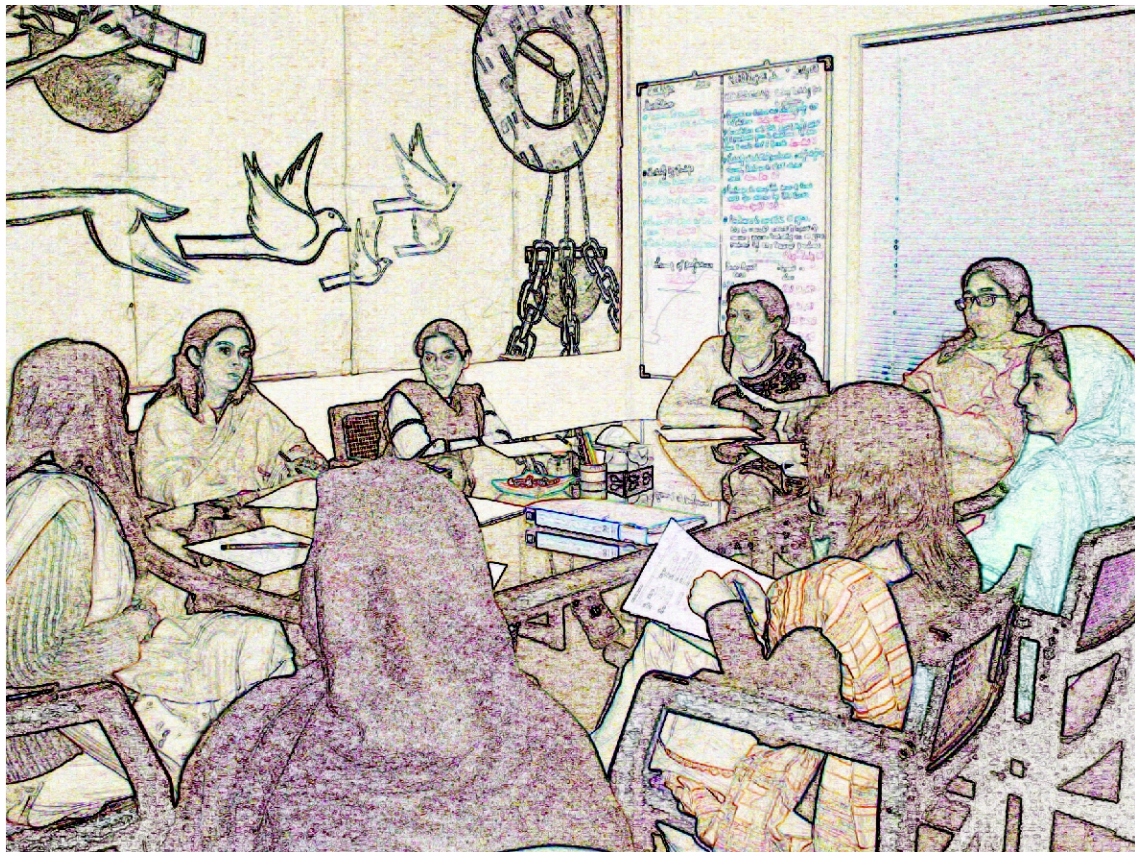
Summary of Chapter 2

Lessons learnt thus far

- Teaming up – *too many cooks spoil the broth!* Make a small efficient team assign responsibilities and set deadlines.
- Once the team has been selected, it needs to agree upon suitable methodology to carry out the research
- Design research activities according to the needs of the project. Research forms the foundation of the project. Out of this research comes out the themes for the programme which then defines the audience to be targeted. If research is not definitive and comprehensive, the results could be affected and the purpose and message can be lost...

CHAPTER 3

WELL BEGUN IS HALF DONE: SELECTING MEANINGFUL PROGRAMME THEMES



WELL BEGUN IS HALF DONE: SELECTING MEANINGFUL PROGRAMME THEMES

Objectives

Selecting the right approach to disseminating essential information to the audience

- Understanding how sensationalist reporting trivializes important social issues
- Finalizing themes that are pertinent, hard hitting and informative at the same time
- Finding a suitable and yet catchy programme title

3.1 First things First: Selecting a Radio Production Team (As decided in the initial phase of the project)

At the Uks Radio Project, the radio production team generally requires the following members:

3.1.1 Executive Producer

The executive producer has to act as a team leader with following responsibilities:

- Coordinating all activities
- Monitoring work progress
- Resolving unprecedented issues
- Holding meetings with the team
- Producing radio programme(s)

For our project Ms. Tasneem Ahmar, Director Uks took on the responsibilities of an Executive Producer



3.1.2 *Radio Producers*

The radio producers have to take care of the following tasks:

- Attend training
- Select and finalize themes for programmes
- Search and meet talents/subjects for the radio programme
- Make arrangements for travel plans to meet talents (if the need may be)
- Record talents' interviews
- Pour, edit and mix recordings
- Prepare a final programme

The Uks team comprised Rukhsana Mussarat, Saadia Haq, Aisha Amir, Rafia Arshad and Maria Mushtaq



3.1.3 Music Composer

The music composer is to compose a tune for the radio series. It is important for the composer to keep in mind the themes and feel of the series and to give it a traditional touch as well. Gulrukh Khan, documentation officer Uks composed original music for the series.



3.1.4 Scriptwriter/Presenter


The scriptwriter has to research the theme and background of each programme in the series to write an interesting and informative intro and then to present it in a lively and interactive way to ensure listeners' interest.

3.1.5 Graphics Designer

A graphic designer is required to:

- Design a CD jacket cover
- Design a CD sticker

Both should be designed keeping in mind the theme of the series. For this project Gulrukh Khan was assigned these responsibilities.



“To help educate your audience, you have to capture and hold their attention. Of course, you need good information. Good presentation and good audience research are critical as well. But you have to tell a good story too. Good writing sets the stage for telling a good story. If you can keep your writing simple and “write for the ear”, you are well on your way.”

Scriptwriting Tips scriptcompetition.net.htm

3.1.6 *Technical Coordinator*

One of the producers can act as a coordinator. This producer is generally the resident producer at the office who is available at all times for assistance in:

- Reviewing all the producers' pieces
- Assist the team in 'pouring' their recordings
- Editing and mixing of stories
- Using radio programme editing software
- Provide assistance in scriptwriting and recording the presenters
- Improve technical quality of all programmes
- Recording the presenters in the studio

3.2 Selecting the right approach social responsibility vs. sensationalism:

3.2.1 *If you are for a socially responsible approach*

This approach can make a significant contribution to behavioural change and unlearning of negative social conduct. In this approach, radio journalists need to:

- Normalise rather than marginalize the issue- this is especially true for sensitive issues like 'honour' killings, Quran marriages, tribal customs etc, so these issues are commonly discussed and a behaviour change is brought about by peer pressure at least, if not the radio programmes.
- Cover the wide-ranging economic and social implications of the issue on lives of an individual or a community, so that all sections of the population treat it more seriously. For example, the need for educating the girl child could eventually lead to the economic empowerment of a whole family or community.
- To provide a balanced perspective of the issue both from a specialists view and through the eyes of a common man or a man being affected by the negative social norms. For example, while reporting on HIV and AIDS include the perspectives of PLWHAs (People Living With HIV and AIDS), how it affects their partners, parents, children and careers rather than just the medical perspective of this issue.
- Include simple basic messages in programmes rather than in your face kind of sermonizing.



3.2.2 *Why sensationalism offers only short term benefits:*

This approach makes people aware of a social problem by shocking them with horrific stories. This then leads to:

- people responding to horror stories by convincing themselves that such stories only happen to other people, and could never happen to them
- Recklessly raising false expectations on hearing ‘fairy-tale endings’ of victims or sufferers. This also affects the credibility of the media
- The negative and hostile social attitudes that make it much more difficult for people being affected by negative cultural norms to come forward. So the victims remain unheard and there can be no legal or social reform to prevent further people from being victimized.
- Sensational or negative journalistic reporting of sensitive social issues can (and has) actually make the problem worse.

Constant recurrence of such issues through the media can convince the public to accept them as a reality not a fictional story. This makes it all the more important that the contents are presented in an entertaining, but at the same time sensitive manner.

3.3 **Making use of all the sweat and toil from the first phase: finding the right programme themes**

This is where the content analysis from the survey came into use, steering the team towards the selection of appropriate themes. In light of the findings of the survey the team decided on what topics within the framework of social development they needed to focus on in the programmes and what information would be relevant.

It was brought to light that most women and human rights related programmes portrayed women as victims of different socio-economic traditions. So, it was decided that the radio series HTHM would bring forward women who have fought socio-economic challenges and come out as winners.

3.3.1 Selecting themes that interest producers, broadcasters and audiences: Now that's quite a challenge!

The Uks-BHC team ventured to unearth special stories of women who had made a positive influence on society inspite of the numerous obstacles facing them. The series was based on stories on women who can serve as role models, who have not let conservative mindsets to hold them back and have fought for their rights to succeed in the end.

Based on the results of the baseline survey, the following themes were finalized

TARGETS: Women/Urban and Semi-Urban/at least 8th grade passed/18 years and older

THEME: How women have overcome the challenges they face in their daily lives (process, determination)

FORMAT: Primarily for women, but not male-unfriendly, creative formats, women's stories with male voices, lots of sound

LISTENERS: Mostly in Urban and Semi Urban areas of Pakistan

RATIONALE: Bring out positive voices on women's human rights issues/create Awareness about these issues so women are motivated to change their lives

AIR DATE/TIME: First episode to air Feb 12 through FM stations/During Women's Hour and repeated on Sundays

3.3.2 But choosing a title should not be that difficult

A brainstorming session should be arranged to come up with a title for the series. The production team can gather once the themes are finalized. A title has to be catchy and alliteration is always effective.



How we did it


After a little deliberation the team settled for 'Hamari Tarraqui, Hamaray Masael' (Our Development, Our Voice).

Summary of Chapter 3

Lessons learnt thus far

The themes for the programme are the essence of the series

- Information should be disseminated in a subtle and effective way without using boring, unnecessary details that might confuse listeners
- One important tip for broadcasters is that they should not tell people what to do, rather provide them with sufficient information to make informed choices.
- The research and evaluation from the initial survey should help in deciding key issues and themes for the programmes.



"Choose something that you are passionate about be unique and think big. Why is your idea so exciting? Then start to think about your style and content: do you want it to be informative, educational, fun, emotive...? When you come to write the proposal, you've got to find a way to be clear and succinct about your idea the pitch; but why not send in additional material notes, photos, pictures, statistics, audio anything that shows you're serious about your ideas and your research."

Kirsty Lou Watson; Heads Together Productions, www.richmondshire.gov.uk

CHAPTER 4

BACK TO SCHOOL: TRAINING THE TEAM



BACK TO SCHOOL: TRAINING THE TEAM

4.1 First all that research and now training, when do we actually start with the programmes?

Putting together a programme is a systematic process, at least if you want to do it well. Research and training lay the foundation for putting together programmes that are not repetitive or run of the mill but make creative use of the team's potential and put across themes that are poignant and hard-hitting. It not only helps the team to stay focused on the project needs and aims but also to amend past errors and put to use new methods learnt before the actual field work begins.

4.2 How is it done?

Before arranging any training or workshop, the skill level of the team must be kept in mind. Accordingly the 'lectures' have to be designed.

- The team if amateur might need training from the scratch and they need to be trained, in the studio, in the field, and in theory.
- If however, the team is experienced the training can just be a refresher course.

How we did it

The HTHM trainer was Ms. Manisha Aryal, Resident Advisor, Internews and Mr. Nauman Khan, Campus Radio, Peshawar University. Together they arranged a 5-day workshop for the producers. The first three days focused on program formats, themes, plans and ethical issues. The last two days were spent on discussing technical issues, using hardware and software for recording and editing etc.



4.3 What is actually done in the training?

Before beginning any new venture it is always a good practice to review similar projects in the past, either your own or others. There is always room for improvement and one should not be reinventing the wheel!

How we did it

The workshop arranged for the HTHM team began with the review of recent radio series produced by Uks Radio Project. Reviewing can help to point out any past errors or deficiencies that should not have been overlooked.

4.3.1 First of all it is important to assess previous programmes

The team found the following weaknesses in the previous Uks Radio Project Broadcasts.

- One of the major weaknesses was that all programmes provided information and interesting stories but did not suggest any solution! That can leave the listeners hanging in the air!
- It is very important to develop a programme with a sense of social responsibility rather than an obligation or job requirement.
- The research work and all the travelling into the field was to make an interactive programme with actual case studies but did not give the listeners a clue to resolving the issues or any update on the case.



4.3.2 Technical knowledge is all important

It is imperative that the producers are comfortable working with the recording equipment. The chance to record in the field can be had only once. One wrong move can result in unwanted noise, or worse deletion of the day's work!

Also the nervousness of the producer can affect the quality of work done. Lack of due attention to the interviewee or talent can reduce programme quality.



For HTHM, technical assistance was provided by Mr. Nauman Khan who helped the team to refresh and revisit the hardware and software before leaving for the field.

4.3.3 It would be helpful getting to know your Editing Software

The producers were familiarized with the basic version of this software and made to use it to increase skill and comfort level.

Recording Equipment

The producers were made to use and experiment with DS-30 (handheld recorder), minidisk recorders and microphones. Basic usage of data saving, track marking (t-marking) and naming files on the recorder were also taught.

Pouring process

There are two basic methods of transferring data from the recorder to the computer for editing and mixing. This can be done using either a tape recorder (lengthier process) or by directly copying files from the recorder to the computer via USB port.

4.3.4 At this stage it would be good to revisit ethical issues

It would be good at this point to revisit some ethical issues which though a core issue are routinely violated. As result media has lost credibility, journalists and media persons are viewed with suspicion and distrust by the audience.

Producers should be made aware of different ethical issues and moral dilemmas and how best to deal with them in a fair, balanced and accountable manner whether it involves matters of confidentiality or sensitive topics like HIV/AIDS that are still considered taboo.

In Pursuit of Fairness, Accuracy and Balance

- 1. Have the people affected or harmed by the story been given ample opportunity to reply?** If harm is inevitable, have I sought to minimize it where possible?
- 2. Have I provided listeners sufficient background context to understand the story fully?** Are there major questions left unanswered? Is there anything I know that I am not telling my listeners, which . if they knew it . would change their view of the story?
- 3. Might my personal feelings have affected my handling of this story in any way?** Do I have relationships with sources or subjects that would compromise my ability to cover the story fairly, or allow someone to claim my ability was compromised?
- 4. How confident am I about the credibility of this information? Do my sources have vested interests in getting this information out?** Is there a disinterested, independent source of this information with whom I could check?
- 5. If I am using anonymous sources, is there another possible source of the information?** Can I make a compelling case to my listeners for using the anonymous source?
- 6. Have I attributed, documented and double-checked all the basic facts of the story? Did my tape editing distort the essence of the actuality or of the event?**
- 7. Have I sought out all the relevant points of view of the story, and avoided creating .artificially polarized. sides?** Have I edited the story so that all sides are heard, and in proportion to their importance to the story?
- 8. Am I presenting the news and views of all segments of the community I serve? Do I continue to .round up the usual suspects. in choosing sources, or have I brought in new sources with new perspectives?**
- 9. Does the diversity of our staff match the diversity of our community?**
- 10. If I broadcasting a .subjective. program with a point of view, have I let my listeners know?**

Independence and Integrity II: The Updated Ethics Guide for Public Radio Journalism



4.4 Now that the producers are all trained, time to make some more decisions:

4.4.1 *On how to meet deadlines*

HTHM was a well planned out project. However the instability in the country was a cause for several delays. The delay in the very first phase of monitoring and baseline survey where the radio stations failed to deliver the required material in time and a delayed start was discouraging enough but the political turmoil caused due to the assassination of an ex-premier, a favourite candidate in the upcoming elections affected the field work. The producers were unable to travel to the proposed regions due to security reasons. Some who had already reached the destination remained stranded for days. The field work was nevertheless completed and the series was launched on the proposed date.

Some unprecedented events can cause delay but it is important to meet deadlines. Time cushions in project plans can counter the effect of unprecedented events.

One can lose credibility with the donors as well. The entire team schedule can be affected.

4.4.2 *Making travel arrangements*

Field work may require travelling and that too to remote and hard areas.

It is necessary to plan well before travelling

- By arranging and finalizing meetings with talents before leaving for the actual trip, where possible
- Arranging for a local contact where needed.
- Arranging for a safe place and accommodation with the help of local contacts

4.4.3 *Putting together a pre-production plan which includes*

A schedule of activities

- List of talents to be interviewed
- Number of stories and their themes

- Approval of plan by the Team Lead/ Executive Producer
- A local key informant / contact in case the producer is travelling to a new place

4.4.4 Deciding on a programme time frame

All producers must work and record keeping in mind the total time of the programme. For a 15-minute programme, hours and hours of recording can only cause confusion while editing. Being over-ambitious may lead to recording a lot of extra irrelevant details, stories and extra un-needed effort. On the other hand, going just according to the plan may not address programme needs and a few extra recordings might help to replace recordings of poor quality. There is always a chance that fillers might be needed in the final stages of programme compilation.

4.4.5 And most importantly defining your style of programming

Radio journalism involves a variety of programme formats to meet the producer's needs or limits and to keep the listeners interested. The most common of these are briefly described below:

Each program in a serial is called an **episode**, and episodes of all serials are structured in a similar way, whether they are created purely for entertainment or for education as well.

Your programme can make use of some or all of the typical programme segment summarized below

4.4.6 While designing the programme take your pick from

● Oral Testimony

Oral testimonies are radio documentaries that treat several topics depicting different ethnic, religious and social groups: how they interface, integrate and reconcile in a changing environment. The methodology of oral testimony is based on a specific interview method using testimonies of the local populations.

● Feature

A feature is a report or story about a specific theme, issue, community or person. It is often a regular item in news or magazine shows and a more in-depth discussion of a



topic. Radio terminology can differ from station to station, so you may find that this type of report is also called a package. A feature recorded at the location of the event or person under focus is referred to as on-location feature.

● Interview

Radio's main advantage over newspapers is that the audience can hear what people say in their own words and voice. Broadcast interviews and quotes carry an authority which quotes in the newspapers can never match.

An interview is expected to be a spontaneous event. Any hint of it being rehearsed or scripted, spoils the programme material. There are three parties to the interview, the interviewer asking questions, the interviewee answering those questions and the listeners listening to the whole process. The most important party - the listener - is absent from the act.

● Collage, Montage and Vox Pops

The voice of the people (*vox populi*) is important in community radio. Views coming from a wide social spectrum depict the conscience of the citizenry.

These are quick snatches of people's voices that are arranged to demonstrate the range of views and feelings of the citizenry. A differentiation among the terms could be made in the following manner.

Vox pop (vox populi) – voice of a regular member of society expressing an opinion from his/her personal point of view.

Collage – an assembly of unrelated voices focusing on an issue.

Montage – a series of assorted voices of people, played one after the other with the design to portray one theme or story.

● Documentary Programmes

Considered as the highest form of radio programmes, documentaries usually take more time, effort and perhaps money to prepare. Documentaries take an intense look at an issue and present the findings in as balanced and comprehensive a manner as possible. The feature usually starts from originally compiled information, voice clips and low-downs gathered in normal news activities and interviews accomplished by the station.

Other information, actualities and materials are sought to paint a thorough picture of a problem.

4.5 Why Gender Sensitivity should be an important consideration, every step of the way:

One of the most important issues to address while making a programme is to avoid making statements that may affect men or women negatively. It is important that the voices of women be included in programmes related to not just women specific problems but issues that affect both men and women and even those that are traditionally perceived as male oriented for example politics, sports, economy etc.

How we did it

HTHM was developed with special focus on needs of women in the Pakistani society. In the Pakistani media, women are either portrayed as victims of socio-economic violence or symbols of sex and/or beauty. All the programmes in this series were designed keeping in mind the large number of talented, brave and intelligent women who are working to defy this image. This series pays homage to the Pakistani women who are disregarding all traditions and breaking stereotypes. They are stepping into the so-called domains of men. In their pursuit they are not only empowering themselves economically and socially but opening up avenues and paving the ways for the less daring women to follow suit.

“A reporter shall avoid introducing his/her own bias, prejudice, partiality, inclination or personal belief when reporting an event or describing a situation. Objectivity shall never be compromised.”

ETHICS AND CODE OF CONDUCT; HOW TO DO COMMUNITY RADIO, A Primer for Community Radio Operators



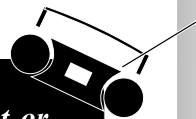
Summary Chapter 4

Lessons Learnt thus far

- Training of producers should focus not just on imparting technical know-how but also amending past errors and learning new methods
- Producers should be made aware of the ethical issues inherent to this kind of programming and how best to deal with them in a fair and balanced manner
- It is not possible to give a holistic view of issues without gender balanced and gender sensitive reporting. Voices of women should be included on a variety of topics, particularly on those traditionally considered male oriented like sports, economy, politics.
- A comprehensive pre production plan should be put together by all producers under the supervision of the executive producer.
- Target audience of the programme should be determined and the language and style of the programme should be suited to deliver effective messages to that audience
- Sound technical knowledge on how to operate recorder, reduce noise, edit the material etc, not only helps producers to come up with crisp, quality programming but also increases their confidence on field.

“Leave your listeners at the end with something that is important or thought provoking.”

COMMUNITY RADIO PROGRAMMING: HOW TO DO COMMUNITY RADIO, A Primer for
Community Radio Operators



CHAPTER 5

INTO THE FIELD: UNEARTHING THE ACTUAL STORIES



INTO THE FIELD: UNEARTHING THE ACTUAL STORIES

OBJECTIVES

Leaving for the field backed by the proper research and information

- Making necessary travel arrangements
- Making a checklist of necessary travel items
- Dealing with the technicalities of converting field work onto the computer for editing, mixing and formatting
- Choosing suitable format for your story

5.1 Making sure of the facts (yet again!):

The need for research at every juncture of the project cannot be overemphasized. Community Radio is to educate listeners, raise their awareness on social and related issues and to bring about a behaviour change. If the producers are unsure of the facts about the issue being addressed, they need to get their research done. This is a social responsibility of the producers to get accurate data. If the information provided to the audience is incorrect, the whole idea of communication development is lost.

How we did it

The research associate provided assistance to the producers by providing information on the following issues:

Child custody on parent's divorce, child sexual abuse, educational status of women, women's role in policy and decision-making in the media, HIV and AIDS from a gender perspective, prevalence of crimes of 'Honour' in Pakistan, Quran Marriages, rights of women in Islam, women labourers, women in police force, women entrepreneurs etc.

A lot of these issues are difficult to research, simply because these are not brought to the fore. Hence any authentic or credible sources of information were not available. Organizations and NGOs were contacted for research and print media was referred to, scanning Uks data resource centre on relevant news and research also helped.

5.1.1 Tips on how to ensure comprehensive research

You will not get the chance to do so on the field, so before leaving the producers should ensure that the research work includes:

- Information on the causes of the issue.
- For example while working on ‘honour’ killings and Quran marriages or lack of education facilities for girls/women the producers must understand the prevalence or lack thereof of an activity, this might include patriarchal mindsets, lack of opportunities, lack of financial resources, negligence by government bodies etc.
- Statistical data on socio-economic factors. Demographic data, gender, age, ethnicity of talents, or affected ones.
- The talents may be representative of a whole community or may express his/her personal views and needs only, so the producer must be aware of the needs from different perspectives and provide a balanced and neutral picture. The issue should not be presented that it appears to be associated to a certain region, tribe or person so as to generate negative stereotypes and taboos.
- Material on past and current campaigns.
- The information provided by radio programmes should not be in conflict with donor or government campaigns.
- Information should be provided on related services on the issue;
- These services may be provided by the government or organizations in the private sector. It is important to suggest solutions for problems under discussion. For example if social aspect of women’s reproductive health or HIV and AIDS is the topic, the role of local health centres and clinics may be discussed and encouraged.

Lastly do not forget to base your programmes on the audience research conducted earlier. It is important to make this information a part of your travel luggage. Do not leave without it!

5.2 To the travel plans add this checklist

Another important step in preparation of travelling is to prepare a checklist of equipment that the producer will need. A basic one would include:

- Headphones
- MDs (MiniDisc)
- MD recorder
- Batteries

All the equipment should be pre-tested that it is in good working condition. Extra batteries and storage should also be available.

5.3 How far we travelled...

For the HTHM, the production team travelled to the following locations:

NWFP: Peshawar, Abbotabad, Hayatabad, Haripur

Punjab: Multan, Meerwala, Jatoi, Bahawalpur, Lodhran, Hussainabad, Karanwali, Rullanwali, Mianwali, Rawalpindi, Chakwal, Lillah District, Rahimyar Khan, Muzaffargarh

ICT. Islamabad

Sindh. Karachi, Sukkur, Dadu, Hyderabad, Nooriabad, M-9 Motorway, (Karachi-Sukkur), Khairpur.

Balouchistan: Muslim Bagh, Jafferabad, Quetta, Qila Saifullah, Jacobabad, Sibbi, Noshki, Pishin.



5.3.1 ...which naturally came with its share of challenges

The travelling plans spanned over a period of 3-4 weeks. Although the pre-election political instability in the country posed difficulties and the riots ran havoc when an ex-prime minister and a candidate for the prime minister in the elections was assassinated. Research and finding talents during such political turmoil can be a challenge that the HTHM team overcame with help from past experiences and local contacts.

Special mention of the above was considered necessary due to a few mishaps faced by the producers in the field.

One of such was that the producers left for the field with brand new equipment. On day one after having recorded a talent the producer realised that the MD recorder was not working properly. The entire interview and the effort of the whole day had evaporated!

The said producer was working in Sukkur (near Karachi) where it was almost impossible to find such hi-tech equipment. She had to make do with recording an interview with the talent scheduled for the day on a simple recorder. The MD recorder had to be bought from Karachi, returned to Sukkur by road for re-recording all over and had to work and travel even during night to make up for the lost time.



5.4 Back in the office, time for Post field-work trainings:

Once the producers are back with the recordings, a session with trainers can be arranged to review the recordings collected by the producers. All producers may not be comfortable with sharing their raw files, so this can be shared after a little editing. The basic purpose is to ensure that the producers stick to the theme and do not violate the code of ethics. Moreover, experts can often come up with alternative ideas and formats. Technical assistance may also be provided.



How we did it

Three-day post production trainings were held at the Uks office for the production team where Ms. Manisha Aryal, Resident Advisor, Internews Pakistan discussed the story recordings with the producers. The trainings were held 9am to 5pm daily. The recordings and editing were completed by the end of January, well in time to meet the deadline.

5.5 Compilation of recordings:

Once the radio producers are finished with field work and recordings, the raw material for the programmes is ready. The producers then start sifting through the recordings and shaping their programmes.

5.5.1 Deciding programme formats

The programme takes shape by deciding various programme formats. The producers started cutting and editing their recordings according to formats discussed in chapter 4.

How we did it

The HTHM team came up with a grid displaying programme themes and formats.

Usually formats of the programmes are decided before field work according to themes. It had been decided that each programme would be 15-minute long and will include an OT, locational feature, and interview.

However the final decision on programme formats and inclusions came after all the recordings had been made. The workshops and discussions at this stage helped shape up the final format.

The idea is to make the programme crisp and effective. A long running interview or sermonizing by the producer can be boring. So different formats can be experimented with and different voices added to get the right flavour! This usually comes with experience but a supervisor (EP, trainer) can be helpful.



5.5.2 Getting hold of suitable music

Music should go with the theme and in a programme like HTHM have a regional feel as well.

It does not always require a professional musician to make a good jingle. Any one who has some fascination for music may come up with a big hit with little expense!

How we did it

Initially, the responsibility for music composition of HTHM had been assigned to a professional freelance music composer. He had composed a few tunes for the radio series but the Uks team felt that his music had a western undertone and lacked the positive notes.

The producers felt that they had no other choices until Ms. Gulrukh Khan, Graphic Designer/ Documentation Officer at Uks, also an amateur musician, offered to compose a tune for the series at the last minute. The team agreed to give it a try. Gulrukh had been working at Uks for quite some time now and often provided technical assistance to the radio projects' team. She had been designing the CD jackets and related graphics for this series and understood the theme well. The tune delivered by her the next day, was a nice surprise for the team. It had just the right effect, a modern feel and a positive tone. The tune was readily approved and work began on adding it to the series.



5.5.3 Putting your experiences across to the audience: script is the key

All your sweat and toil in the field and the hard work going in post production can go waste if the script is not able to do justice to it. To help educate the audience, one has to first hold their attention and captivate their imagination. Good presentation and good audience research are critical in achieving this. But you have to tell a good story too. Good writing sets the stage for telling a good story.



If you can keep your writing simple and “write for the ear”, you are well on your way. Following are a few tips to keep in mind while drafting a script.

- *Write, as you would speak. Be conversational*
- *Use simple words, ideas and sentences. Do not heap adjective upon adjective to twist the tongue.*
- *Avoid too many figures and statistics.*
- *Use familiar words and ideas.*
- *Do not sermonize. Listeners are looking for entertainment.*

5.5.4 Choosing a presenter that packs a punch

The choice of a presenter for a programme depends on his/her voice quality, accents, clarity and comfort with the mike.

A relaxed voice sounds best. A nervous or agitated voice loses its depth, range and texture. Radio performers must learn to relax before they go on air. Since announcers are often models of good speech, on air they have the responsibility to demonstrate good language - correct grammar and correct pronunciation. Furthermore, listeners take pronunciation as an index of wisdom and familiarity with facts. When encountering strange and unfamiliar words, don't guess, check the dictionary or consult a knowledgeable person. Names of people and places are often pitfalls.



How we did it

The team held a meeting for finalizing the radio programmes and for the selection of scriptwriter/presenter for the radio series. It had been decided that there would be two presenters, one male and another female.

Ms. Samina Khameed (Presenter, Radio Pakistan) and Mr. Mohammad Arshad (amateur) were selected as the presenters for this series; the Executive Producer and team briefed them about the project to facilitate them in their script writing.

Chapter 5 Summary

Lessons learnt thus far

Research on knowledge, attitudes and practices of the target audience can help to rectify negative impacts on listeners

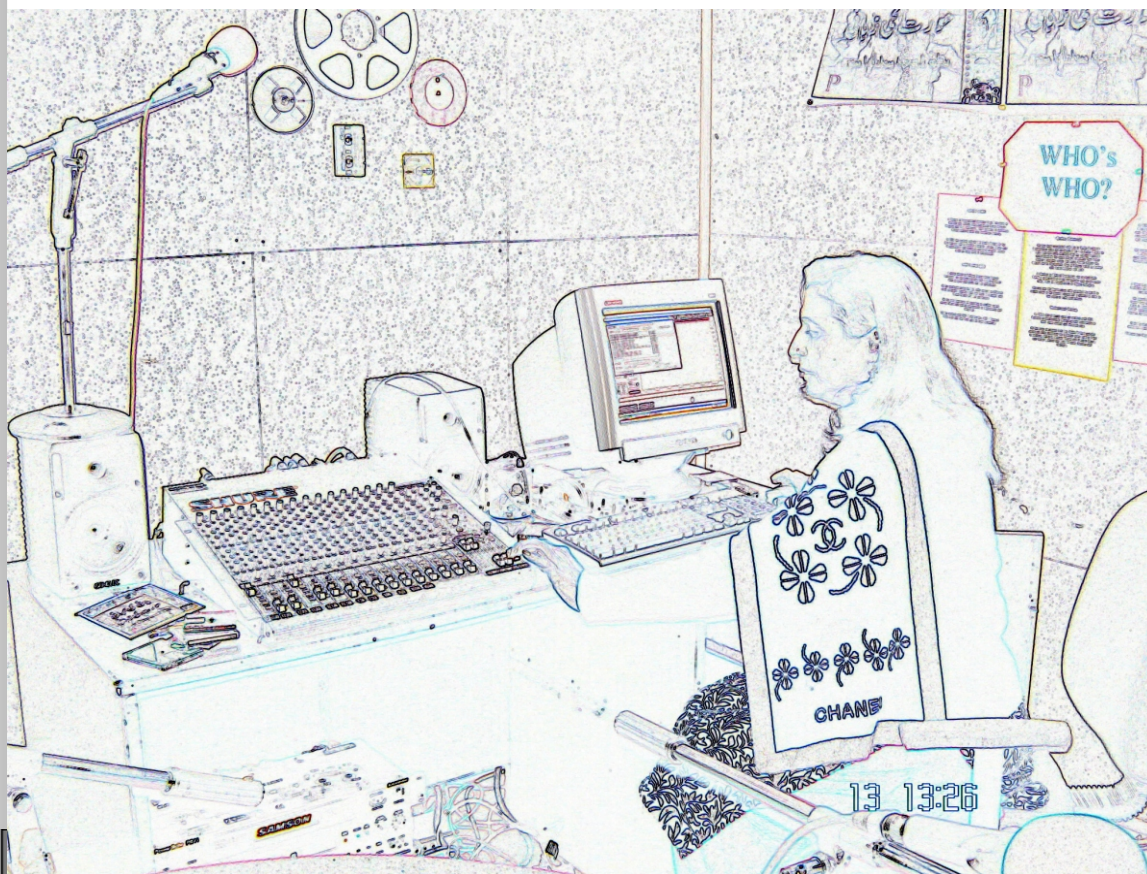
- When travelling for a story, it is imperative to have a local key informant who can arrange travel and stay arrangements for the producer/s
- All the equipment should be pre-tested that it is in good working condition. Extra batteries and storage should also be available.
- Script should be clear and simple. Scripts should be written for the ear and avoid flowery language or lengthy adjectives.

“Writing for the ear is something that takes work and time. Make sure that you create a writing piece that creates a visual image for the listener. Also, one must consider the fact that your audience will probably only hear the piece once and in a short time frame. Remember that what you write is all that the audience gets. So you must create a picture for your audience so they can imagine it. Also, any information you give them must be enough so that they can quickly and accurately understand it.”

ANDY ALBRIGHT; www.uic.edu/classes/comm/comm316/eawfte.html

CHAPTER 6

THE CUTTING FLOOR AND MORE: PUTTING IT ALL TOGETHER



THE CUTTING FLOOR AND MORE: PUTTING IT ALL TOGETHER

Objectives

- Technical co ordination for mixing for the final programme
- Preparing an introductory CD for the launch
- Dealing with idea clashes

Now that the presenters' scripts were finalized and recorded at the Uks Studio under the supervision of the Executive Producer, the next process involved technical coordination for mixing of the final radio programmes and preparing an introductory CD to be played for launch and promos.

Some recordings with technical errors were improved and the final 16-radio programmes were made ready for reviewing by the Uks team. The task of Technical Coordination was given to Saadia Haq.

6.0 Review of 16 radio Programmes:

The Tecnical Coordinator under the supervision of E.P (Superviser) completed the mixing and editing of the programmes. The Uks production and media monitors team reviewed /listened to the programmes for last minute editing, data verification and maintaining the gender balanced approach in scripts.

6.1 Making a 'Grid':

A chart of all programmes to be made is listed theme-wise (the sub-themes of the basic theme!) and then arranged as they would be finally fitted in each part of the series, such as what will each programme contain and in what order.

How we did it

In HTHM it was decided that each programme would consist of an OT, feature, interview and vox-pop. The basic theme was further divided in 9 sub-themes as is illustrated in the table below.



Sub theme	Programme focus
<i>Access to justice</i>	<i>Inheritance rights</i> <i>Custody of children after parent's divorce</i> <i>Remarriage of divorced women</i>
<i>Political rights/ Activism</i>	<i>Right to contest elections, presence in local government</i> <i>Women in political parties</i> <i>Women in National politics</i>
<i>Economic Rights</i>	<i>Access to financial resources</i> <i>Right to work and making a career</i>
<i>Health rights</i>	<i>Reproductive rights or women/ Sexual abuse</i> <i>Women with disabilities</i>
<i>Cultural and religious attitudes /Gender stereotypes</i>	<i>Crimes of 'honour'</i> <i>Quran marriages , forced marriages, forced prostitution</i> <i>Women in non-traditional professions</i>
<i>Access to education</i>	<i>Women working to educate children</i> <i>Right to educate</i> <i>Education and mobility</i>

6.2 Rehearsals and recordings:

The presenters need to rehearse the scripts once it is finalized. The script can also be written by the presenters themselves too after due research and investigation. The recordings can begin once the presenters feel satisfied with the script. Scripting basics have been discussed in section

A few tips need to be borne in mind by the presenters.

- The presenters should not sound rushed. One reason could be while cutting out the pauses while editing. That can make the presenters sound as if they are in a hurry.
- Another would be that before the final recording the presenters should be rested and fresh. Tiredness and feeling can be felt in the voice of the presenters.
- These are a few concerns that may be missed out by novices but one should have an ear for little basic technicalities that add to the flavour and feel of the programmes.

6.3 The challenge within: dealing with idea clashes:

A classic personality clash occurs when a team member's "feeling" orientation guides his/her concern for group collaboration and another member's "thinking" orientation makes his/her logic rule over the other's feelings. In fact, both approaches are appropriate, but since both were so strong in their own personality preferences, they simply could not see the other's point of view.

One of the simplest, but best, ways to deal with team conflict is to develop a resolution process at the outset. Talk openly with team members about the inevitability of conflict and how they would like to deal with it. The process can vary from team to team, so have them develop their own process that each member agrees to abide by. When conflicts arise, use the process.

Members should openly discuss the importance of disagreement. Without disagreement, teams can fall into *groupthink*, or a tendency to blindly agree on issues without proper questioning. Team members sometimes fall into this trap to avoid conflict, but then fall into a larger one of making poor decisions. So disagreement and good argumentative discussion should be encouraged.



6.3.1 It would be helpful to revisit work priorities

Having a discussion about disagreement and conflict is an adult behaviour. And team members will appreciate the opportunity to have this discussion and resolve in advance what could be a barrier to higher team performance.

- Have team members met to discuss what is most important in their work.
- Where should they be spending their time?
- Does the team have a mission and vision for the future?
- Do they know where they are going?
- Does the team have specific goals to achieve their mission and vision?

It is critically important for all team members to be aligned around these key directions.

6.4 Other Challenges the team braved!

Radio journalism like any other form of journalism requires passion, intrigue, honesty, risk-taking and working under pressure. In undertaking challenging topics, as the producers did which required travelling to remote areas of the country, the team had to face and overcome several challenges to compile the final version of the series!

Political Scenario

The political turmoil caused due to the assassination of an ex-premier, a favourite candidate in the upcoming elections affected the field work. The producers were unable to travel to the proposed regions due to security reasons. Some who had already reached the destination remained stranded for days. The field work was nevertheless completed and the series was launched on the proposed date.

Technical errors

As can be expected technical errors were bound to crop up every now and then including malfunctioning equipment and errors in recording and editing. While they were eventually overcome, such glitches can be very frustrating and at times disheartening as well.

Power Outages

Unfortunately routine power cuts have become a year round phenomenon and were another of the inconvenience the team had to work their way around. Constant power cuts meant a lot of wasted time and late sittings for the producers.

6.5 Making a lasting first impression:

At this stage it is important to put together an introductory CD for the launch. The team can decide on what format they want to choose for the CD which will be distributed at the formal launch of the radio series. You can either record a whole programme or clips from various programmes. It would also be a good idea to design an original CD jacket, covers reflecting the programme themes and philosophy. As they say first impressions last, so be creative and leave a lasting impression on the listeners.

Summary of Chapter

Lessons Learnt thus far

- It is important to put together a comprehensive chart of programme themes and sub themes in order to ensure that the themes are well distributed and there is not any repetition.
- The quality of the programme can be considerably compromised without powerful presentation.
- It is important to revisit work priorities in order to amicably resolve idea clashes between the team.
- The introductory CD needs to be catchy in order to make a powerful first impression on the listeners.



CHAPTER 7

THE FINAL FRONTIER: LAUNCHING THE SERIES AND BEYOND



THE FINAL FRONTIER: LAUNCHING THE SERIES AND BEYOND

7.1 The official Launch:

Once the radio series is ready, preparation to launch it is important. The launch of a radio series generally requires taking care of the issues discussed below.

7.1.1 *Selecting the date*

Selecting the right date and time for launching of any event is important. Any error here can affect the events success and result in a minimal attendance as well.

Find a date that does not clash with any national or local ceremonies, festivals. Also ensure that there is not any political or otherwise important event that may minimize media coverage and participation from CSOs and media Partners.

How we did it

For HTHM launch, the Pakistani Women's Day (March 12) was chosen. The series focused on women, the climate was just right and since media often puts aside space for coverage of relevant events on such special days, there is always a good chance that your event will get adequate space and attention too!

7.1.2 *Sending out Invitations*

Invitation need not be any formal, flowery requests on expensive cards!

Cost effective invitations can be simple, crisp messages that can be designed like flyers. They are easy to post, fax and email.

Invitations need to be disseminated well before the event. Two weeks earlier is enough so the invitees have enough time to fit the event in their schedules and do not forget to attend either! Sending reminders a couple of days earlier through emails or phone, to ensure maximum attendance is also effective.

7.1.3 *Ensuring media coverage is important*

Any event can be made successful by ensuring media coverage. The event has to be worthy enough to get media attention though!



Electronic media, radio and TV reach far and wide but are short-lived. Print media has other long term benefits, for one, the paper clippings serve as useful record and a picture is worth a thousand words! Inviting print media journalists as well as their counterparts in the electronic media for coverage is a good idea.

7.1.4 Banners and brochures to be disseminated

Designing banners and 'standees' for any event can help all audience and attendees to understand the event better, keep them interested and to add colour to the event. Brochures and other such information on the project and organisation can be disseminated at the event too.

How we did it

At HTHM launch a small bag containing the Uks brochure, Uks Radio Project brochure, a booklet about the project and a press release were distributed among the guests.

7.1.5 Selection of a chief guest

The chief guest decided upon was Dr. Arfa S. Zehra, who with her experience and understanding of the women related issues, seemed the suitable person.

On February 12, 2008, 'Hamari Tarraqui, Hamari Maseal' radio project was launched successfully at an event held at the Holiday Inn. The ceremony was chaired by Dr. Arfa Syeda Zehra, Chairperson National Commission on the Status of Women. An introductory programme was played for the attendees. The Radio Producers shared their experiences with the audience and concluding speech by Dr. Syeda Zehra was the highlight of the event.



7.2 Researching to the end: why Pre-broadcast Analysis is important

Once the series of programmes is complete a final analysis can be carried out by a representative target audience. The purpose of this analysis is to improve the programme quality and content and not be done only to rubberstamp the production to avoid further work.

This process of pre-testing ensures that the programmes are:

- Understandable: The language and story should be comprehensible, and the message broadcasted should be practical and socially feasible.
- Acceptable: Anything used in the programme should not be offensive to any group in the society.
- Relevant: The listener's should be able to relate to case studies and characters to be able to empathise with them
- Attractive: Does the programme keep the listeners interested enough to listen to the whole programme and develop interest in similar programmes?
- Persuasive: Does the programme convince the listeners to act upon the information or at least believe the message conveyed?

7.2.1 How is it done?

The pre-testing can be arranged at a large scale involving Focus Group Discussions, questionnaires, checklists, with writers, rights activists, students, professional evaluators, and staff other than the production team. Such sessions can take place at the studio, office, household or any common accessible and comfortable place.

The need is to ensure an environment where testers are ready to speak openly and point mistakes. It is also important to ensure that the group is gender-balanced.

How we did it

The pre-testing for the series Hamari Taraqui, Hamari Masael (Our Development, Our Problems) the following pre-testing team analysed the programmes

Ms. Saadia Mahmood, Ms. Gulrukh Khan, Senior Producer Ms. Rukhsana Mussarat, Ms. Saadia Haq and Executive Producer Ms. Tasneem Ahmar listened to the programmes and pointed out mistakes.



7.2.2 So what gaps was the team looking to fill

- Avoiding pinpointing of areas where negative cultural and social traditions are still prevalent. The idea is to depreciate the negative practices and not to criticize related areas and tribes.
- A few technical mistakes were pointed out as well .The issues were resolved with the technical assistance of Mr. Nauman Khan upon request of the Technical Coordinator .

7.2.3 How long did the analysis last?

The Executive Producer, Technical Coordinator and the Uks team spent a week reviewing and listening to the final versions of the 16 radio programmes. Some technical and editing flaws were removed and improved. The Executive Producer listened to the team's feedback and advised the Technical Coordinator and the Radio Producers to make necessary changes to their stories

7.3 Forming Partnerships with FM stations:

Once the series is ready to be broadcasted it is important to look for media partners i.e. FM Radio Stations who would either air the series voluntarily or on payment.

7.3.1 Signing MOUs

The very first step is to sign a formal agreement with the Station Managers in the form of a Memorandum of Understanding.

Once the formalities are taken care, playing promos or a live 'curtain raiser' programme before the series is launched are good ideas to spark up listeners' interest.

The programmes can be monitored to ensure that the series is being broadcasted as per schedule and without any changes. Live discussions with radio producers before or after the programme is aired can be arranged with the FM station managers too.

How we did it

A partnership was formed with Radio Station FM 101 network. FM 101 accepted the Uks terms and conditions on broadcasting and copyrights of the programmes and agreed to air the series in 99 cities nationwide on a weekly basis. FM 101 also aired the launching event live from their station.

Meanwhile Senior Radio Producer Ms. Rukhsana Mussarat and Radio Producer Ms. Saadia Haq were also contacted by a few other FM stations in the country, some old partners and some new, for forming partnership for rights to air the series 'Hamari Tarraqui, Hamari Masael'.

Memorandums of Understanding were finalized and the final programmes were burnt on CDs for sending to the FM stations as per agreement.

7.4 Coming Full Circle: Post production Monitoring and Evaluation:

The series formally ends as it started, with more monitoring and evaluation, in this case to review changes, if any, in listeners' attitudes and that in radio professionals and productions as well.

7.5 What this manual hopes to achieve:

- This manual hopes to provide basic step by step information on how to put together a radio series with the basic aim of developing radio programmes that are about and for the community.
- Radio production should start and end with the process of research, monitoring and evaluation. Every radio series should be based on research to increase credibility. Research should be an important component of the project, every step of the way.
- Programmes on so called 'serious issues' can be presented in an interesting and informative format.



- Radio production is a job that requires multi tasking and talents and skills. From handling recording equipment, editing software, on location recording and a sharp mind to handle issues in real time!
- The purpose of the baseline survey and the pre and post broadcast analysis is to bring about a behavioural change that can be measured in long term media monitoring and make a difference in radio production quality and the attitude of this medium
- Developing a conscience in producers, to ensure ethically sound productions, honesty and integrity
- The key to sustainability in development communications is to train broadcasters in the skills required for bringing about behavioural change. This manual can be used as guide for trainers, and capacity building of radio practitioners.
- The need to create a team of professionals in radio and communications development is important in order for the maximum utilization of radio as a social development tool.
- To give policy-makers and media owners an insight on effective use of this medium

Annex I

Content Analysis Form:

- **Name of FM radio Station**
- **Range**
- **Programme Name**
- **Favourability**
- **Impact**
- **Type**
- **Issue**
- **Location**
- **Description**
- **Host**
- **Language**
- **Guest**
- **Time**
- **Day**
- **Date**
- **Duration**
- **Listening time**



Annex II

Focus Group Discussions Concept Note

Introduction -

The Focused Group Discussion meetings / surveys are part of the British High Commission project 2007- 2008 for radio stations. For securing constructive engagement with the Pakistani public on issues of supporting democratic development with a view to delivering high quality radio programmes with the Pakistani media and as part of the said programme evaluation of the listeners feedback from the selected radio stations.

Focused Group Discussion Questions

1. Has the FM stations changed the media habits of the audiences, has it been able to bring a change in the prevailing scenario, are there more listeners of radio?
2. What are the people's perceptions what is FM infotainment, entertainment, news or music?
3. Gender balance at the FM stations is there more female participation in terms of technical / programme staff / news readers/ radio presenters? Do you hear women speaking?
4. What do listeners/ station managers feel is the future of the Pakistani FM stations? Will they be able to play important role in big events or social changes example the upcoming elections and should they be involved in reporting impact situations for the public?
5. Does FM broadcast the radio programs and information related to women and human rights issues? Should more attention be given to the women and human rights reporting by the local FM stations?

Time frame: Maximum one hour for each Focused Group Discussion

Participation: 10- 15 people

Suitable Dates:



Annex III

Sample Programmes

Programme 13

(GD pilots)

Senior Producer Rukhsana Mussarat conducted interviews of Flying Officer Hina and Flying Officer Ambreen Gul at Pakistan Air Force Mainwali Airbase.

Producer: Your name please?
Flying officer 1: Flying Officer Ambreen Gul, and I belong to Islamabad
Interviewee 2: Flying Officer Hina, and I belong to Sargodha
Producer: Had you expected to be selected as a Cadet in the Air Force?
Ambreen Gul: I have always believed in myself and my parents' prayers did the rest!
Producer: Would you like to share your achievements during your training at the Air Force Academy?
Ambreen: To begin with, we both have been Pointer Holders, a title given to cadets who score more than 80% in each semester. Both of us have won various medals in sports in which we fully participated.
Producer: As trainees, cadets can err too! So were you punished severely or were you treated with relative leniency than your male colleagues?
Hina: No bias was shown to the women cadets at any stage of the trainings, even in the severity of punishments!
Producer: What are your feelings at being the first woman cadets in the Air Force?
Flying officer 2: We feel very proud of ourselves to be amongst the few fighter plane pilots in Pakistan
Producer: Was there any resentment against you as women candidates on being selected, by male candidates who were not? And did you face any problems with your male colleagues?



Hina: Initially the acceptance level of women in the Air Force Academy was small but it got better with time!

Ambreen Gul: In the beginning the attitude of the male cadets was not very encouraging but with time they realised that women cadets are working equally hard and can compete with us in every field. Now we are course mates and enjoy great affiliation.

Producer: Did you have to bear comments like “Who heard of women flying fighter planes”?

Hina: During the initial training, yes, a lot of such comments! Not until did we actually start flying did such comments cease. We had proved our mettle!

Producer: So how long did it take to prove your mettle? How much time and effort?

Ambreen Gul: Well... every stage in the training was an altogether different experience. We began flying with the relatively smaller “Mashaq”. As we moved to bigger complex planes like T-37, K-8 and now F-7s, we had to face different difficulty levels and effort. I'd say, we were like babies who learnt to walk a step at a time and now we run around confidently and the Air Force held our hand all the way through!

Producer: How many hours do you have to fly daily?

Hina: Every course has different requirements but we have to complete sixty missions in every course. So per day one or two missions are completed in one or two hours. Not more than that, two hours are tough enough!

Producer: What is your regular day at the Air Base like?

Hina: It seems as if we wake up and start flying and lie down at night with planes and flying in our thoughts (Laughs)!

Ambreen Gul: As compared to other women, our daily routine is very different. Waking up as dawn breaks, flying missions, briefings and debriefings...!

Producer: So which fighter plane are you flying these days?



Hina: These days it is the F-7s which form the final unit of our training. After we complete our 'sorties' (half- hour missions) in this unit, we will be posted at different Air Bases for a period of three years as Officers.

Producer: Do you believe that you are given the same facilities as your male colleagues?

Hina: The facilities no doubt are the same and equal. The Pakistan Air Force has set policies and opportunities for all officers irrespective of the fact whether they are male or female!

Producer: Did you ever feel fear while flying?

Ambreen Gul: I'd say that in this profession there is no room for fear. A Flying Officer cannot take off if he/she feels even slightly afraid!



Producer: What's the average altitude at which you fly Fighter planes?

Ambreen Gul: The flying altitude ranges from 20,000ft. to 25, 000 ft.

Producer: Would you recommend other women to join this profession?

Hina: Definitely. All the girls who feel that they have the courage and strength to fly and fight for the country should definitely join the Air Force!

Ambreen Gul: Women should definitely join the Air Force because not only the Air Force inducts women but also takes good care of them!

Producer: How does it feel to fly at such great heights?

Ambreen Gul: Inexplicable!

Hina: The feeling cannot be described in words! It is very elating but since we are not flying for pleasure we also have to focus on our tasks and complete our missions. Complete our missions gives us a great sense of achievement.

Ambreen Gul: I would like to quote a verse by Iqbal...



Programme 16

(Motorway police)

Senior Producer Saadia Haq conducted interviews of women Patrolling Officers Ms. Huma and Ms. Shakila working in the Motorway Police Department, Karachi

Sirens of a Police Patrolling Car

Producer:

Right now I am 40 km away from Karachi on Karachi-Hyderabad Motorway M9 with Ms. Shakila and Ms. Huma who are Senior Patrolling Officers in the Motorway Police Department. This Department started inducting women officers in the year 2002. Senior Patrolling Officer Shakila has a prior experience of 10 years in the Karachi Police Department. It has been six years since her induction - purely on merit - in the Motorway Police Department. All officers have to perform their duties at various hours, day or night. Ms. Shakila and Ms. Huma are no exceptions. They like their jobs and do not mind working at odd hours.

Shakila:

The motorway and Motorway Police Department are to facilitate road users. Being a women in Police, the Motorway Department is always a preference where the environment is women-friendly and mingling with the male staff is easy. The department is known for its corruption-free policies and officers! In this department I have no qualms being a woman - despite domestic issues and tough working hours, I do not mind this job at all!

Producer:

Mr. Rao Asif is the Incharge Supervisor of this check post. This motorway joins Karachi to various cities of the Sindh Province

Mr. Rao Asif:

In this service, there is no discrimination or bias among officers on the basis of their sex. I can confidently say that women officers are equally good or I'd say even better. And I believe all my male colleagues would second that. Unlike other District Police

Producer:

Departments, women officers are assigned night duties in the Motorway police department and they perform their duties well. Senior Patrolling Officer Huma informs me that male and female officers undergo similar trainings at the department which include physical fitness and using weapons.

Huma:

Both men and women have a similar training format, from early morning parades and physical fitness routines to studying law and interacting with road users.

Producer:

According to Senior Patrolling Officer. Shakila, road users especially male drivers feel insulted by the fact that they have been caught violating the law by a woman and then have to be given a ticket by her too!

Shakila:

They feel humiliated on being given a ticket by women, but eventually they have to give in!

Producer:

The women officers shared that the general public and educated people are cooperative and respect their positions as compared to the relatively illiterate and bad-behaving Heavy traffic vehicle drivers!

Shakila:

The truck drivers are the worst, they are usually two or three men sitting in the front and they ogle the lady officers patrolling at the highways and giving tickets. We have gotten used to such behaviours but the snickering and staring at our uniform, non-traditional dress was very off-putting in the beginning! We had hoped to change the dress code to the traditional 'shalwar kameez' rather than pants!

Producer:

Both Shakila and Huma are married and live with their families who are very supportive of their jobs.

Shakila:

They are proud of us, seeing us in our uniforms. They are happy to realize that today, relative social and economic empowerment has led women to such a level where they can perform duties as patrolling officers. Driving police vehicle can be precarious at times but my family supports and appreciates my work. . My husband's only complaint is that I do not spend enough time at home and with the family.

I get home exhausted, there is so much to do at home, cooking and cleaning and I quickly finish the chores and I usually end up going to bed very early.

Producer:

The women Officers in the Motorway Police Department are performing their duties well and the women officers have no complaints against the department except that the staff is not provided pick-and-drop facilities.

Huma :

The only relaxation we seek is when we have to report at the department at 6am, we would rather it was 7am or be provided pick-and-drop facilities. We have to use the local transport services at wee hours in the morning. People give us strange looks, as they obviously do not know that we work in the force and it is our routine. And despite trying our best if we get late we get warnings or calls from our seniors.

Producer:

The women and men are working equally well and are provided equal opportunities in the Motorway Police Department but a little more support to the women in terms of transport facilities would definitely boost the morale of women in this department and encourage other women to join too!



Radio Stations, Frequencies and Location

Location	Frequency (Mediumwave and shortwave in kHz, FM in	Transmitter power (kW)	Station
Abbottabad, NWFP	1602 kHz	0.25	Radio Pakistan
	99.4 MHz		Power 99 (The Communicators Pvt. Ltd.)
	104.0 MHz	2	Radio Buraq (Interactive Communications Pvt. Ltd.)
Ahmedpur East, Punjab	100.0 MHz		Jeevay Pakistan (Asian Broadcasting Pvt. Ltd.)
			LOCAL Pvt Ltd
Bahawalpur, Punjab	1341 kHz	10	Radio Pakistan
	102.2 MHz		KATS Communications
			Islamia University
Bannu, NWFP			Radio Pakistan
Bhalwal, Punjab			Mattech Engineering Pvt Ltd
Bhimber, Azad Kashmir	90.0 MHz		Rose FM (Rose Media Pvt. Ltd.)

Chakwal, Punjab			Gul Enterprizes Pvt Ltd
Chiniot, Punjab			Tele Film Pvt Ltd
Chitral, NWFP	1584 kHz	0.25	Radio Pakistan
Dadu, Sindh	99.0 MHz		Solar Communications Pvt Ltd
Dera Ghazi Khan [D.G. Khan], Punjab			Thal International Airwaves Pvt Ltd
Dera Ismail Khan, NWFP	1404 kHz	10	Radio Pakistan
			Gomal University
Faisalabad, Punjab	1476 kHz	10	Radio Pakistan
	89.0 MHz		City FM 89 (Kohinoor Airwaves Pvt
	101.0 MHz	2	Radio Pakistan Fm101
	103.0 MHz		Mast 103 FM (Trade Serve International)
Gilgit	1512 kHz	10	Radio Pakistan
Gujar Khan, Punjab	102.0 Mhz		TANI Communications Pvt Ltd
Gujranwala, Punjab	106.0 MHz		Radio Awaz 106 (Future-Tech Engineering and Systems Pvt. Ltd.)

			Tele Film Pvt Ltd
Gujrat, Punjab	105.0 MHz		Radio Awaz 105 (Future-Tech Engineering and Systems Pvt.
Gwadar [Gawadar], Baluchistan	91.0 Mhz 103.0 Mhz		Radio One (Airwaves Media) Radio Pakistan
Hassanabdal [Hasanabdal], Punjab	97.0 MHz		FM Sunrise Pakistan (Biz Broadcasting Pvt Ltd)
Hub Chowki [Hab Chauki], Baluchistan	91.0 Mhz		SALLAR Engineering
Hyderabad, Sindh	1008 kHz	120	Radio Pakistan
	1098 kHz	50	Radio Pakistan
	101.0 MHz	2	Radio Pakistan FM101
	105.0 MHz		Sachal FM (Sachal Satellite Communications Pvt Ltd)
Islamabad, Federal District	585 kHz	1000	Radio Pakistan
	4790 kHz	100	Azad Kashmir Radio

	4835 kHz	100	Radio Pakistan
	4955 kHz	100	Radio Pakistan
	5050 kHz	100	Radio Pakistan
	5925 kHz	100	Radio Pakistan
	6065 kHz	100	Radio Pakistan
	7265 kHz	100	Azad Kashmir Radio
	9340 kHz	100	Radio Pakistan
	89.0 MHz		City FM 89 (Kohinoor Airwaves
	90.6 MHz		Campus Radio (International Islamic University)
	91.0 MHz		Radio One (Airwaves Media)
	99.0 MHz		Power FM (The Communicators)
	100.0 MHz		FM 100 Pakistan (Capital FM Pvt
	101.0 MHz	2	Radio Pakistan FM101
	104.0 MHz		Radio Pakistan

	106.2 MHz		Hum (Shamal Media Services)
Jacobabad, Sindh	98.0 MHz		Solar Communications Pvt Ltd
Jhelum, Punjab	95.0 MHz		FM Sunrise Pakistan (Biz Broadcasting Pvt Ltd)
Kalar Kahar, Punjab	88.0 MHz		Gul Enterprizes Pvt Ltd
Karachi, Sindh	612 kHz	10	Radio Pakistan
	639 kHz	100	Radio Pakistan
	828 kHz	100	Radio Pakistan
	89.0 MHz		City FM 89 (Kohinoor Airwaves Pvt
	90.6 MHz		Karachi University
	91.0 MHz		Radio One (Airwaves Media)
	96.0 MHz		Radioactive 96 (Vactracom Broadcasting Services Pvt. Ltd.)
	100.0 MHz		FM 100 Pakistan (Capital Radio
	101.0 MHz	5	Radio Pakistan Fm101
	103.0 MHz		Mast FM (Trade Serve International)

	105.0 MHz		Sachal FM (Sachal Satellite Communications Pvt. Ltd.)
	106.2 MHz		Hum FM (Shamal Media Services)
	107.0 MHz		Apna Karachi 107
Kasur	90.0 MHz		Ranaja Enterprise Pvt Ltd
Khairpur, Sindh	927 kHz	100	Radio Pakistan
	91.4 MHz		FM Highway / Aap ka Humsafar (Sound Waves Pvt. Ltd.)
Khanewal, Punjab	97.0 MHz		Jeevay Pakistan (Asian Broadcasting Pvt. Ltd.)
Khanpur, Sindh	105.0 MHz		Future Tech Engineering & System Pvt Ltd
Khuzdar, Baluchistan	567 kHz	300	Radio Pakistan
Kohat, NWFP			Radio Pakistan
Kotli, Azad Kashmir	96.0 MHz		Geo Kashmir (Geo Kashmir Enterprises Pvt. Ltd.)
Lahore, Punjab	630 kHz	100	Radio Pakistan
	1080 kHz	50	Radio Pakistan

	1332 kHz	100	Radio Pakistan
	89.0 MHz		City FM 89(Kohinoor Airwaves Pvt
	91.0 MHz		Radio One (Airwaves Media)
	96.6 Mhz		Mass Communication Department, Lahore College for Women University
	100.0 MHz		FM 100 Pakistan (Lahore Broadcasting Pvt. Ltd.)
	101.0 MHz	2	Radio Pakistan Fm101
	101.3 MHz		Pklive
	103.0 MHz		Mast FM 103 (Trade Serve
	104.6 MHz		Campus Radio (Punjab University)
	106.2 MHz		Hum FM (Shamal Media
Lakki Marwat, NWFP	88.0 MHz	1	Lakki FM (Saif International Combine)
Larkana, Sindh	1305 kHz	10	Radio Pakistan
	101.0 MHz	1	Radio Pakistan

	105.0 MHz		Sachal FM (Sachal Satellite Communications Pvt Ltd)
Layyah, Punjab	89.0 MHz		Apna FM (Thal International Airwaves Pvt Ltd)
Lodhran, Punjab	98.0 MHz		Jeevay Pakistan (Asian Broadcasting Pvt. Ltd.)
Loralai, Baluchistan	1251 kHz	10	Radio Pakistan
Mangla, Punjab			Tele Film Pvt Ltd
Mardan, NWFP	104.0 MHz		Radio Buraq (Interactive Communication Pvt Ltd)
Mianwali, Punjab			Radio Pakistan
Mirpur, Azad Kashmir	936 kHz	100	Azad Kashmir Radio
	90.0 MHz		Rose FM (Rose Media Pvt. Ltd.)
	101.0 MHz		Azad Kashmir Radio
Mirpur Khas [Mir Pur Khas], Sindh	98.0 MHz		Solar Communications Pvt Ltd
Mithi [Methi], Sindh			Radio Pakistan



Multan, Punjab	1035 kHz	120	Radio Pakistan
	93.0 MHz		Radio Pakistan
	103.0 MHz		Mast 103 FM (Trade Serven lternational)
Muridke [Muridkee], Punjab	91.0 MHz		SALLAR Engineering
Muzaffarabad, Azad Kashmir	792 kHz	150	Azad Kashmir Radio
	101.0 MHz		Radio Pakistan FM101
	105.4 MHz		Voice of Kashmir (Power Plus Pvt. Ltd.)
Muzaffargarh, Punjab	88.0 MHz		Apna FM (Thal International Airwaves Pvt Ltd)
Nawabshah, Sindh	105.4 MHz		Sachal Satellite Communications Pvt Ltd
Nooriabad [Noriabad], Sindh	91.4 MHz		FM Highway / Aap ka Humsafar (Sound Waves Pvt Ltd)
Peshawar, NWFP	540 kHz	300	Radio Pakistan
	729 kHz	100	Radio Pakistan

	1170 kHz	100	Radio Pakistan
	7220 kHz	10	Radio Pakistan
	101.0 MHz	2	Radio Pakistan FM101
	104.0 MHz		Radio Buraq (Interactive Communication Pvt Ltd)
	107.0 Mhz		Campus Radio
Quetta, Baluchistan	756 kHz	150	Radio Pakistan
	855 kHz	10	Radio Pakistan
	1134 kHz	100	Radio Pakistan
	5025v kHz	10	Radio Pakistan
	7155 kHz	10	Radio Pakistan
	101.0 MHz	2	Radio Pakistan FM101
	105.0 MHz		Sachal Satellite Communications Pvt. Ltd.
Rahim Yar Khan [R.Y. Khan], Punjab	99.0 MHz		Jeevay Pakistan (Asian Broadcasting Pvt. Ltd.)
Rawalpindi, Punjab	1152 kHz	100	Radio Pakistan

	4790 kHz	10	Azad Kashmir Radio
	96.6 MHz		Fatima Jinnah Women's University
	98.0 MHz	2	Radio Pakistan
	102.0 MHz		Radio Pakistan
Sahiwal, Punjab	97.0 Mhz		FM Sunrise Pakistan (Biz Broadcasting Pvt Ltd)
Saidaqabad [Sadiqabad], Punjab	106.0 MHz		Future Tech Engineering & System Pvt Ltd
Sargodha, Punjab			Radio Pakistan
	96.0		FM Sunrise Pakistan(Biz Broadcasting Pvt. Ltd.)
Sheikhupura, Punjab	107.0 MHz		Radio Awaz 107 (Future Tech Engineering & Systems Pvt. Ltd.)
Sialkot, Punjab	101.0 MHz	2	Radio Pakistan FM101
	104.0 MHz		Radio Buraq (Interactive Communications Pvt Ltd)

Sibi, Baluchistan	1584 kHz	0.25	Radio Pakistan
Skardu, NWFP	1557 kHz	10	Radio Pakistan
Sukkur, Sindh	106.2 MHz		Hum FM (Shamal Media Services)
Tando Adam, Sindh	91.0 MHz		FM Highway/ Aap ka Humsafar (Sound Waves Pvt Ltd)
Toba Tekh Singh [T.T. Singh], Punjab	95.0 MHz		Omer Razzaq Enterprises
Turbat, Baluchistan	1584 kHz	0.25	Radio Pakistan
Ubaro [Ubauro], Sindh	93.0 MHz		Soundwave Pvt Ltd
Vehari, Punjab	99.0 MHz		Power 99 (The Communicators)
Wazirabad, Punjab			LOCAL Pvt Ltd
Zhob, Baluchistan	1449 kHz	10	Radio Pakistan