Youth Radio for Peacebuilding

a guide

Michael Shipler
The Radio for Peacebuilding, Africa project is supported by the Department for International Development (DFID), UK: www.dfid.gov.uk/

This work is licensed under the Creative Commons Attribution - NonCommercial - NoDerivs 2.0 Belgium License

To view a copy of this license visitcreativecommons.org/licenses/by-nc-nd/2.0/be/legalcode.fr

There is a human readable summary of the Legal Code (the full license) available at
creativecommons.org/licenses/by-nc-nd/2.0/be/legalcode.fr

February 2006 – First edition

Editor: Francis Rolt

Cover picture and illustrations by Alfred Muchiwa
Design and production by beêlzePub, Belgium
## Contents

### Introduction

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
</tr>
</tbody>
</table>

### Chapter 1. Youth, Conflict, and Radio

<table>
<thead>
<tr>
<th>Subchapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 What happens to youth in conflict?</td>
<td>6</td>
</tr>
<tr>
<td>1.2 Why Youth Radio?</td>
<td>6</td>
</tr>
<tr>
<td>1.3 Understanding conflict</td>
<td>8</td>
</tr>
</tbody>
</table>

### Chapter 2. Common ground youth radio in conflict contexts

<table>
<thead>
<tr>
<th>Subchapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1 Building Partnerships</td>
<td>9</td>
</tr>
<tr>
<td>2.2 What do you Want to Achieve?</td>
<td>11</td>
</tr>
<tr>
<td>2.3 Who is Your Target Audience?</td>
<td>13</td>
</tr>
<tr>
<td>2.4 Creating an Impact</td>
<td>14</td>
</tr>
<tr>
<td>2.5 Delivering messages</td>
<td>17</td>
</tr>
</tbody>
</table>

### Chapter 3. Working with youth

<table>
<thead>
<tr>
<th>Subchapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1 Inter-generational Partnership</td>
<td>20</td>
</tr>
<tr>
<td>3.2 Responsibilities and Ethical Guidelines</td>
<td>20</td>
</tr>
<tr>
<td>3.3 Building Your Team – Selecting Youth Participants</td>
<td>23</td>
</tr>
<tr>
<td>3.4 Training and Guidance</td>
<td>23</td>
</tr>
</tbody>
</table>

### Chapter 4. Section for youth journalists/producers

<table>
<thead>
<tr>
<th>Subchapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.2 Doing Interviews</td>
<td>29</td>
</tr>
<tr>
<td>4.3 Rights and Responsibilities</td>
<td>30</td>
</tr>
</tbody>
</table>

### Chapter 5. Conclusion

<table>
<thead>
<tr>
<th>Subchapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1 Achieving a Vision for Youth Radio for Peace</td>
<td>31</td>
</tr>
</tbody>
</table>
Introduction

This is a guide for radio professionals and young people who want to make good, entertaining youth radio programmes which also build peace. The tools described here are meant for use by those working in radio, but they can also be used by youth workers and young leaders to design and implement their own radio initiatives.

The guide is the result of a workshop organised by the Radio for Peacebuilding, Africa project¹ in Accra, Ghana, in September 2005. Fifteen radio professionals from eleven sub-Saharan African countries took part. The workshop involved both adults and young people, including three who were under 18 years of age. They came from countries in open armed-conflict, post-conflict and non-crisis. Through six days, the participants had a dialogue about the power of youth radio to build peace, and about how to produce it effectively.

The guide provides tools which can help radio professionals produce youth programmes for peacebuilding. It includes:

- An analysis of what happens to young people in conflict and how radio can help;
- Tools for media professionals to create youth radio initiatives;
- Guidance for adults working with young people on radio programmes for peacebuilding; and
- Tools to help youth producers participate in creating radio for peacebuilding.

DEFINITIONS

The term youth is defined differently in different cultures. For the purposes of this guide, we use the term youth and young people interchangeably to mean adolescents (12 to 19) and young adults up to 24 years of age.

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

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

It’s possible to give young people the opportunity to have a dialogue with the authorities, even with Ministers²

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

This guide also aims to motivate those who have power over radio outlets to encourage radio initiatives for young people, and to equip those who are committed to youth radio to do their work more effectively.

¹ The Radio for Peacebuilding, Africa project (www.radiopeaceafrica.org), was set up and is run by the conflict transformation NGO Search for Common Ground (www.sfcg.org). The project is entirely funded by the British Department for International Development (DFID).

² The statements in the margins reflect some of the main ideas expressed by participants in Accra workshop.
1.1 What happens to youth in conflict?
There is a youth crisis throughout Africa. Even in countries which are not at war, youth suffer from high levels of violence and poverty, a lack of educational opportunities, an increasing HIV/AIDS rate, and family problems. Youth make up a large proportion of the populations of most African countries, and high unemployment rates leave young people, particularly in urban centres, idle, poor and easily manipulated.

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

All these terrible things leave young people vulnerable to being pulled into violence. There are an estimated 300,000 children serving in armies worldwide, at least 120,000 of them in Africa. Countless other soldiers are young adults who have been recruited into armed groups by war lords and political elites; youth are essential to many armed rebellions. They are the fuel for many conflicts; many are forced into violence while others choose to join armed groups.

Yet there are also countless cases of young people creating organisations and clubs to prevent their manipulation into violence, to protect their rights, and to build peace. These groups are at the frontlines of peacebuilding, working directly with those who are most vulnerable. Youth organise to have a voice and to influence political events in positive ways. Just as youth can fuel destructive movements through violence, they can also be a powerful force for peace.

1.2 Why Youth Radio?
What is Youth Radio?
The term youth radio refers to radio programming that is produced by or for young people. Around the world much radio targets youth, but it is often only for entertainment. For the purposes of this guidebook, youth radio refers to programming which deals with young people’s issues and which hopes to change how they react to conflict. For the most part, these programmes are produced by young people, often with the help of adults.
What Can Radio Do for Youth in Conflict?
The problems facing youth in conflict are huge. Clearly, radio cannot solve all of them, but the information that they get from radio can help them make decisions about how to react. This power has been used for destructive ends, to fuel conflict and to mobilise young people to join militias and armed groups. Radio-Télévision Libre des Mille Collines in Rwanda, for instance, spread hate messages, inciting youth to take part in the 1994 genocide.

Faced with the example of Rwanda, it is up to radio producers across the continent to use the power of radio to build peace, to mobilise young people to build relationships across dividing lines, and to avoid violence.

Youth radio can have a big positive impact on young people in the midst of terrible circumstances. Youth radio can:

• Fill the information void that most young people experience in conflict zones. Young people say that the lack of access to accurate information leaves them vulnerable to manipulation;
• Help youth to understand root causes of conflict. Youth are often pulled onto one side or another without understanding why there is conflict in the first place.
• Teach youth about their rights and how to protect those rights. In situations where young people’s rights are so severely violated, it is important that they know what rights they have.
• Help youth make good decisions in response to things that are happening to them. Young people often feel that they have no choice but to respond with violence.
• Spark youth to action so that they take on positive roles in their own communities.
• Create outlets for youth voices, helping them communicate with each other and with adult decision-makers. Radio programmes which put young people’s voices on the air help them speak directly to their elders about the issues that they face. And when young people hear themselves on the radio they begin to feel that someone does care about the issues which concern them.
• Model positive responses which youth can have to conflict, showing all listeners that youth don’t have to be seen as The Problem, that they can play a positive role in building peace.

Exchanging experiences of conflict is important.
1.3 Understanding conflict
In order to make effective radio programmes which have a positive impact on the target audience it's necessary to understand something about the difference between facts and values, and between positions and interests.

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

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

Examples:
A conflict between two leaders over how many soldiers have been demobilised is a **fact-based conflict**. The number can be verified, by independent sources if necessary.

But disagreements over allowing or banning polygamy, homosexuality, or abortion are **value-based conflicts**. Value-based conflicts are more difficult to resolve. People do not usually give up their values easily. But it may be possible to use agreed-upon facts as a starting point to encourage tolerance for different values. It may also be possible to search for other values which both sides share.

Positions and interests
Another important tool is to be able to identify the positions and the interests of the opposing sides.

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

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

A conflict may be irresolvable as long as the debate focuses only on the positions, without examining each side's interests. Positions separate two sides whereas interests hold the possibility of bringing them together. For this reason those who make successful peacebuilding radio programmes try to discover the real interests of the parties involved and focus on those, rather than on their positions.
2.1 Building Partnerships

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

Why build partnerships?

Some youth radio programme makers have found that working directly with other groups who are involved with youth in conflict situations means they produce much better programmes. There are a number of ways that such partnerships can help:

- Groups which work with youth have access to the best young people to become journalists, producers or presenters for your programme;
- Many organisations know a lot about how to work with youth and how to structure a programme so that it deals with the needs of youth participants;
- Partner organisations know a lot about the issues affecting youth in conflict contexts.

Some youth programmes are made by adults who’ve got no idea what young people think

Who should we partner with?

It is important to start by deciding which groups would be the best partners. The following questions should help you figure out who can help build the initiative:

- Who knows the problems of young people well?
- Who is affected by conflict and should be involved?
- What can they do to help you achieve your purpose?
Some of the groups that radio producers work with include:

- Schools and universities – These, of course, are the main institutions which work with youth. They are often politically vibrant places with people seeking to solve the problems afflicting a country. Student organisations are often involved in the political conflicts and represent all sides. However, working only with educational institutions can be limiting – most young people don’t study past primary school
- Youth-Serving Organisations – In most societies, particularly in urban areas, there are organisations which serve young people. Often these organisations are working with ‘street kids,’ and others who are particularly vulnerable
- Child Protection Organisations and Child Welfare Committees – In areas where children have faced severe abuses, particularly in war zones, citizens respond by setting up programmes to protect children’s rights. In many war zones groups of community leaders and parents come together to protect children. They work to identify risks and create solutions
- Youth-Led Organisations – Youth of all sorts come together in groups and even formal organisations to work on a whole range of issues. They often work on generating incomes, protecting their rights, and building peace. They seek to have a voice and to help members of their generation be useful members of society. They are often based in a community and have a lot of power to mobilise other young people. Often there are youth organisations led by women, who mobilise on young women’s issues, which should also be engaged.

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

**How to work with your partners**

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

- You might get your partner involved in all aspects of your programme. You could establish your radio initiative as a joint project. Your partner could help with everything from starting up to choosing topics for programmes. This can help you be sure that your radio work is linked to realities on the ground and to changes that young peacebuilders are trying to encourage.
- You could ask them provide youth participants for your programme. Those groups that are already working with youth, or are made up of youth, are in a great position to help you put your team together. They can often identify young people who have the skills and characteristics to be effective in producing radio programmes.
- Ask them to be sources for stories. People who work for these sorts of organisations are often well positioned to give accurate information about what is happening among youth.
In establishing a relationship with such organisations, you may want to see how you can help them. If you link what you are trying to achieve to what they want to do, you will both benefit. For example, if you find a partner who is trying to prevent youth from being manipulated to violence, then you can set that as your own objective. You can then pick up directly on your partners’ issues and address them in your programme. Or, if your partner, is mobilising youth to do positive activities in their own communities, you could produce a programme that talks about those opportunities. The programme could model the desired behaviour and demonstrate the benefits.

Search for Common Ground (SFCG) in Sierra Leone has been running ‘Golden Kids News’ for several years. By broadcasting a youth news programme twice a week, SFCG gives young people a chance to express themselves and to discuss the issues that are most important to them. The programme has cub reporters, in every district of the country. In order to build this initiative, SFCG has built partnerships with many organisations that are working at a local level. In each district, SFCG works with a local child-protection organisation. The partners identify young journalists, organise trainings, select topics to cover and supervise the work of the young people as they cover stories. These partnerships make sure that ‘Golden Kids News’ is really rooted in the everyday problems of young people at local levels.

2.2 What do you Want to Achieve?
It helps if radio producers can put into words what they hope to achieve. These objectives then become a guide in defining the target audience, aid in the selection of presenters, and most importantly, determine what the programme will be about. You can ask, What do we want to achieve? What changes need to occur to help young people in conflict situations? How do we use the radio to encourage those changes?
A radio producer could set these objectives with two steps:
- Gather information on youth issues by talking with young people;
- Use that information to make decisions about what s/he wants to do.

It’s powerful radio to get a victim from one side to have a positive exchange with a victim from the other side

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

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

<table>
<thead>
<tr>
<th>Interviewing Youth: Key Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>The following are some questions to ask young people and those who work with them, to be sure that your initiative is rooted in their needs and perspectives:</td>
</tr>
<tr>
<td>• What are the main things that are happening to youth?</td>
</tr>
<tr>
<td>• What is the impact of the conflict on young people?</td>
</tr>
<tr>
<td>• How are young people involved in conflict?</td>
</tr>
<tr>
<td>• What do you think young people need to know?</td>
</tr>
<tr>
<td>• What do you think young people need to believe?</td>
</tr>
<tr>
<td>• What should young people do to build peace?</td>
</tr>
<tr>
<td>• How can youth radio build peace?</td>
</tr>
</tbody>
</table>

The information that you gather here will be very valuable to you not only in choosing objectives, but in giving you a set of topics that you can use in future programmes.

Choosing an Objective
Once you’ve gathered information, the next step is to make some decisions about what you can achieve. You will probably have some details about how youth get pulled into violence and the impact of conflict on their lives. This can help you to identify particular actions and radio shows which could have a positive impact. You may also have identified ways that young people can contribute to peace in your society.

In the Eastern part of the Democratic Republic of Congo, Search for Common Ground (SFCG) created a radio programme called ‘Sisi Watoto’ (We, the Children) to help youth in conflict contexts. After learning about the issues affecting young people, SFCG chose three main objectives for the programme:
• To sensitise youth and young adults about the effects of armed conflict;
• To support the reintegration of youth into their communities; and
• To support the participation of youth in rebuilding their communities.

For example, in many contexts youth are manipulated to violence by adults, particularly by politicians and other leaders. This manipulation is achieved through the spreading of misinformation and fear, and by promises of financial rewards, power, and status in the community. In such a situation, a producer could decide that what s/he wants to achieve is to use radio to reduce the manipulation of youth to violence by political elites.
Your analysis may result in many different goals; for example in situations where stereotyping has led to ethnic clashes, you might want your programme to help break down the stereotypes which youths have of one another by demonstrating their individual humanity. Or your programme might focus on educating young people about their rights, communicating youth’s views to adults, or on encouraging parents to keep their kids in school.

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

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

While youth themselves are naturally the main target group, youth radio programmes can also speak to adults. For example, the main audiences for Sisi Watoto, one of SFCG’s programmes in Eastern Congo, were both youth and adults in rural areas, including parents, teachers, and community elders.

One way you can decide on your target audience is by thinking about who is speaking through the radio to whom. Some examples include:

- **Youth to Youth** - These are programmes in which youth produce programmes for youth about the issues that concern them. For example: a programme hosted by former child soldiers can encourage existing child soldiers to leave the group they are with despite the fears they may have of going home.
- **Youth to Adult** - These programmes identify older people as the primary audiences and provide outlets for young people to speak to the older generation. For example: one which gives youth a chance to communicate their needs to their elders provides a non-violent outlet for frustrations and can foster dialogue.
- **Adult to Youth** - This style of programme is designed and produced by adult professionals with youth as the primary target audience. For example: one which provides former rebels or soldiers with information on rehabilitation processes.
- **Youth to Youth and Adults** - These programmes provide opportunities for young people to communicate with both their age group and the older generation, particularly those who influence youth. For example: a programme which discusses the needs and particular experiences of young people in the conflict.

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

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

- **Knowledge** - information which the audience can use after listening to your programme
- **Attitudes** - what people think and feel as a result of the knowledge which they have gained
- **Behaviour** - what people actually do as a result of the knowledge they have gained and the attitudes which have changed

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

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

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

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

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

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

The list that you generate during the planning process will probably be rewritten as you respond to feedback from your listeners. Your list is a guide, leading the development of each of your messages.
STEP 2: What attitudes do you want your audience to have?
You might start by asking: In order to create the changes that we have described, what attitudes would we like our audience to have?

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

- The belief among young people that their involvement in violence is the result of manipulation;
- The belief that youth can contribute to political processes in positive ways;
- The belief that youth gain no long term benefits from violence;
- An increased sense among youth that they have a voice; and
- An increased sense among youth that they can make choices and have some control over their own lives.

At this point you can go back to Step 1 and ask; Is the information that we’re providing likely to lead to the changes in attitudes that we want?

STEP 3: What behaviour do you want your audience to undertake?
Information, and how it’s delivered, has an impact on people’s behaviour. So it’s important for radio producers to identify the changes in their listeners’ behaviour which they want to encourage.

It helps to link the your overall goal and the changes in people’s actions by asking: In order to achieve our overall goal what do we want our audience to do as a result of our programme?

For example, if we are seeking to reduce the manipulation of youth to violence, what changes in behaviour need to occur? In other words, What do we want people to do in order to prevent youth from getting involved in violence? Some behaviour changes that we could aim for include:

- Youth get engaged in positive activities in their communities;
- Youth get involved in decision-making processes on issues that affect their lives;
- Youth mobilise for peace rather than for violence; and
- Youth resist the manipulation to violence.

One ex child soldier can more easily explain to another how they have both been used

Attitudes
Some examples of attitude changes that you might want to inspire:
- More respect for differences in culture, religion, ideology, etc.
- Increase in the belief that young people can be active participants in developing their country and community;
- Better sense of the independence of youth to make their own decisions;
- Belief that following a path of non-violence can lead to success.

Behaviour
Some examples of behaviour changes that you might aim for:
- Increase in youth developing friendships and relationships across conflict lines;
- Youth develop and implement peacebuilding activities in their own communities; and
- Youth choose not to get involved in violence.
Once you have described in words the way you would like people to behave, you can look back over the attitude changes and knowledge increases you wrote down earlier and see whether it all adds up. Is the information you have decided to give likely to lead to the changes in thinking and thus the changes in behaviour that you seek? Does it all make logical sense?

STEP 4: Putting it All Together
Once you know what behavioural changes you want to encourage, you can work your way backwards to see if you have done all that is necessary by filling in the blank spaces in this sentence; In order for my target audience to do __________, then they have to believe ___________, and they have to know ____________. If you can’t fill in the blanks then you need to go back and look at the different steps again. It often takes several revisions to feel comfortable with what’s written down.

This table below can help you design your radio programme. You can copy out the table and then answer the questions to see if the knowledge that you give leads to the attitudes you hope to develop and then to the behaviour you are trying to change.
2.5 Delivering messages
Radio producers throughout Africa and elsewhere know that it is important to think about how to create and deliver messages in ways that are effective.

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

- Make your audience think, rather than making statements and hoping that they will agree with you. Your listeners will turn the radio off if they feel that you are trying to teach them something.
- Keep programming interesting – By making programmes entertaining and fun, they keep their listeners involved in the serious parts of the discussions.
- Package radio programmes around one theme – Choose one theme for each programme; as this means that the discussion can go into some depth, as well as showing problems and their solutions.
- Reinforce messages - By delivering messages in different ways during a programme, producers help listeners understand what the programme is trying to communicate. You can describe the issue, give examples of the problem and some possible solutions, and then state one or two possible solutions directly.
- Include youth voices in radio programmes - It is important for both adult and young listeners to hear the voices of youth in the programme. This helps young people relate to the content, and helps adults see the value of including the ideas of young people.
- Establish flow – Make sure that the content and the messages build on one another until they reach some resolution.
- Make youth feel that they've got decision-making power³. It is important to help youth develop opinions about the content of the programme and find ways of applying what they

learn to their own lives. Discuss key decision-making moments which may arise in a conflict, such as when leaders are trying to stir up hatred, or when a peace process is under discussion, or when a particularly violent act has taken place.

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

**Possible Formats**

<table>
<thead>
<tr>
<th>Magazine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Format</td>
</tr>
<tr>
<td>Advantages</td>
</tr>
<tr>
<td>Disadvantages</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Radio Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Format</td>
</tr>
<tr>
<td>Advantages</td>
</tr>
<tr>
<td>Disadvantages</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Talk-Show</th>
</tr>
</thead>
<tbody>
<tr>
<td>Format</td>
</tr>
<tr>
<td>Advantages</td>
</tr>
<tr>
<td>Disadvantages</td>
</tr>
</tbody>
</table>
Packaging a Programme
It is good to package a programme, or plan it so that each section builds on what has come before, particularly if it is discussing aspects of a conflict and trying to find some solutions.

Step 1: Introduce the problem clearly.
Step 2: Analyse the issue and its consequences
Step 3: Provide possible solutions and the decision making processes that surround them.
Step 4: Model the most appropriate strategy to deal with the problem.
Step 5: Sum-up by clearly restating the problem and the suggested solutions

One Nigerian radio show, entitled ‘You and I’, aimed to help prevent the transmission of HIV/AIDS. Using a drama format, the show told the story of a young woman who was feeling pressured to engage in unprotected sex. A friend clearly described the risks she faced and how to protect herself. Despite this warning, the young woman engaged in high risk behaviour and contracted HIV. The drama firstly described the problem clearly, then shared with the audience a number of possible solutions, and finally demonstrated the probable consequences of not following the advice.

On page 33, you will find a table that can be used to design your youth radio initiative and to link together the messages that you want to communicate.
This chapter is to help adults manage their working relationships with youth. (Chapter 5 is for young radio producers). It addresses some of the issues which come up in radio production. The chapter:

- Describes the good elements of inter-generational cooperation;
- Lists the adults’ responsibilities;
- Gives suggestions for building a good team and selecting youth participants; and
- Suggests some topics for training and guidance.

3.1 Inter-generational Partnership

The most effective youth radio initiatives in Africa are those in which adults and youth come together to co-lead an initiative. This is an inter-generational partnership.

Most youth are not used to voicing their opinions to adults, and most older people are not used to engaging young people as full partners. Yet, in order for youth radio programmes to be effective, to address the issues that youth are facing, the old and the young need to find a way of working together.

**Why Inter-Generational Partnerships?**

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

**Managing Inter-Generational Partnerships**

Managing inter-generational partnerships can be tricky. While both youth and adults have the responsibility to manage these relationships, the bulk of the burden falls on the elders.

Adult radio producers face the challenge of getting young people to express their opinions and of guiding them so that their work is effective. This balance requires that the adults show that they value the viewpoints of their youth producers, while also providing information and ideas to them. The key is open communication between the partners.

3.2 Responsibilities and Ethical Guidelines

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

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

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

- Respect youth opinions - It is important to listen to and respect the viewpoints of your youth producers. Even if you disagree, their opinions do matter and may be representative of widely held views.
- Bring out ideas and creativity - Adults can help young people express their views about how to build peace. For many youth, it will be the first time that they have ever been asked their opinion by an adult. Therefore, it is important to create an environment in which young people to feel safe. It is particularly important to be sure that young women are able to express themselves as freely and as often as the young men - their ideas and opinions matter!
- Help youth find common ground - While respecting the views of the youth involved in the programme, it is also the responsibility of the adults to push young people to find common ground with those they disagree with. This means discussing subjects, experiences and ideas which people from different sides of conflict have in common. Ask them to find things which they can agree about and base your programme on one of those subjects or issues. The point is to find something which people from both sides can agree about.
- Agree content jointly with youth - The programmes will benefit if you jointly decide what each one will be about.
Training and Guidance
It is the responsibility of the adult producers to provide training and guidance to the youth involved in their initiatives. Thanks to their experience, adults can assist young people produce good radio programmes which help resolve conflicts. (This responsibility will be addressed more in section 3.4.) This includes:

- Training in the use of equipment and in production techniques – Adult producers are responsible for training young people in how to use equipment and to produce effective and entertaining programmes.
- Interviewing and Scripting – Adults can help youth producers with interview techniques, and in writing scripts for magazine and drama programmes. This involves encouraging young people to focus on resolving conflicts by presenting solutions to problems and reducing stereotypes, rather than focusing on the problems and barriers to change.
- Provide Ongoing Feedback – Adults have much experience that they can share with youth. By organising regular listening sessions adults can provide feedback on each production. Such listening sessions can include questions about whether the youth radio programmes are really helping to resolve conflicts and bring people together.

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

- Provide access to airtime – Adult producers are much more likely than youth to have the connections to create broadcast arrangements;
- Provide access to equipment – Adult radio producers can help youth get access to recording equipment and studios.

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

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

In October and November 2005, Search for Common Ground in Liberia decided not to use their teams of young journalists to cover the elections because of security issues. Although the stories by children about children’s views of the electoral process would have been very useful, the safety of the young journalists was more important.

3.3 Building Your Team - Selecting Youth Participants
The selection of youth producers is one of the most important steps in setting up a programme. It is central to being able to use your programme to address conflict in positive ways.

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

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

Some producers establish criteria for the selection of participants based on what they are hoping to achieve. Some criteria could include:

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

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

- Technical training on equipment – Training in this area prepares youth producers to use the equipment that you have available.
- How to identify topics to cover – Adults can help youth select the topics to cover. It is important to guide youth to identify those issues that will help resolve conflicts. Most young people will need coaching. One good way of doing this is to ask youth about the major conflicts which are affecting them. This may be different for young men and women; both are equally important and should be addressed by the radio shows.

Sample exercise: Brainstorming Topics - Ask youth to suggest issues which affect youth in conflict. Ask everyone to contribute at least two ideas. Make it clear that every idea is important. Write those issues on a big piece of paper or a board then ask them if any of the issues are suitable topics for a radio show. Pick four or five ideas and discuss possible stories in each issue.

- Interviewing techniques – Youth who have never been involved in journalism need training in interview techniques. Use the basic questions of “what?” “when?” “who?” “where?” “why?” and “how?” Additionally, you will need to help them push their interviewees to think about solutions to the conflicts that they are discussing
- Training in formats – Youth producers also need guidance in choosing possible formats (such as vox pops, talk shows, magazine programmes, etc...)
- Other topics – Adult producers will have other topics on which they can provide training. It is good to have ongoing discussions with your youth journalists to find out where they need help, and create trainings in response.

Providing Support and Feedback

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

- Guidance in the development of radio programmes – Depending on the formats chosen, youth producers will rely on the adults involved to help them with tricky editing or mixing. The adult producers could be in charge of packaging the final programmes based on the materials provided by youth journalists. Adults can play a big role in helping youth understand whether their show is helping to resolve conflicts.
- Mentoring – In order to get the most out of the youth journalists, it helps to build relationships of trust. Take an interest in their decision-making processes, their education, and their future. Help them generate positive opportunities for themselves.
- Feedback – One of the most important activities which adult mentors can undertake is joint critical listening sessions. Listen to the programmes that young people have created, point out what they have done well and what they can improve. For example, you might ask questions about each programme to help everyone get a sense of its strengths and weaknesses. What did you like about the programme? What didn’t you like? What does the programme do to change people? How is it helping to resolve conflicts?
This chapter is meant as a guide for young people, particularly teenagers and children who are involved in producing radio shows for building peace. It repeats some of the main ideas from the previous chapters, but it also stands alone and can be distributed to youth as a separate document.

This chapter is for the young people, particularly teenagers and children, who are interested and involved in youth radio programmes. It should help you improve your programmes to achieve positive change in your country or community. There are several resources for you here:

- A guide to help you figure out what you want to say and who you want to talk to.
- Some suggestions on how to get good stories and how to interview people, particularly adults.
- A list of some of your rights as youth radio producers;
- A list of the responsibilities that you take on as youth radio producers;

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

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

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

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

---

4 Quote from “What’s Going On? Child Soldiers in Sierra Leone.” A film by UN Works
www.un.org/works/goingon/soldiers/goingon_soldiers.html
• What are the biggest problems that youth are facing?
• What are you happiest about?
• What are you most worried about?
• What do you think that adults should be doing to help youth?
• What should our radio programme talk about?
• What should we, as youth, be doing to resolve conflicts?

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

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

Ask other questions about the lives of your friends and age group to get as much information as you can. While you are discussing, write down the main things that they say. For example, if one of your friends says that her biggest problem is that she feels pressure to join an armed group, then you can write that down:

Pressure to join an armed group.

At the end of the conversation, you will probably have a whole list of topics that you can use for your programme.

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

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

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

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

What do you want people to Know?
Once you have figured out who you are talking to, your next decision is what do you want to say. In other words, what do we want people to know after they have listened to our programme?
For example, if you have decided to talk to parents about youth involvement in violence, you might want them to know one of the following:

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

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

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

<table>
<thead>
<tr>
<th>What is the topic of the programme?</th>
</tr>
</thead>
<tbody>
<tr>
<td>........................................</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Who are you talking to? Who is your audience?</th>
</tr>
</thead>
<tbody>
<tr>
<td>................................................................</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What do you want them to know about the topic?</th>
</tr>
</thead>
<tbody>
<tr>
<td>................................................................</td>
</tr>
</tbody>
</table>

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

For example, if you are covering youth manipulation, then you might want parents to think that:

- Youth should not be manipulated by their elders
- Youth should have other things to do that will benefit them, such as school
- Youth should be heard without having to resort to violence

<table>
<thead>
<tr>
<th>What is the topic of your programme?</th>
</tr>
</thead>
<tbody>
<tr>
<td>........................................</td>
</tr>
</tbody>
</table>

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

Again, if your programme is educating parents about the dangers of manipulation to violence, and you have helped them believe that youth should not be involved in violence, then you are probably hoping that they do the following:
- Help their children know that education is important
- Talk to their children about the dangers they face
- Ask their children what they think of the political situation
- Help their sons and daughters to analyse what they are being taught

---

**What is the topic of your programme?**

**What do you want people to do about it?**

Once you have made these decisions, you are ready to produce your programme. You can work with your adult supervisors to decide on the best format available to you. You have many options of formats, from drama and comedy to doing interviews and news programmes. The most important thing is to ensure your radio show achieves all the things that you have written here. You want to be sure that it does three things:
1. Pass on the information – You have identified all the information that you want your listeners to have. Don’t repeat rumours. Be sure of your facts, and use those facts to build your programme. Be sure that is the information is clearly stated and demonstrated.

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

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

4.2 Doing Interviews

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

To start, you have the standard questions:
• Who?
• What?
• Where?
• When?
• Why?
• How?

One of the elements of peace radio is that you get beneath the responses to these questions to find out why they think those things. This is particularly important if you are talking to people from different sides of a conflict; if you get into the values that they hold (see section 1.3 Understanding Conflict), you may help them see what they have in common with their enemies. You can use your interviews to explore why certain people hold certain views. This line of questions may help you do better interviews:
• Start with questions about facts – What has happened? Who did it? etc.
• Then move to questions about opinions – What do you think about what has happened?
• Then find out the reasons that they hold those opinions – Why do you think that?
• Finally, ask them their feelings about the subject – How do you feel about it?

Following that line of questioning, your interview could go like this:

**Interviewer:** What happened?
**Youth:** The youth gang from the other district came here and caused violence.

**Interviewer:** What do you think about that?
**Youth:** I think that we should get back at them for what they did to us.

**Interviewer:** Why do you think that?
**Youth:** Because it’s the only way to show that we’re not scared of them, to show them that they can’t come here and do whatever they like. That way we can stay safe.

**Interviewer:** How do you feel about the situation?
**Youth:** I feel scared. We need to protect ourselves.

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

---

5 Adapted from a dialogue techniques training of the Conflict Management Group, 1996.
A good peacebuilding radio producer will now go to the other district - if it's possible - to ask the same questions and to find out if those youth feel the same way about things. Do they too feel scared and want safety above everything? It may take a long time to get to these answers, it may demand a long process of building trust, but if you get to this point in such a situation then you can go on to show that that the youth could start talking to each other about the issues of safety and fear. That is what they have in common.

And don't leave it there. Discuss the subject of safety, and the fear which makes youth react violently, in many programmes in different ways. No one will change their behaviour as a result of listening to one radio programme - you have to keep at it over a period of time. Don’t expect miracles in a matter of days.

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

Rights of Youth Radio Producers
According to the adults and youth at the workshop in Accra you, as youth radio producers, have the right to:
• Express your opinions;
• Access information that is relevant to you;
• Protection and security from any dangers that you may face;
• Be respected as members of the media;
• Access public figures for interview; and
• Determine what your programmes are about.

Responsibilities of Youth Radio Producers
The participants in the Accra workshop believe that you, as young people involved in radio production, have the responsibility to:
• Use the radio to help young people resolve conflicts in their societies and communities;
• Be objective in your reporting;
• Be respectful of other people’s opinions;
• Be a role model for other young people to follow;
• Give listeners accurate information about young people’s views on the issues that are affecting them;
• Keep your programmes interesting;
• Help the voices of other young people be heard; and
• Find ways of helping young people build peace.

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

At the end of the Accra workshop the participants articulated this vision for youth radio.

Youth radio is a tool with tremendous power to build peace. Just as youth are deeply involved in conflict, they have the possibility to play a role in building peace. Radio has the potential to harness the creativity of young people, create platforms for their voices, and enable them to lead dialogues on national levels toward building peace. As radio producers, we envision that across Africa, radio stations give increasing air time to youth-produced programmes that aim to help youth construct a peaceful future. These radio shows will provide information to young people to help reduce the manipulation of youth to violence by adults, and will help young people see that they can be forces for positive development in their communities. Through such programmes, adults will reduce their stereotyping of youth as The Problem, and will begin to see youth as resources for their communities.

We hope to see youth radio for peacebuilding gain momentum as a movement in the continent’s media, with networks of producers, young and old, sharing tools and programmes that can influence an entire generation.

Acknowledgements

Although the author alone is responsible for the contents of this guidebook, a special tribute is due to the following whose invaluable advice and comments contributed significantly: Mimi Brazeau, Ken Ganna Conteh, Jonny Donovan, Yannick De Mol, Francis Rolt, David Shipler, Deborah Shipler and Lena Slachmuylder.

We also wish to thank participants in the September 2005 Accra workshop; Mohamed Dek Abdirahman, Pothin Ahoussi, Gondo Clement, Charlton Doki, Ahmat Hamid, Djotié Joseph, Mballa Zang Marie Joseph, Varney Karneh, Maria Mataruse, Avanthi Moodliar, Zaidy Ibrahim Motaleb, Uche Nnogo, Joelle Nyarwaya, Richard Pituwa, and Steven Swankay.

The author:

Michael Shipler is the Director of SFCG’s Children and Youth Programmes. In that capacity he co-founded the Washington Network on Children and Armed Conflict and a global project on the use of children as soldiers in partnership with Lt. General Roméo Dallaire and USAID’s Displaced Children and Orphans Fund. He has been working with children and youth affected by armed conflict since 1998.
### Resources

1. **Title:** Children, Youth and Media Around the World: An Overview of Trends & Issues  
   **By:** Susan Gigli (InterMedia Survey Institute for UNICEF, April 2004)  
   **Language:** English  
   **Location:** [www.unicef.org/magic/resources/InterMedia2004.pdf](http://www.unicef.org/magic/resources/InterMedia2004.pdf)

2. **Title:** Children and Media – A Global Concern  
   **By:** Mike Jempson (2003)  
   **Language:** English  
   **Location:** [www.mediawise.org.uk/display_page.php?id=83](http://www.mediawise.org.uk/display_page.php?id=83)

3. **Title:** Radio Manifesto  
   **By:** World Radio Forum (2004)  
   **Language:** English, French, Spanish, Portuguese  
   **Location:** [www.worldradioforum.org/](http://www.worldradioforum.org/)

4. **Title:** What Works in Youth Media: Case Studies from Around the World  
   **By:** Sheila Kinkade and Christy Macy (International Youth Foundation, 2003)  
   **Language:** English  

5. **Title:** Radio Enfants – Guide Pédagogique  
   **By:** Michel Delorme (L'Atelier Radio Enfant, 2002)  
   **Language:** French  
   **Location:** [radioenfant.ca/index.cfm?Voir=collections&Repertoire_No=442865855](http://radioenfant.ca/index.cfm?Voir=collections&Repertoire_No=442865855)

6. **Title:** Shout Out: A Kid's Guide to Recording Stories  
   **By:** Katie Davis (Urban Rangers and Neighborhood Stories)  
   **Language:** English  
   **Location:** [www.transom.org/tools/basics/200501.shoutout.web.pdf](http://www.transom.org/tools/basics/200501.shoutout.web.pdf)
This table can be used to design your youth radio initiative and to link together the messages that you want to communicate. Photocopy it and use it.

### Youth Radio for Peace

**Goal: What do you want to achieve?**

<table>
<thead>
<tr>
<th>Knowledge Changes</th>
<th>Attitudinal Changes</th>
<th>Behavioural Changes</th>
</tr>
</thead>
<tbody>
<tr>
<td>What information to you want people to gain by listening to your programme?</td>
<td>What do you want people to think and believe as a result of your programme?</td>
<td>What do you want people to do? What decisions do you want people to make as a result of your programme?</td>
</tr>
</tbody>
</table>

### Programme Plan

<table>
<thead>
<tr>
<th>Section Number</th>
<th>What will the listener hear?</th>
<th>What is the message?</th>
<th>How is the message being delivered?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Youth radio is a tool with tremendous power to build peace.

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

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

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