

Target Audiences For Peacebuilding Radio:

A Training Guide



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Radio for peacebuilding creates radio programmes which seek to influence the way in which those involved in a conflict interact. As programme makers we can either make a conflict worse, usually because we are not clear enough about our objectives, or we can help find ways towards a peaceful resolution of the conflict.

In order to help our community, our region or country find and then continue along a more peaceful path we have to target each specific programme or series towards a particular group – the people we want to influence with these programmes. This is the target audience.

Imagine that we have spent a long time researching a subject and creating a series of radio programmes in a post-conflict zone, which aim to reduce distrust between the former combatants on both sides, but after broadcasting we discover that almost no one has listened to the programmes. Is that our fault or the fault of the listeners?

Some of us might be tempted to blame the listeners for not being interested, or might argue that the listeners are not intelligent enough to understand the programmes. Actually the problem is that we did not consider the **target audience** for the programmes carefully enough. In other words, we did not think enough about who the listeners are, and what kind of programmes they enjoy, where they would be listening, or the time of day when they are able to listen to the radio.

Different groups of people (gender, age, education, jobs etc.) listen to the radio for different reasons and at different times. Some listen to learn something new, others to be entertained and relax, or to hear the news. Some people listen to specific programmes because they share the values of the programme, they largely agree with what is said or discussed, or it makes them laugh. Others may listen to the same programme because they disagree, but they want to understand another's point of view.

Some people only listen to the radio in the early morning, or on their way to work (in a bus, or a taxi, or in their car), others only listen during the day (at the market, in a cafe, or at work) or in the evening (at home or elsewhere). In some regions farmers always take their radio to the fields, in others they always leave them at home while they're working. Some people may ration the amount of time they listen to the radio in order to save the expense of buying batteries, while others have it on all the time.

These different reasons for listening (or not listening), and ways and times of listening to the radio are important for us as broadcasters to know and understand. Only if we know our different audiences through and through – the old and the young, the women and the girls, the men and the disabled – are we able to target our programmes to particular audiences, and ensure that the programmes we present or produce are truly effective.

The aim of this guide is to help us think about the target audiences we want for the programmes we make. Only by thinking about this can we create better programmes which reach and influence the people we want to reach and influence. It does not matter whether we make simple music shows, or dramas, or kids call-in programmes, or discussion and news programmes, if we fail to design them for a specific audience then we are failing to have the impact we desire. A radio programme is no good if no one listens to it, and in that case we have failed to have any real or positive impact in our different communities.

By the end of this guide readers should be clear about what a target audience is, how to define one for our programmes, and how to design a programme so that it has the greatest influence.

What is a Target Audience ?

A target audience is the group of people we want to tune in to a specific programme or series of programmes. It is a group of people which probably shares many of the same beliefs, the same ideas or the same values, and which may live or work in similar circumstances and environments.

Listeners to the BBC World Service will know Network Africa, which the BBC describes as The breakfast show for Africa packed with the latest news, action, sport and music. Judging by the time of broadcast, the way it's presented, the type of music used, etc., the BBC is targeting an audience comprised of an educated and largely urban population living in Africa; people who listen before they go to work, or on their way to work.

It is also the group of people we want to influence with the content of our programmes. Each programme or programme series is therefore likely to have a different target audience.

Our target audiences and the objectives of our programmes are closely linked. Target audiences are not 'ordinary people' or 'the female population'. These are far too vague. For almost any type of radio programme or series wanting to change something (an attitude, a belief, a behaviour) it is essential to identify at least one 'macro' target audience.

Defining the target audience for a programme as exactly as we can helps us create programmes in the best way possible. Studying and knowing our target audience – the way they speak, the things they laugh at, what they do, the times they listen to the radio - will affect the way we present

the programme, the vocabulary we use, the type of music we play, the subject-matter, and the way we treat that subject-matter, as well as the length of the programme and the time it's broadcast.

For example, a radio soap opera set in a rural environment about the struggle of a young woman to raise a family alone will be targeted at young people, or single mothers who live in rural areas; whereas a hard-hitting investigative discussion programme which features government ministers talking about policy issues is targeted at an urban and more educated audience. Neither group is likely to be interested in the way the ideas and concepts are presented in the other's programme. At the same time, it is important to recognize that almost any subject can be made interesting and accessible to almost any target audience. It is just a question of how the subject is presented.

Defining a target audience doesn't mean that we want to exclude other listeners. It simply means that in terms of this particular programme or series of programmes they are the most important listeners.

A target audience is like the middle of an onion; the other rings around the middle are other listeners, and it's nice if they want to listen to our programmes also, but the main people we want to influence are those in the middle of the onion – the members of our target audience.

Under the Moonlight is a programme targeting the elderly to help them deal with the fast paced change happening in their traditional communities. Hosted by two chiefs, Under the Moonlight usually revolves around government policy discussions, before opening up the telephone line for questions.

Being aware of, and thinking about all these things are ways of making sure that we reach the people who we most want to influence, or whose knowledge, attitudes and behaviour we most want to change. Failing to study and think about them may mean that we waste our time, and create a programme which no one listens to because it's broadcast at the wrong time, or because the language we use is not appropriate to our target audience. And only if we have defined our target audience will we know what time they listen, and what kind of language they use and understand.

What we can say to a young man of 25 living in the city, and what we can say to a grandmother living in the village is different. That doesn't mean that we cannot discuss the same subjects with both groups of people, but we do have to approach those subjects in different ways if we are to keep their interest and their involvement.

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Our programmes will be much more effective if we have a specific target audience. Trying to make a programme for the entire population of a country, a village or even all the members of a single family, is challenging and can dilute the impact of our programmes, meaning that we may waste a lot of time and effort and money. For instance, if we think about our community, it quickly becomes clear that different members of the community are interested in different things; they don't even agree about what kind of music they like, let alone the subjects they feel are important and they discuss things in different ways.

Primary & Secondary Target Audiences

Some radio professionals talk about primary and secondary target audiences. So for example, a *primary* target audience for a series of programmes on domestic violence might be the women who are most affected by domestic violence. That doesn't mean that we don't want other women and men to listen also, but our objective is to give them ways of coping or dealing with the violence, so we need to tailor our programmes to be as interesting and attractive as possible to that group in particular.

The *secondary* target audience for the same programme could be young men aged 18-35, because after research we've discovered that most domestic violence is committed by men in that age group, so we need to think about them also and find ways of helping them to understand better the physical and psychological impact of such violence on the lives of their wives, sisters and children.

Another example is a programme about the peace process which is targeted at a primary audience of urban poor, allowing them to comment on the process and to state what they see as being important. A secondary target audience for the same programme could be more educated members of the population whose points of view and concerns are already taken into account.

Defining a Target Audience

In conflict and post-conflict environments targeting a specific audience is even more important, partly because it's so difficult to make any programmes in such an environment.

Rumours and misinformation are often major contributors to a conflict, helping to maintain and to feed hatreds, suspicions and fear. Such rumours and misinformation are often fed to a particular community or group, in the hope of creating a backlash or a violent reaction.

For example, when a government or even the United Nations undertakes a large policy initiative, say for instance a disarmament and re-integration programme, there will be some people who have a political and/or financial interest in ensuring that the initiative fails.

Such people will spread false information and rumours about the policy initiative, suggesting that it's a trick, or that it cannot work for one reason or another. Their intention is to confuse people. So in this situation it's essential that radio stations broadcast very clear and truthful information about how the initiative will work, who is involved, etc. in different ways to different audiences.

In Burundi, during the conflict, Search for Common Ground's Studio Ijambo specifically set out to find out the truth about events quickly and broadcast it to the community affected so that rumours did not have the chance to circulate and so make the situation even more difficult and dangerous. The primary target audience for such programmes was the young men who formed the militias which roamed the streets taking it on themselves to exact revenge or to punish those they'd heard were 'guilty'.

In Sierra Leone massive amounts of money and time were being spent on a decentralization programme so as to make government more accountable to the people. But no one, not even the World Bank (which was paying), had thought to inform the majority of the people in ways which they could understand this initiative. This was a failure to think about different target audiences.

The former combatants themselves need to understand clearly what the process is, and how it will work in practise, as well as who to tell if there are problems. The soldiers in the regular army also need to understand what their responsibilities are, and how they are expected to respond to those they have so recently been fighting. The people who are supposed to welcome, or at least accept the former combatants back into their communities will probably need to be convinced that they are not going to be murdered in their beds. They too must understand the process of disarmament, what is expected of them, and who to speak to if there are difficulties.

Other examples include the enforcement of local tax collection, or the decentralization of government and local participation in decision-making. Both of which may become impossible if they're not explained to the population properly.

Different Voices

Clearly though, we cannot explain to rural villagers what's going on in the same way that we explain the process to middle class city dwellers. Their political and social environments are very different and we have to make what we say relevant to them, as individuals, so they know, for instance, what tax collection will mean for them. So they understand why taxes are necessary, and how they can ensure that the money collected is spent properly, i.e. on the things which they need and want, rather than on the things which politicians think they need and want, or on things which politicians like to spend money on.

Specific Example:

Imagine we're trying to make people aware of a new health care policy for lactating and expectant women, which the government has introduced recently. The people who need to understand the policy, and what it means for them, are women and men in both rural and urban environments. Through our programmes we want to help the women themselves understand how the policy will help them, the mothers to understand so that they can help their daughters, and the husbands to understand why it's important to support their wives in using the new health care offering, the brothers and sons, the fathers ... That may mean that we need to make three different types of programmes, so as to ensure that we are reaching all three different target audiences. At the same time, we need to be aware that the understanding and expectations of rural and of urban women are different, and we have to make sure that we don't alienate one or other by discussing the subject in a way which they don't understand or which is irrelevant to them and their environment.

That is not to say that our radio programmes should become propaganda mouthpieces for the government, the UN or anyone else – we must always maintain a healthy skepticism – but it is also our duty to inform listeners about things which will affect their lives, in ways which they understand.

Defining a target audience means that we have a better idea about how best to make our programmes, so that they reach and are understood by the people who we believe most need to understand. For example, if we want to influence young, urban men to leave their weapons at home when they go out - rather than pick up a weapon automatically when they leave the house – then using lots of rural expressions is not appropriate. Neither is lecturing them about the dangers of guns, or how evil they are. If we do that then the young urban men we want to influence will turn the radio off immediately, meaning that we have lost our chance of opening a dialogue with them, or of influencing them in any way. Instead we need to create a programme to which these young men enjoy listening, to which they want to listen. We have to build up trust between ourselves and this target audience. Only once that trust has been built, by making programmes which they enjoy and respect, can we start raising difficult subjects like weapons. Only then are they likely to keep listening if we or anyone else on the programme suggests that leaving weapons at home is an option which they could consider.

Equally, if we want to encourage children's rights and protection by helping children understand the laws and their rights, our programmes will be ineffective if we use a lot of long words and difficult legal expressions. Instead we will need to talk like they do, use words which they understand, and appeal to their emotions. At the same time, using a young presenter with a voice which they can relate to, like those of their peers, means that we will be better able to pull them in as listeners.

So defining a target audience for our programme helps us decide how to speak, what words to use, what music to play, what subjects to discuss, and how to discuss them; how fast to speak, how often to change rhythm or to play music, as well as how much complexity to bring in.

Defining our target audience also helps us decide who should present the programme, and how s/he should present it. Listeners are usually most interested in listening to people who sound like them, so if we have a clear idea about who our target audience is we will be better able to find a presenter, and to invite guests who sound like them, who understand their idiom and their lives.

In a conflict or post-conflict environment particularly, special attention needs to be paid to perceptions about different voices, or where the information is coming from. In such environments we have to be very careful and very aware of how to present information for the target audience in a way which gives them confidence in it. And to be able to do that we have to understand our target audience properly. If we haven't defined one, then we cannot understand it.

All types of conflict, from a family argument to a full-blown violent war, are very complex, and if we want to help shift conflict in positive directions we need to be very certain of what we're doing and how to do it. Defining our target audience is one very important step in this direction.

Specific Example:

Search for Common Ground in Sierra Leone decided to make a radio programme targeting former child soldiers in Sierra Leone called Golden Kids News. Choosing a presenter was difficult because it had to be someone who really understood and could empathise with the plight of those former child soldiers who were supposed to return home, but who were afraid to return to the communities which, in some cases, they had terrorised. The final choice of presenter was a young man who had been a child soldier himself. It became a very successful programme, partly because the presenter knew the problems which the target audience faced, and could talk about these problems from his own personal experience, as well as speaking in the same way the target audience spoke.

Target Audience and Target Group

We also need to remember that the target audience and the target group for our programmes don't always have to be the same, although they usually are.

For example, if we want to help ensure girls get access to education, we may decide that grandmothers should be the target audience for our programmes because they have the most influence over the education of girls in the family. So although our target group is girls, in the sense that our intention is to increase girls' access to education, we choose grandmothers as our target audience because ultimately they are the ones who decide whether the girls continue their education or not. Unless we convince the grandmothers we will not be able to achieve our objective.



Target Audiences in the Context of Conflict

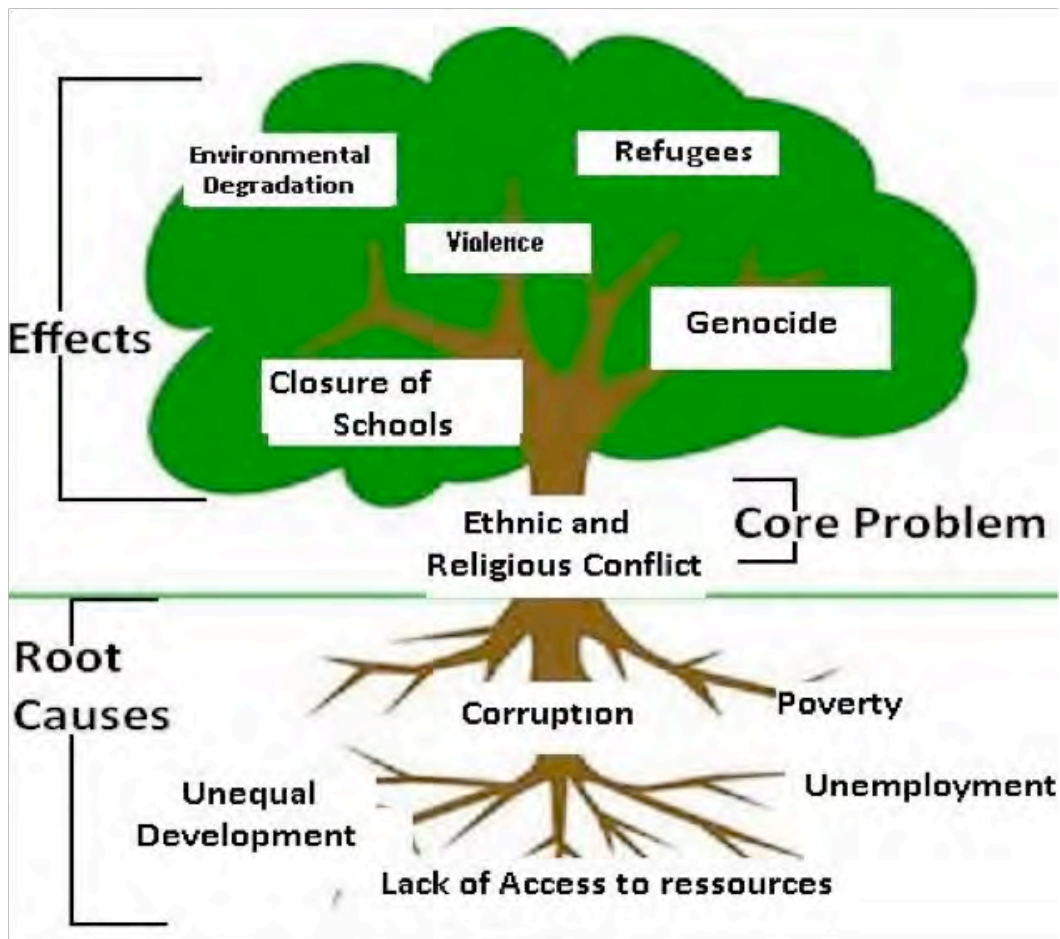
Before deciding on the target audience for a programme series in the context of a violent conflict we need to do a number of other things first.

First, we need to decide what the conflict is really about. The answer to that may seem obvious if we are involved in the conflict on one side or another – it's about those people over there attacking us without reason, or it's about that group of foreigners trying to take something away from us. But our analysis needs to go deeper than this. We need to dig out all the actors' deepest motivations for engaging in violence, find out what it is which really drives them to take part in the conflict.

Conflict Tree

A good way of doing this is to create a 'conflict tree' with a group of your colleagues as it is quite a hard thing to do by yourself, and one person alone is likely to miss things which a group would find.

Draw the outline of a tree on a big sheet of paper. Ask colleagues to help think of words representing the root causes of the conflict, and write them down among the roots of the tree; probably things like 'lack of access to resources', 'poverty', 'ignorance', 'corruption' – there will be many others.



Next, along the trunk of the tree write words which describe the core problem of the conflict. This refers to the specific issues and differences between the participants in the conflict. So words like 'religious differences' or 'prejudice' are likely to appear. Again get more ideas from colleagues for problems which are fed by the roots.

Finally, write the end results or consequences of the conflict on the leaves, flowers and fruit. So we might put down words like 'pain' and 'closure of schools' or 'refugees'. Take time to do this conflict tree. It is not a five minute activity, but something which can easily take an afternoon if it's done properly. In the long term it will save us time.

Now we have the conflict tree we can discuss what we've written down with our colleagues. Are there things which should be added, or changed? Remembering that the differences between roots, trunk and leaves are not so great – each one leads into the other, so there may be overlap. It may be worth thinking about whether a different group of people, perhaps on the other side of the conflict, analyze it differently and come up with a different tree?

This tree will help us think about target audiences for our programmes, but first we have to write down all the different individuals and groups we can think of which are involved or implicated in the conflict at different levels. So we have the government, the army, the police, politicians, the armed opposition movement(s), militias, criminal gangs, foreign governments, arms dealers, etc. etc. Once we start listing them we'll find that there are many different people involved in different ways.

So we've done all this work, and now it should be easier for us to decide what subject we want to tackle in our programme – something which is relevant to the conflict. This could be a subject like exclusion, lack of access to resources, or lack of political representation.

Now we have a subject, and a list of all the different people involved in the conflict, we need to think about our radio station; where it is, and who listens to it. That will help us define our target audience more closely and decide what we are going to try to help them understand. What new knowledge, or attitudes or behavior we want to encourage with our programme – always remembering the importance of working within the target audience's Zone of Proximal Development (see above).

A long running radio soap opera in one African country had to keep shifting its objectives, and therefore its target audience, as the conflict changed and developed; went from outright war through negotiations and a peace process, through the disarmament, rehabilitation and reintegration of the opposition forces, until eventually the refugees were confident enough to begin to return home from across the borders. Each of these developments meant that the objectives of the programme shifted slightly, and so the target audience had to be reconsidered at each stage.

Defining and Re-defining a Target Audience

Target audiences can be defined by age, gender, physical area (rural/urban), activity (farmers or health workers for instance), income, education, attitudes and beliefs, or by a combination of these things. For instance, we could define a target group in the following way; 30-50 year old Muslim women who live in the Kibera area of Nairobi.

We must always be clear about why we have made these decisions and choices, not simply choose and define a target audience at random.

It takes a lot of thought, preparation and research to define a target audience properly. It can usually help to go and talk to those who we want to influence with our programme series, the people we think of as our target audience, in order to find out when they listen to the radio, what programmes they listen to, what they like about those programmes, what music they like, and so on. In that way we can build up a clearer picture of who they are and how to attract them to our programmes.

Once we have done this, and are clear about who we are targeting, it also helps to write out the target audience definition and pin it to the wall where the programmes are prepared, so that as we work on the programmes we are reminded of exactly who we are targeting.

When a programme is up and running, during editorial meetings and other planning sessions, as new topics are chosen for the programme each week or each month, we need to keep checking that we are still making a programme which is interesting and attractive to our target audience; that we remember their likes and dislikes, their hopes and fears, and the environment in which they live. If we forget these things then we risk losing our audience, and therefore wasting our time.

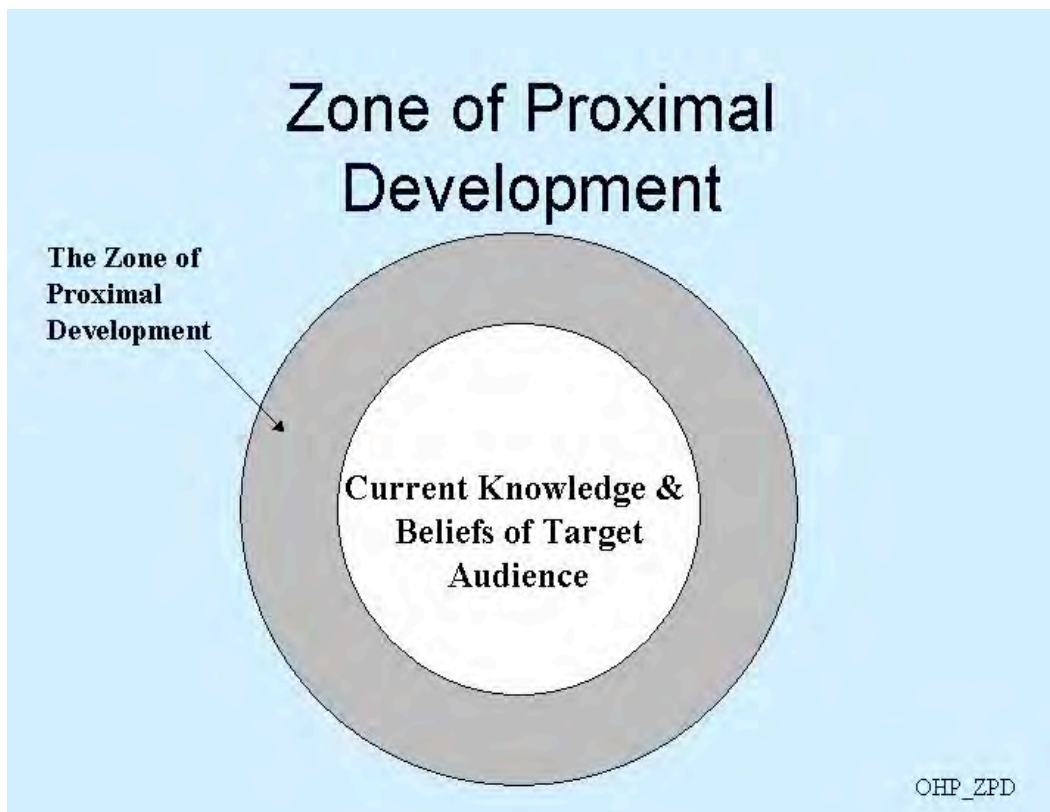
Of course, a long series of programmes can have a multitude of different target audiences over a period of time. As situations and conflicts change and mutate we need to keep up, and if necessary re-define our target audience too. This is particularly true in violent conflicts which may go through many stages, and shapes as the participants change, alliances form or fall apart, a peace process moves forward or collapse, and international involvement increases or wanes.

Developing Ideas Listeners Will Follow

We also need to decide the level of the language we use, and the complexity of the content. And we can only do that successfully if we have defined, and know our target audience well. A Russian educational dramatist called Lev Vygotsky identified something he called the Zone of Proximal Development (ZPD - see image below), which is a rather pompous way of explaining that there is a limit to how much and how quickly we can expect the target audience to change their ideas or behavior. Again that means that we have to know what they know and think about our subject already, and how that influences their behavior. If we present them with information, ideas or attitudes that are too far away from the way they understand the subject, then they are unlikely to learn anything from our programme. In fact they may simply turn the radio off.

People are usually willing to consider and try out new knowledge, ideas and behavior as long as it's not too far away from what they already know and the way they behave now. And research also shows that people find it easier to grasp and appreciate a new idea or attitude if it is linked to things they already know and understand.

So if we're too ambitious (outside the zone), and are aiming for too dramatic or sudden a change (like suggesting to those young men in the first programme that they should leave their weapons at home) then whatever we say is likely to be rejected as irrelevant or incomprehensible – it will not appear logical or truthful to the target audience. On the other hand if we make a programme which is well within our target audience's comfort zone then they probably will not learn much either, because we will not be challenging their views at all.



Improving Communication In Conflict & Post-Conflict Environments

The ZPD provides a clear explanation of why it's important to start from where the target audience is and take them a few steps further. We must make sure we know where our target audience is in terms of knowledge, belief, agreed realities etc., or we will be unable to create a programme for them which takes them further, which encourages them to question their behavior.

So a key first part of designing a new programme, after determining the target audience, is figuring out where the target audience stands in terms of existing knowledge and experience, and how many steps forward our programme will be able to take them.



To help us cover all of the points discussed above for determining a target audience, we have provided a checklist to help. This is a checklist of things which we need to consider when making a programme, any programme. They are all to do with being certain about what we are trying to achieve, and then knowing, defining and understanding our target audience's likes and preferences.

1. What is our objective with this programme or series, in other words what do we want to achieve? We need to write this down in very clear language. If we cannot express it clearly then we cannot expect our target audience to understand it.

2. In order to achieve this objective who should our target audience be (remembering that there can be a difference between our target audience and our target group – see above). We also need to be sure that we will be able to influence this group of people – or are their minds already made up on this subject? For instance, we may want to stop people buying weapons, but targeting the arms dealers is unlikely to achieve anything because they are more interested in making money than anything else.

3. Is there a secondary target audience which we could think about?

4. While defining our target audience we need to ask ourselves whether this target audience listens to our radio station. If it's not a group which listens to our radio station then we need to find another way of approaching the subject, and a different target audience.

5. Once the target audience is defined clearly, and we're sure they listen to our radio station, we should find answers to the questions below. If we can not answer these questions then we need to do some research, we need to go out and find members of this target audience and ask them these questions;

- What time of day do they listen to the radio most attentively?
- What type of programme (format) is most likely to attract them (i.e. a fast-moving discussion programme, or a drama, or a magazine programme, or something else)?
- What kind of language should we use (i.e. are they an educated audience or not, are they rural or urban, are they old or young, rich or poor)?
- Who do they feel are the most reliable sources of knowledge, information and ideas on this subject (i.e. government officials, or members of their own peer group, or academics, or someone else)?
- What kind of music do they most enjoy?

In the competitive environment of urban FM stations in much of Africa each FM station will try to find its own specific target audience. So, for example, Y FM in Gauteng, South Africa became immensely popular and successful in the late 1990s because its founders realized that no other stations were playing a type of popular street music called *Kwaito*, which young people loved.

6. The next question is how many programmes around this subject we need to make in order to fully explore the subject and the issues with our target audience?

And to do this we need to remember a number of things:

- People do not learn simply by being told, they need to see it, understand it and believe it;
- People learn through repetition and example (think about something you learnt, and remember how you learnt it and how long it took before you really started to act on that information);
- There are innumerable ways of approaching and exploring the same subject, so we must not imagine that we will achieve anything with one programme – half our audience will be doing something else anyway, and are likely to miss the programme, so we have to give them several chances to, a) hear the information, and b) take it in, or understand and believe it.

Program Design

Now we've answered all these questions we can start to design our programmes, in the near certain knowledge that we have done all we can in terms of planning.

The next stage of course is actually making the programmes in the way we've designed them, using the information and the ideas we've gathered to create a programme which is clear about its objective and who it's targeting.

The danger is that having done all this work we then simply forget about it, and go back to making the kind of programmes we have always made in the past.

Challenges and answers

What are the main challenges programme makers have faced, and the solutions they have found, with trying to target a specific audience?

Challenges	Answers
Deciding who to target:	
- Deciding who should be targeted for the issue we want to raise	We need to think about what it is we want to change, and who are the different people concerned (directly or indirectly) by this issue.
- Understanding who can be targeted	We can target anyone who listens to our radio station
- Spending enough time on it	It takes a lot of work to define a target audience properly, but it pays off a thousand-fold. If we don't do it, or don't do it properly then we're likely to waste all the effort involved in making our programmes
Defining the target audience:	
- Defining it in a way which is irrelevant to the radio station	It may seem obvious, but it's surprising how often programme makers will define a target audience as 'all politicians', or 'arms dealers', when those groups are unlikely to listen to the particular radio station for geographical reasons as much as any other reason.
- Defining it too broadly or too narrowly	Our target audience needs to be broadly defined, but not so broadly as to be meaningless; 'the general population' is not a target audience. On the other hand, 'women between the ages of 28 and 30, who are blind,' is too narrow. We could target 'all blind people', or 'all young women', as long as we're sure that we can make a programme which will be interesting to this cross-section.

Conclusion

As programme makers we have tremendous power and influence, and therefore we also have an enormous responsibility to use that power in positive ways. Making radio programmes is not simply a matter of broadcasting something.

Unfortunately some programme makers seem to believe that making programmes is all about them. They think that the important thing is to use the radio in their own interests, and to make a lot of noise which has no purpose. Even a straightforward entertainment programme must have some kind of reason for being, and a target audience which has been researched.

When we make a programmes we should be able to imagine our target audience, and we should speak directly to them. We should be able to imagine their reaction to what is said or discussed, to know what they'll laugh at, and what they might find shocking. And we must be able to hold a conversation with them, using a vocabulary and an idiom which they understand and enjoy.

That does not mean that we necessarily have to make things simple for a target audience with low educational level. Simply because they left school when they were young does not mean they cannot understand complex issues. Almost the worst thing a programme maker can do is patronize, or speak down to the audience. And in fact, everyone enjoys a challenge every now and again, so using some words or expressions which are unfamiliar may have positive consequences, raising the level of interest, and sparking discussion among the target audience. But even this must be planned.

Even so, all the members of one target audience will not be at exactly the same educational level. Nor will they have all had exactly the same life experiences, or even be the same age, but the majority of them may think in the same way, and they may even have very similar ideas or attitudes about the issue we want to discuss.

In fact, we should plan every moment of every programme, and we can only do that successfully if we know, a) what we're trying to achieve with this particular programme, and b) who our target audience are.

Even when it's difficult to plan because of the format - like with call-in programmes – we can plan what to do under different circumstances; what to say if someone calls and starts insulting our guests, or the President. And to know what kind of questions or issues will encourage our listeners to call the programme, we need to know who they are, what they like, what they don't like, what their problems and their dreams are.

This guide is designed to help us all make better programmes, by being sure about what we want to achieve, so that we can decide how best to reach this objective. And one of the steps along that route is to define our target audience, so that we can design our programme around their likes and dislikes, rather than around our own likes and dislikes.

Search for Common Ground

Founded in 1982, Search for Common Ground works to transform the way the world deals with conflict away from adversarial approaches and towards collaborative problem solving. We work with local partners to find culturally appropriate means to strengthen societies capacity to deal with conflicts constructively: to understand the differences and act on the commonalities.

Radio for Peacebuilding Africa

Search for Common Grounds Radio for Peacebuilding Africa is a rapidly growing project working in 20 African countries to increase the knowledge and skills of radio broadcasters, particularly youth radio broadcasters, in fair and balanced reporting. The project aims to improve the communication flow between government officials, policy makers, the press and civil society. For more information, visit our website at

[:<http://www.radiopeaceafrica.org>](http://www.radiopeaceafrica.org).

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