

## Guidelines for the production of gender responsive radio broadcasts

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### Introduction

This guide was prepared in Niger by the “Capitalization of good practices in support of agricultural production and food security” project. It was developed during training given to journalists – both men and women – of rural and community radio stations.<sup>1</sup>

The guide seeks to empower both men and women producers of community and rural radio stations, so that they can make quality programmes that systematically take gender into account.

In Niger, as in many countries, the communications media, especially public, rural or community radio, reflect inequalities based on gender.



*Training of journalists from Mooriben partner radio stations, July 2013, Adamou Mahamane*

In Niger, few studies address the access of men and women to the media, their role within the media or the ways in which men and women are presented or represented in broadcasts or radio programmes. In general,<sup>2</sup> it is clear that radio broadcasts rarely talk about problems that are specific to women, and that little space is given to the very poor.

In addition, there are gender inequalities in the professional practices of both male and female radio staff, both during production and programming, in the choice of content and people interviewed. Often, broadcasts are designed on the premise that listenership is uniform. But the audience is diverse, and programmes thus should be responsive to the different expectations of listeners.

In 2013, there were 128 rural and community radio stations in Niger. Considered the voice of the “voiceless” – as engines for development – they could help to ensure that everyone had an opportunity to express their needs and concerns provided the radio stations took gender into account when preparing their programmes. If men and women are to play a role in local community development, it is crucial that they have equal access to relevant information.

<sup>1</sup> Its development follows an analysis workshop for radio programmes produced by the communication department of the Federation of Unions of Farmers Groups of Niger, FUGPN-Mooriben and Dimitra community listeners' clubs (FAO - NGO VIE Kande ni Bayra), organized in Niamey in 2010.

<sup>2</sup> Panos Institute, 2011, Etude femmes et média au Niger: Atelier de sensibilisation des éditeurs de presse sur le rôle et la représentation des femmes dans les médias de l'Afrique de l'Ouest, Niamey, Niger (French only).

There is, however, no clear-cut recipe for mainstreaming gender into radio planning, production, programming, broadcasting, and the monitoring and evaluation of the impact of broadcasts. This guide aims to bring about a change in radio stations and programmes, offering journalists a methodological tool to help them become more gender responsive when producing broadcasts and managing radio stations.

## Objectives of the guide

Specifically, this guide will help you to gain a deeper understanding of:

- **The meaning of gender, equality, equity and gender stereotypes;**
- **The role that community and rural radio stations and their programme hosts can play in improving equity between men and women in the community;**
- **Production stages and different ways of integrating gender at each step.**

The guide is designed to help with planning and production of radio broadcasts that address the theme of gender, that are sensitive to gender and that target both women and men.

## Content of the guide

The **first chapter** examines basic gender concepts. This section presents the concepts that must be taken on board if gender is to be integrated into daily practice, especially in the production of radio programmes.

The **second chapter** presents the role that rural and community radio stations can play in addressing the concerns and problems of all members of the community.

The **third chapter** reviews the different stages of production, broadcasting and monitoring of radio programmes and gives a step-by-step explanation of how gender can be integrated. At the end of this chapter, a checklist summarizes the key points, enabling radio producers to ensure that gender has been taken into account throughout the production process.

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## Chapter 1: Basic gender concepts

### ➤ Why is it important to take account of gender?

Taking gender into account is important because in sub-Saharan Africa, women are responsible for half of all agricultural work. They also account for a significant share of radio programme audiences. Problems linked to gender inequality are of concern to women. Examples include access to land and the revenue earned by their work in the fields. In order to attract listeners both men and women, it is important to choose topics that are of interest to both groups.<sup>3</sup>

### ➤ Gender

The term “gender” is a sociological concept. It does not mean “women” and it does not exclude men. It expresses the social relations between men and women, which are based on culturally-acquired values and norms associated with femininity and masculinity. These relations vary constantly from one time and place to another: we do not think in the same way as our grandparents did and a Japanese woman or man does not behave in the same way as a Cameroonian woman or man. Principles, values, beliefs and behaviours evolve and are rooted in specific contexts.<sup>4</sup>

In most societies, there are differences and inequalities between women and men regarding responsibilities assigned and activities undertaken, access to and control of resources and involvement in decision-making. Gender is part of the broader socio-cultural context. Other important criteria for socio-cultural analysis include social class, poverty levels, ethnic group and age.<sup>5</sup>

In itself, this difference does not pose a problem. The problem arises when, because of these differences, men/boys and women/girls are valued differently.

### ➤ Sex

Sex – universal term – is a biological concept: at birth, a person’s physical, biological and bodily characteristics determine his or her sex: female or male.<sup>6</sup>

Sex	Gender
<b>Biological concept:</b> biological characteristics (biological sex)	<b>Sociological concept:</b> characteristics and interactions of roles and responsibilities attributed to women and men (social sex)
<b>Innate character:</b> determined at birth (natural)	<b>Acquired character:</b> socially inculcated (not natural)
<b>Universal in scope:</b> every person in the world is either a man or a woman	<b>Specific in scope:</b> influenced by place, time, culture, religion, social class, ethnic group, etc.
<b>Definitive in nature:</b> does not usually change over time	<b>Dynamic and evolving in nature:</b> subject to social dynamics, economic developments, political shifts, environmental changes, etc.

<sup>3</sup> Farm Radio International, 2014, Farmer programme e-course, [www.farmradiotraining.org](http://www.farmradiotraining.org)

<sup>4</sup> Definition of gender: FAO, 2011, Communicating gender for rural development, integrating gender in communication for development, Dimitra Project, Rome, p16

<sup>5</sup> Definition of gender on FAOTERM portal

<sup>6</sup> Definition of sex and table: FAO, 2011, Communicating gender for rural development, integrating gender in communication for development, Dimitra Project, Rome, p16-17

## ➤ Gender equality

Gender equality, which is related to law, means that all human beings are free to develop their skills and make choices without the limitations of stereotypes, prejudices and rigid gender roles. The rights, responsibilities and opportunities of women and men cannot depend on whether they were born male or female. Gender equality means that women and men have equal rights and that their aspirations and needs are considered equally.<sup>7</sup>

## ➤ Gender equity

Equity, which is more related to justice, means fair treatment for women and men, according to their specificity. This treatment may be identical or different, but should be equivalent in terms of rights, benefits, obligations and opportunities. Equity requires specific measures to compensate for the existing imbalances that put women or men at a disadvantage; the ultimate goal is equality.<sup>8</sup>

However, being equal does not mean being the same, nor similar, nor identical. In a population made up of many different individuals, homogeneity is not possible: heterogeneity (multiplicity and diversity) wins out. Every person has his or her own identity, which is shaped by social and economic factors, such as sex, age, peer group, social and geographic background, religion, social, marital and family status, health, education and professional position. This identity creates different needs and expectations, specific hopes and aspirations, and particular constraints and strengths.<sup>9</sup>

That is why communication initiatives must never be aimed at all and sundry, or at overly broad categories, such as women or young people. Rather, they should be targeted at more specific groups, such as women who are young, single, market gardeners, landless, illiterate and members of farmers' organizations. Such women are very different from those who are married, non-organized and providing family labour on subsistence farms.<sup>10</sup>

## ➤ Gender stereotypes

Stereotypes are a generalization, an image applied in a rigid manner to describe all members of a social group. These are prejudices considered as proven "truths" which perpetuate inequalities and social injustices. Stereotypes are based on beliefs that are fixed in time, assigning women and men certain specific roles and obliging them to conform with these.

Repeating these simplistic portrayals, which have negative connotations for both women and men, reinforces stereotypes in the collective imagination.

### Examples :

Stereotypes of men	Stereotypes of women
Men fight rather than discuss to settle a difference.	Women are sexual objects intended for the pleasure of men.
Men are strong.	Women are objects of beauty.
Men provide for the family's food and living expenses.	Women should stay at home and look after the household.

<sup>7</sup> Definition of equality: FAO, 2011, Communicating gender for rural development, integrating gender in communication for development, Dimitra Project, Rome, p18

<sup>8</sup> Definition of equality: FAO, 2011, Communicating gender for rural development, integrating gender in communication for development, Dimitra Project, Rome, p18

<sup>9</sup> FAO, 2011, Communicating gender for rural development, integrating gender in communication for development, Dimitra Project, Rome, p18

<sup>10</sup> FAO, 2011, Definition of equality: FAO, 2011, Communicating gender for rural development, integrating gender in communication for development, Dimitra Project, Rome, p19

## Chapter 2: Gender and the role of community and rural radio stations

The role of rural or community radio stations is to inform, educate, entertain and promote and enhance cultural identity and local creativity. Rural or community radio is the property of a non-profit organization founded by members of the community. Programming is based on community access and participation. It reflects the particular needs and interests of the listeners – men and women – in the area covered by the broadcasts.

The media in general, and rural and community radio in particular, can serve as a real lever for development and the promotion of democracy. Through media, isolated rural communities have access to knowledge and information and are able to take part in the programming, production and broadcasting on development topics that answer their specific needs and concerns.

In Niger, the charter for community and participatory radios<sup>11</sup> clearly states that “**community radio should respect and reflect gender equity and all sectors of the community.**” However, it seems that the information supplied on the topics covered by radio stations through their broadcasts do not always answer the needs of communities, whose voices are rarely at the core of the information given<sup>12</sup>.

When it comes to gender, the role of radio is not restricted to broadcasting information. Radio can be a platform for expression, debate and dialogue. It can also evaluate gender sensitivity within its own organization. Women are often under-represented within radio stations, and the few women who are involved rarely occupy senior posts. If women are under-represented, radio can analyse the reason behind this and encourage more women to join the team.

Radio can therefore play a role in improving both management and programme content. In general, radio can:

- Contribute to resolving gender inequality;
- Increase the involvement of women at all levels, from programming to internal decision-making at the radio station;
- Ensure that everyone working at the radio is aware of the gender issue and supports an approach based on equity towards the running of the radio station and the production of the programmes it broadcasts;
- Ensure that the voices and concerns of women are included in the daily news programme and specific broadcasts;
- Ensure that women are presented in a positive light on the airwaves, as active members of society;
- Combat the use of stereotypes;
- Support women in acquiring the technical skills and confidence needed to help them take charge of their own communication;
- Encourage debate and exchanges between different groups in the community.<sup>13</sup>

## Chapter 3: Integrating gender in the production stages of a radio broadcast

### ➤ Design

- **Choice of subject:** To produce a radio programme, a topic must first be identified, based on community needs in terms of information and taking into account the needs of both men and women. In order to have a better idea of the concerns of men and women, the radio station can organize regular meetings with men and women in the community to inquire about the subjects they would like to have discussed during the radio broadcasts. Next, the journalist will begin gathering data and information. It is important to ensure that the information presents the chosen theme from the viewpoints of both men and women, who may have different opinions on the chosen subject. The theme should also be analysed in its specific context.

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<sup>11</sup> Charter of community and participatory radio in Niger (see Annex 3)

<sup>12</sup> Analysis workshop for radio programmes produced by the communication department of the Federation of Unions of Farmers Groups of Niger, FUGPN-Mooriben and Dimitra community listeners' clubs (FAO - NGO VIE Kande ni Bayra), organized in Niamey in 2010.

<sup>13</sup> Farm Radio International, 2012, Package 95: Researching and Producing Farmer Focused Programs

- Does the theme interest both men and women?
  - What is the best way of handling the theme in this context?
  - Which viewpoints for this theme are specific to men and which are specific to women?
- **Analysis of context and gender:** Having chosen the topic, the production team should move on to analysing the context of the subject. This process will help to achieve a better understanding of the issues and establish a common interpretation. It is important to make a specific gender analysis for the topic selected.

To **analyse gender**<sup>14</sup> in relation to a theme and its context, it is useful to ask the following questions:

Questions	
Who does what?	Task: productive, reproductive, community
Who is responsible for what?	Responsibilities and roles
Who uses what? How?	Access to resources
Who earns what? From what?	Income
Who spends what? On what?	Allocation of income
Who makes decisions about what?	Power
Who is entitled to what?	Rights, customs
Who benefits from the initiative?	Results of the initiative
Who gains what? Who loses what?	Outcomes, impact

**Note:** There is a difference between **access** and **control** of an asset or resource. For example, a farmer may have access to land (working land that belongs to someone else), but not the control (he or she is not the owner, and cannot therefore decide how the land will be used in the future). In the case of women, they may have access to resources without having control over them. Women do not often have decision-making power over resources.<sup>15</sup>

**Example:**

Access to inputs
The issue of access to agricultural inputs in rural areas is a common concern for both men and women producers. Inputs are not available in adequate quantities and quality. Often, their purchase requires travelling long distances. In addition to common problems for both men and women, there can be specific challenges for either women or men. For example, a woman may be faced with the problem of a lack of gumbo (okra) seeds, and fertilizer suited to this crop, whose cultivation is specifically conducted by women.

- **Objective of the broadcast:** In addition to identifying the theme or topic of the programme, the production team must determine the objective of the broadcast and the groups targeted.
  - What is the programme seeking to obtain or achieve by covering the topics chosen in its broadcasts?
  - Why is it important to communicate on these topics?

<sup>14</sup> FAO, 2011, Communicating gender for rural development, integrating gender in communication for development, Dimitra Project, Rome, p54

<sup>15</sup> Farm Radio International, 2014, Farmer programme e-course, www.farmradiotraining.org

- **Determining the groups targeted** involves describing the individuals (men and women) and groups of people or institutions targeted by the broadcast. It is this target audience that the programme will seek to address, and to whom the message will be communicated so as to achieve the objective of the broadcast.

**Note:** Preparing the material: A brief reminder of the importance of giving careful preparation to the material you will use to record your programme. Remember to check that the recording equipment works properly, that the battery is well charged, that you have enough space for recording, or that you have some empty audio cassettes or mini-discs. Be careful to check and adjust the sound level for the recording, to ensure good technical quality. If at all possible, choose a location with little or no background noise and little likelihood of interruptions.

## ➤ Production

- **Conducting interviews:** It is important that the journalists or radio hosts are known by the community they work in and that they are trusted by the community members. Before the interview, the radio hosts will have drawn up an outline with all the questions to be asked, to guide them in the interview so that they extract the precise and concrete information they are looking for on the topic. It is important to share the questions before the interview so the people can prepare their answers. It is important that the hosts remain flexible and that they are able to adapt their questions depending on the reactions of the interviewees.

A few questions to ask before starting the interview(s):

- Would it be better to talk to men and women at the same time, or separately?
- What is the best way to approach a topic in the case of a man or a woman?
- How can you take into account the sensitivity and viewpoint of both men and women?
- How can you balance the experiences of men and women in the broadcast?

It is also important to consider the balance between men and women interviewees, and to determine who is best suited to answering questions on the theme chosen.

At the time of the interview itself, it is essential to take cultural sensitivities into account and ask the following questions:

- Should the interviewee's spouse be invited to attend the interview?
- Do you need a chaperone during the interview?
- Will the spouse allow a woman interviewee to answer the questions, rather than answering them in her name, or will the woman interviewee have to consult her spouse before answering the questions?

- **Language**<sup>16</sup>: During the broadcast, whether it be during the interviews, debates or the connecting words spoken by the host, it is important to use inclusive language.

- Are you using language that is inclusive for both men and women?
- Have you found or created words in your language that are inclusive for both men and women?
- Do you avoid using adjectives that are irrelevant or which reinforce gender stereotypes?

**Tip:** Is there a nearby association or community organization that is working to improve the livelihoods of rural women? If so, these could be a useful resource. They could explain their work and help you to have a better understanding of the local context for gender and agriculture, as well as giving you some ideas for gender-sensitive programmes.<sup>17</sup>

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<sup>16</sup> Farm Radio International, 2012, Package 95: Researching and Producing Farmer Focused Programs

<sup>17</sup> Farm Radio International, 2014, Farmer programme e-course, [www.farmradiotraining.org](http://www.farmradiotraining.org)

## Examples<sup>18</sup>:

Inclusive language
Instead of “men’s rights”, use “human rights” Instead of “businessmen”, use “business people”
Programme editors or hosts sometimes describe a woman as being “beautiful” or “attractive”, when her physical appearance has nothing to do with the topic being discussed. Men may be described as “workers” or “prosperous”, which reinforces stereotypes that value men for what they accomplish and women for their appearance.

- **Editing:** After the recording stage, interviews and sounds are played back and the best sequences are selected. A plan is developed to present the sequences selected for the broadcast in a chronological order. Sometimes, additional features, such as connecting texts or music are added during mixing.



*Training journalists from Mooriben partner radio stations, July 2013, Adamou Mahamane*

During the selection of sequences and editing, it is important to:

- pay the same attention, and give the same treatment, to viewpoints of both men and women;
  - avoid reproducing negative images or stereotypes;
  - present information in such a way that both men and women can find interest in it and avoid presenting the interests of some as threats for others;
  - choose fade-in music that promote and bring together men and women.
- **Approving the programme:** Once the programme has been completed, it is important to present it during a listening session attended by everyone who took part in its production (if possible). If not, the programme heads and hosts should be present, both to approve the broadcast and to offer any comments and/or observations which might help to improve the programme before it goes out.

In order to ensure that the programme does not contain any elements that are insensitive to gender, it is useful to appoint a man and a woman from the group with the specific task of paying attention to this point during the listening session. This is a good time to bring out the checklist<sup>19</sup> again and make sure that gender has been taken into account at all stages.

### ➤ Programming and broadcasting

Radio remains one of the most powerful and accessible channels for reaching rural areas. The proximity of rural and community radio stations makes them important vectors of education, awareness raising and knowledge acquisition, as well as a tool for influencing the dynamics of social relations and for addressing gender inequalities.<sup>20</sup>

Men and women do not listen to radio programmes at the same time. It is important to make a careful study of their daily timetables. Timetables of daily activities (daily activity clock) describe the different activities

<sup>18</sup> Farm Radio International, 2012, Package 95: Researching and Producing Farmer Focused Programs

<sup>19</sup> See page 9

<sup>20</sup> FAO, 2011, Communicating gender for rural development, integrating gender in communication for development, Dimitra Project, Rome, p64

carried out over a period of 24 hours. This makes it possible to identify everyone's free time, so as to ensure their availability to listen to the radio.

To ensure that a programme will be listened to by as many men as women, it is recommended that a radio show is rebroadcast, on one or several occasions, at times that are suited to each group.

In addition, many women do not own a radio and/or have no access to one. **It is therefore useful to consider combining broadcasts with other channels of communication, to enable interaction with women, for example listeners' clubs.**

Daily activity clock <sup>21</sup>	
<b>Purpose</b>	To learn about the division of labour between women and men, their workload, the daily division of time, harvest times, food and financial availability.
<b>Central question</b>	Who does what and when?
<b>Situation</b>	In a West African country, an extension campaign was undertaken to promote the seeding of rice in rows in order to increase yields. Take-up of the practice was low.
<b>Explanation</b>	The women are responsible for the sowing and care of the rice fields, but the programme was broadcast at a time when women were busy getting water and were not able to listen to the radio. .

### ➤ **Monitoring and evaluation of programme impact**

Monitoring and evaluation of programme impact is an important management tool for each community radio station, enabling it to analyse the performance of the programmes designed and broadcast at any time, and to make timely design or technical improvements or adjustments, should they prove necessary.

In order to gauge their effectiveness, community radios must have monitoring and evaluation tools that can measure the impact (positive and/or negative) in time and space that the broadcast has had on a community, including its impact on attitudes, behaviour and knowledge, as well as on the socio-economic environment in the region where the radio is operating.

Not all community radio stations have sufficient resources to carry out systematic or widescale monitoring and evaluation of the impact of broadcasts. Even so, there are more accessible tools that they can use:

- **Letters, telephone calls and SMS:** Radio stations receive a large number of letters, phone calls and SMS text messages from their listeners. These enable radio managers and hosts to have an idea of the opinion of listeners regarding the broadcasts, or to hear additional questions that listeners pose on a given topic.

**It is important to make sure that these feedback channels are accessible to all men and women. For example, women are sometimes reluctant to intervene directly during a broadcast. The use of SMS can enable them to share their opinions anonymously. It is important to obtain feedback broken down by gender, so as to have a better understanding and analysis. Radio programmes should clearly announce how the feedback can be provided to the radio station (mailing address, cell phone number, e-mail).**

- **Community organizations** may include listeners' clubs, *fadas* (youth associations), social self-help groups such as *tontines* or *foyandi* (in the Zarma language, meaning regular rotating meetings), which women of all ages organize to build relationships of mutual support and tackle financial problems, local coordinating bodies of farmers' organizations and unions or federations of producers, both men and women. Existing community organizations can stimulate listening and

<sup>21</sup> FAO, 2011, Communicating gender for rural development, integrating gender in communication for development, Dimitra Project, Rome, p55

discussions among members, helping to pass on listeners' criticisms and needs. Feedback should put community radio stations in a position to improve the quality of their programmes and increase community participation in their design, development, production and monitoring.

The FAO-Dimitra community listeners' club approach goes even further and puts rural communities at the center of the action. The idea is not simply to encourage people to listen to, evaluate and comment on radio programmes, but also to allow communities, especially women and youth, to steer their own development. The main challenges of rural development are approached in a participative and gender sensitive way.

The clubs meet regularly to discuss topics that members have themselves chosen, often regarding their common problems, in order to find local solutions and act all together. A village may have several listeners' clubs for men or women, or they may be mixed, depending on the context. It is important that men and women can express themselves freely, exchange opinions and decide which actions should be undertaken in the community to resolve concrete problems.

Afterwards, these discussions are summarized and broadcast by the community radios. These programmes allow exchanges that go beyond the community and radios play an important role to create exchanges among different community listeners' clubs to create a network and exchange experiences.

To facilitate this exchange of information, each club receives a wind-up solar powered radio and, in some cases, a mobile phone with a group subscription, enabling members to make free calls to other clubs and radio stations. Ultimately, the Dimitra clubs are a unique approach to participatory communication, seeking to empower rural communities. Key factors are improved access to information, strengthening of organizational capacities and citizenship, and social mobilization and dialogue.<sup>22</sup>

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<sup>22</sup> To find out more about Dimitra community listeners' clubs, visit: [www.fao.org/dimitra](http://www.fao.org/dimitra)

## Checklist for gender sensitivity in production of radio broadcasts

Stage	Questions to ask?
<b>Pre-production</b>	<ul style="list-style-type: none"> <li>• Is the topic of interest to men/women?</li> <li>• What are the conclusions of gender analysis regarding the theme and context?</li> <li>• What is the best way of handling the topic with men/women?</li> <li>• What viewpoints on the topic are specific to men and women?</li> </ul>
<b>Production</b>	<ul style="list-style-type: none"> <li>• Would it be better to talk to men and women at the same time, or separately?</li> <li>• What is the best way to approach a topic in the case of a man/woman?</li> <li>• How can you take account of the sensitivity and viewpoint of both men and women?</li> <li>• How can you balance the experiences of men and women in the broadcast?</li> <li>• Should the interviewee's spouse be invited to attend the interview?</li> <li>• Do you need a chaperone during the interview?</li> <li>• Are you using language that is inclusive for both men and women?</li> <li>• Have you found or created words in your language that are inclusive for both men and women?</li> <li>• Do you avoid using adjectives that are irrelevant or which reinforce gender stereotypes?</li> </ul>
<b>Programming/Broadcasting</b>	<ul style="list-style-type: none"> <li>• Have you paid the same attention and given the same treatment to viewpoints of both men and women?</li> <li>• Have you avoided reproducing negative images or other stereotypes?</li> <li>• Have you presented information in such a way that both men and women can find interest in it?</li> <li>• Have you presented the interests of some as threats for others ?</li> <li>• Have you chosen fade-in music that promotes and brings together men and women?</li> <li>• Will your broadcast timetable accommodate the listening times of both men and women?</li> </ul>
<b>Monitoring-evaluation</b>	<ul style="list-style-type: none"> <li>• How many men and how many women spoke during the broadcast?</li> <li>• What have been the reactions/feedback of men and women? Is there a difference?</li> </ul>
<b>Radio management</b>	<p>In addition to gender integration in programmes, it is important to consider the way in which gender is taken into account in radio management.</p> <ul style="list-style-type: none"> <li>• How many men and how many women work at your radio station?</li> <li>• Why are there more men than women (or vice versa)?</li> <li>• In radio management, do men or women hold decision-making positions?</li> <li>• Does the radio station have a policy on gender integration in its broadcasts?</li> <li>• Are your show hosts – men and women – sufficiently aware of gender?</li> <li>• What could you do to make working conditions at the radio more equitable for men and women?</li> </ul>

## Annexes

### ➤ Different types of broadcasts

The various types of broadcasts enable a given topic to be handled in different ways. Below you will find a brief outline of the different types of broadcasts.

More detailed information is available in: ILBOUDO Jean-Pierre, 2006, Les genres majeurs en radio rurale, FAO, Rome, [ftp://ftp.fao.org/sd/sdr/sdre/ruralradio/march06/Trainingmat/genre\\_rurale.pdf](ftp://ftp.fao.org/sd/sdr/sdre/ruralradio/march06/Trainingmat/genre_rurale.pdf) (Available in French only).

#### 1. Game show

Game shows aim to promote the radio station by using entertainment, competition and advertising. They seek to maintain audience rates.

A game show revolves around a topic for which there is a need to assess the level of knowledge among communities.

For each broadcast or game, it is important to ensure that questions do not target a sector of the population, but that everyone can participate. The game show can offer an opportunity to approach raising gender awareness in an entertaining manner.

#### 2. Radio plays and sketches

Radio plays and sketches are based on a script, with the roles played by actors. The scenarios are fictional, but they take a more entertaining approach to handling real themes of interest to listeners of both sexes. These plays and sketches are especially suitable for broaching sensitive topics and encouraging the audience to reflect on them.

Avoid falling into stereotypical presentations. Often, plays and sketches use caricatures and this can prove counter to the promotion of gender parity.

#### 3. Radio soap opera

The radio soap opera is also based on a script, with roles played by actors, as in the case of sketches. But these are more sophisticated and last longer, taking the form of a series of broadcasts which follow on from each other. This significantly reduces the risk that the messages will not be fully understood by the audience. The radio soap is a drama, a series in which the main story unfurls gradually as the episodes progress, and whose core problem is only resolved at the very end. It has a distinctive timescale, with the action almost taking place in real time. While a radio broadcast may be able to cover a week or ten years in the space of thirty minutes, a radio soap opera series will need three or four episodes to describe a single day. Radio soap operas have shown the extent to which they can be effective in communicating relatively complex ideas and concepts and changing behaviour. The type of radio soap operas we are discussing here has a broader scope than simply entertaining an audience, though this is certainly one of its objectives. The dramas offer an opportunity to convey a message, but this message has to be integrated into the story in a careful, subtle manner.<sup>23</sup>

As in the case of the sketches, avoid falling into stereotypical presentation. During the course of several episodes you will have more possibilities for describing the personality of the characters, so that they can speak to your listeners.

#### 4. Magazine show

The magazine show covers various topics. It is made up of different parts that may be inter-related by the common theme, or entirely separate from one another. In contrast with a documentary, a magazine show is geared towards a variety of topics, rather than giving in-depth treatment. It arouses the interest of listeners, offering both entertainment and information.

**4.1. News magazine show:** The news magazine show covers current affairs.

**4.2. Magazine show by topic:** The magazine show by topic covers a specific subject: health, music, etc.

**4.3. Special audience magazine show:** For example “magazine show for young people” or “magazine show for women”.

**4.4. Variety magazine show:** Here, the focus is mainly on entertainment.

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<sup>23</sup> SFCG, 2005, Radio for Peacebuilding Africa, How to produce a radio soap for conflict prevention/resolution.

Given that magazine shows have different topics, they offer the opportunity to achieve a good balance between the preferences of various audience sectors.

## 5. Radio poll

Very similar to the magazine show. The main difference between the two is that the magazine show tends to cover two or more topics in a single programme, while the radio poll generally focuses on just one theme and devotes the entire programme to this. The radio poll seeks to communicate ideas or information through the intervention of a number of opinions, recorded from people in the studio, or from people outside and presented directly in the form of an interview or debate.

Be careful to ensure that equal time is always given to the opinions of women and men. Select the topics according to the different priorities of men and women.

## 6. Mini-programme

A mini-programme is a radio message used in educational campaigns comprising several elements which together convey an idea or a call to action in a persuasive manner. The aim of a mini-programme is to raise awareness among radio listeners.

Awareness-raising messages offer an excellent opportunity to share information on gender and highlight topics that might be sensitive. Remember not to lapse back into stereotypes when you need to convey short messages.

## 7. Talk show

A talk show is a way of fostering group animation. It involves a discussion between a show host and a group of people. It allows an exchange of a number of opinions on a given topic. Several figures are invited to defend their viewpoint on a topical issue or a general theme of interest.

The role of the show host, whether a man or a woman, is to explain the radio station's gender policy to people taking part in the debate and ask that mutual respect be shown between male and female participants. They should also take care to ensure that the time available is used fairly and that neither the men nor the women are allowed to dominate the conversation.

## ➤ Charter of community and participatory radios in Niger

We, technicians and managers, station managers and programme directors, show hosts and journalists of rural community radios in Niger, meeting in Douméga from 17 August to 18 September 2001, declare that:

- Rural community radio finds its legitimacy in the will of the local people, and is answerable to them in its role as a community radio station.
- Rural community radio must respect and reflect gender equity and that of all components of the community.
- Rural community radio must operate with democracy and transparency.
- Rural community radio has a mission to inform, train, educate and entertain.
- Rural community radio is a vector for development and its programming must illustrate this social benefit.
- Drawn from civil society, rural community radio is not the appendage of any financial, institutional or other power; it must protect its independence.
- Rural community radio is apolitical.
- Rural community radio is non-denominational.
- Rural community radio is committed to respecting journalistic ethics and principles.
- Rural community radio is diverse and pluralistic, in a spirit of solidarity and national cohesion.

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