

SSDI

Radio Drama

Design

Document

Based on two

Radio Design Workshop Outputs

22 – 31 May 2013

Mangochi

SSDI RADIO DRAMA DESIGN DOCUMENT

Moyo Ndi Mpamba

Preamble

This document is the result of two back-to-back workshops. The first had a larger group of stakeholders for the program: participants came from HEU, various departments of MoH, other international NGOs, radio producers and broadcasters, as well as from within the three SSDI partners. The first workshop's mandate was to decide what kind of program people wanted, what topics should be addressed in the first 52 episodes, and what sort of tone and format the program should have.

The second workshop involved a smaller group, focusing on putting together a full treatment for at least 26 episodes, with particular attention to the drama component of the program. The first workshop thought that the program should be done in a magazine format, in which a short drama would be only one of many weekly features, which might include interviews, vox pop, etc. However, the second workshop, made up of more technically experienced radio producers and writers, decided that a drama could not attract a strong loyal audience over time if it was only a small part of the weekly show. So the potential impact of the drama would thereby be compromised. So the second workshop came to a full consensus that the program should, in fact, become a full drama, with a strong feedback mechanism built into it. The workshop then moved ahead on that agreement, dedicating all its time to development of the drama.

This 30-minute, weekly interactive radio drama program is designed to provide information on priority health issues for adult Malawians. The program will use drama as the key vehicle to address issues of: Malaria, Child Survival (including diarrhea and other illnesses), Safe Motherhood, Reproductive Health and Family Planning, HIV and AIDS, WASH (sanitation and hygiene), and Nutrition. The series will last at least 52 episodes, and is planned to run for the duration of the SSDI project.

The medium chosen is radio, because its effectiveness in reaching audiences in Malawi has been demonstrated widely. We intend to use entertainment and education to engage the attention and interest of our audience, to open up a highly active and interactive dialogue between the radio program and its listeners and across all the listeners, through local dialogue and discussion.

This radio show (*Moyo Ndi Mpamba*) will be backed by other strategies and support materials, and will involve collaboration with community groups and organizations, in order to reinforce the messages of the radio program. We will also explore the potential for partnerships with other groups--private sector companies; national and local NGOs; and donor-sponsored programs—to enable us to reach a larger audience and increase feedback and participation from listeners through social media.

The information in this document is the blue print and reliable reference for the design of the radio variety program, and is to be used by the writers in creating the episodes of the program that will appropriately and adequately meet the entertainment and educational needs of the intended audience.

Design Team Members: See participant list in Annex 3. Co-facilitators: Peter Roberts and Thom Ofem

Rationale:

We are making this radio drama show for the general adult and adolescent public of Malawi, to create an interactive dialogue with them around health and well-being, in support of the overarching theme for the SSDI Project of ***Moyo Ndi Mpamba*** (Life is Precious), with the supporting slogan ***Usamalireni*** (Take care of it). The radio program will have a pro-active stance, examining many health topics and encouraging the public to take positive action for a better and stronger life together.

Preparation for the Development of the Drama

In order to develop the drama, the participants need to first establish a baseline of issues and ideas that will shape that drama. The workshop used a number of tools to set up that baseline, including: A **typical lifeline**, from birth to death, with issues and ideas identified for each of the many stages in that lifeline. The lifeline moves through childbirth, babies, toddlers, early school, adolescence, relationships, marriage, work, managing children, financial security, and on to old age, limited capacity, needing support, and finally death. The lifeline allowed for a huge number of topics and issues to emerge in a slightly structured way, instead of a simple long list of potential topics to address.



the lifemap wall



The fictional village map

Yet another tool was the creation of a **map of the fictional village** in which the story would take place. This village grounded the stories, and helped the scriptwriters to imagine what was happening in a more detailed and realistic fashion.

Another tool was the development of a **12 month calendar of real events** that might actually take place in Malawi in a given year. These events covered natural events—rainy season, the “hunger” season (3 or 4 months after the harvest), cholera outbreaks—as well as man-made events, like elections, fertilizer subsidies, political campaigns, and so forth. This calendar acted as a background onto which the stories could be painted, all the better to reflect the daily realities of Malawian life. (see Annex XX for the issues for each month)

Audience:

But a key precursor to developing the stories was to define the characteristics of the four Life Stages audiences that are the central focus for rolling out the ***Moyo Ndi Mpamba*** campaign nationally.

The participants broke into 4 groups, with each defining one of the four Lite Stages groups. Some personalized that audience segment, by creating fictional representations of those people. Other simply identified the main characteristics of their Life Stages group. What follows are the results:

Life Stages One: YOUNG MARRIED COUPLES

PROFILE

Names: Dave and Mayamiko Gama

Dave is 25 years old and Maya is 21 years old

DEMOGRAPHICS

They live in the rural area of Songani in Zomba. Maya is 5 month pregnant and it's her first pregnancy. Davie dropped out of school when he was in form 1 and Maya when she was in form 2. They don't know their HIV status. They love listening to the radio. They both have cellphones (radio). Renting a MK5,000 house. They have a bicycle. Have a radio at home. Health facility is 8km away.

WHAT THEY DO

DAVIE

Does fish business (goes to the lake to order fish). Drinks beer (ma sachet and sometimes chibuku).

MAYA

Business woman; sells mandasi at home and sometimes at the market. TOTAL INCOME PER MONTH. MK20,000.00

PSYCHOGRAPHICS and ASPIRATIONS

To have their own house. To have 5 children. To have their business expanded.

FEARS

Managing a healthy family (resources they have not enough, since they want to have 5 children). Maya is always worried with her husband's frequent vixtits to the lake(she feels her husband has girlfriends he takes along when he goes to the lake to order the fish). She is also worried of getting malaria, since her husband does not sleep under the net when he goes to the lake.

BELIEFS

Poor health seeking behaviours. Believe in what elders advise them that's its not important to go for ANC early.

SOURCES OF INFO

Radio. Relatives(aunts, uncles and parents). Church elders and the pastor.

Life Stages Two: PARENTS OF CHILDREN UNDER 5 YEARS OLD

STILL NEEDED

Life Stages Three: PARENTS OF CHILDREN 6 – 12 YEARS OLD

- More inquisitive than parents with children over 18
- Can be conscious and protective
- Not as protective as those with children 0-5
- More needs for their children eg school
- Married, single, widowed, divorced
- They have several children
- May be employed or not
- More knowledgeable/experienced than newly weds or first time parents

- More dependents
- Leadership roles in their community
- Developed a habit on health related matters eg hygiene, safe water
- Made decisions about Family Planning

LOCATION

- Urban and Rural
- Urban: employed, self employed, businesses
- Rural: self employed businesses

ATTITUDES AND WHY

- We already know attitude: Arrogance and Experience
- Not readily receptive to new ideas: Arrogance and Experience
- Role Models: community, obligations and wish better for kids
- Authoritative: societal expectations, heads of families, better future for kids
- Elements of Hypocrisy vis a vis health eg LLINs
- Respectful: Culture, Church
- Enhanced Health Seeking Behaviour: Experience, Care.

Justification of Medium:

- ✓ Radio is cheap and affordable with good coverage in all three regions of the country
- ✓ Radio has the widest coverage of any mass medium
- ✓ Radio is a trusted medium, with a strong capacity to demonstrate vital skills of communication
- ✓ Radio is portable and can be listened to in a variety of environments, and channels (i.e through mobile phones as well as on an actual radio)

Radio formats

The first design workshop, to define the overall program format and content, developed and ranked a large number of potential formats. Six formats were chosen as favourites, listed below.

FINAL PROGRAM FORMAT

Magazine

1. **Drama**
2. **Cultural corner**
3. **Comics**
4. **Personalities**
5. **Live audience/contests/awards**
6. **Poems/Story telling**

However, as discussed in the Preamble, in further discussions in the second workshop it was decided that the programs **should focus mainly on a serial drama** of around 20 minutes duration. The rest of the program will focus on a) engaging the listeners in providing direct feedback on the show, b) and equally importantly, choosing a direct action that they can take either individually or with others in their community, that responds to the priority health issue addressed in each episode.

Tone of the Program

The first workshop group was asked to personify the program—i.e. to equate the feel and the tone of the program to a particular type of person. For example, an auntie, a headmaster, a midwife, a businessman, and a military leader would all have very different ways of discussing issues. The table below outlines the preferred attributes for the program. The program should therefore try to reflect those values throughout every episode. (Some of the resulting ideas are in a table in Annex 4)

In the end, given that a drama was chosen as the singular vehicle, the tone was less important to the overall feel of the show, except to say that the drama needed to be character-driven, and realistic— i.e. never carrying overt messages, and never having a character “preach” to another character about the right way to do things. Learning should happen in the drama through the actions and consequences of those actions, not from lectures by “expert” characters.

Overall Series Measurable Objectives:

[use the know, do, feel from the episodes]

There will be an increase in the number of listeners from the four Life Stages groups who:

KNOW:

- That they can make active choices to protect themselves and their families through timely prevention and treatment of common illnesses and diseases
- the key signs and symptoms, causes, and means of prevention and treatment of common illnesses
- that if the community works together on issues, they can solve some issues more quickly and effectively
- the benefits and side effects of most modern contraceptive methods
- that they have the right to make their own informed choices in life

FEEL:

- that they understand and agree with the concept that “Life is Precious”
- that they can better protect their lives and those of their family by taking positive action to prevent the illnesses and diseases that most commonly afflict families
- enabled to encourage others (in their own families and as neighbours) to also take positive action to prevent common illnesses

DO

There will be an increase in the number of listeners to the program who:

- report increased knowledge of the signs and symptoms, causes, prevention and timely treatment of the priority health issues (MNCH and EHP issues) addressed by SSDI
- take positive and timely action to prevent or get treatment for the priority health issues in their community
- talk about the issues and advocate support for better health services where they are lacking

Overall Purpose of the Series [replace with Moyo purpose]

- ✓ To encourage listeners to understand that they have the right and ability to make their own informed decisions in life
- ✓ To demonstrate to that audience some of the necessary skills and actions that they can take individually and as a family, to protect their well-being
- ✓ To initiate a dialogue among listeners and communities around the meaning of “Life is Precious” and what they can do to protect that life
- ✓ To motivate listeners to take simple and positive actions to improve their lives and that of their families

Overall Series Message:

The overall message of the show is the same as the title, and the slogan for the overall SSDI campaign:

Moyo Ndi Mpamba (Life is Precious). Usamalereni (Protect it)

So the overall development of the drama over time needs to reflect that idea—that life is precious and that we need to do things and make choices that protect rather than threaten one’s own or other people’s life. Not every scene needs to show this, but it needs to be clear to the listeners that by hearing this drama they are coming to believe those same values: Life is precious. And we can make positive choices to protect it, whether for ourselves or for family and community.

Emotional Focus and Tone:

The main emotional focus will be on building self-esteem and confidence. The tone of the show will be that of a friend or peer. The radio show will be friendly, supportive, curious, controversial, challenging, informative and entertaining.

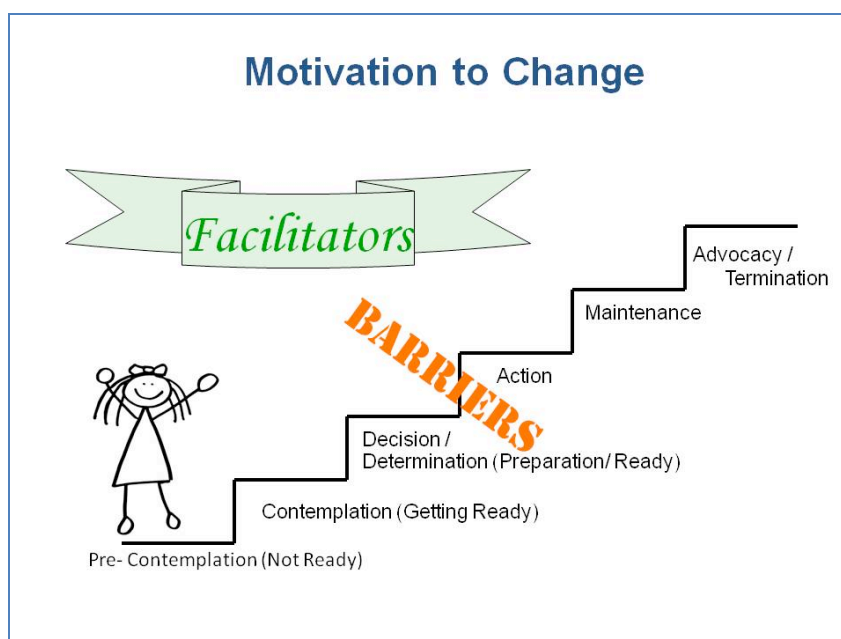
Number of episodes:

The radio program will have 52 episodes, with the treatments and scripting divided into two sets of 26 programs. The series is intended to run for a year starting in August 2013, with the hope that it will gain a large following and will then run for the duration of the project.

Duration: The duration of each program will be 30 minutes.

The behavior change model

Change is a “process involving progress through a series of stages.” We discussed the Stages of Change, which we can use as a guide for where each character is on the stages at different points in the drama. There will of course be things that help the person move ahead in the stages (called *facilitators*) and, on the other hand, barriers to being able to move forward. These barriers can be psychological (e.g. self-inflicted, like low self-esteem, not understanding an issue, being stubborn, etc), physical (too far to a clinic), economical (cannot afford to use a service), or social (e.g. people disapprove of getting circumcised, or pressure not to marry a particular person).



Stage 1: Pre-Contemplation: People at this stage do not intend to start the healthy behavior in the near future (within 6 months), and may be unaware of the need to change.

Stage 2: Contemplation (Getting Ready)

At this stage, participants are intending to start the healthy behavior within the next 6 months.

Stage 3: Preparation (Ready)

People at this stage are ready to start taking action. They take small steps that they believe can help them make the healthy behavior a part of their lives.

Stage 4: Action

People at this stage have changed their behavior within the last 6 months and need to work hard to keep moving ahead.

Stage 5: Maintenance

People at this stage changed their behavior more than 6 months ago.

Stage 6: Advocacy: People at this stage become ‘Champions of change’ they speak out and encourage others, become role models for the behavior. They have 100% confidence with no temptation to relapse.

Behaviour Change Objectives (BCOs) for Characters

The **scriptwriters** need to use this Stages model as a **constant reference point for the characters** in the drama. It will help them if, for every scene in which a character appears, they identify what stage they think the character is in, relative to that specific issue being addressed, and what kinds of facilitators and barriers are available to hinder or help his/her progress. They can do this by simply writing a **behavior change objective** for each main character in an episode, as follows:

Richi’s BCO: To understand his wife’s reason for not wanting to have sex, (instead of always disagreeing and arguing about it).

This statement will help the scriptwriter to focus on what needs to happen in that episode to move the story forward. The statement should require a relatively **simple and doable action**: no character is likely to make a huge change in the way they act or think on the basis of a single event, unless it is a highly dramatic catastrophic event—e.g. a death in the family, a disaster, a cholera outbreak, etc.

Remember: Drama is an emotional medium. It is usually through our emotions that we make decisions, not through careful reason. And in radio drama, drama is ACTION. The characters demonstrate their attitudes and thoughts through ACTION. You are how you act. If you say one thing but do another, it is the action that is more demonstrative of who you are and what values you have. How you ACT defines how you are. So always demonstrate an emotion or a character’s thinking through an **action**. Do not have people talk to each other and tell each other what they each need to do. Think of an action which demonstrates better what the person is thinking. If a person is angry, he does not say “I am angry”. He kicks over the table; he throws dishes across the room, he stomps on his girlfriend’s mobile phone crushes it. That is action describing character.

Characters and Storylines

The program will be an interactive drama in which listeners are invited to participate by making suggestions through SMS or phone calls to the show after it has aired, on what the characters should

do to solve their particular problems. There will be stops during each of the major scenes, at which point either the character or a narrator will ask the listener to discuss with their friends what should happen to improve the situation. Listeners can then send in their suggestions by SMS to a shortcode mobile number. Some of these suggestions will then be included in following weeks during the brief feedback sessions at the end of each program.

The drama has three key plotlines that drive the overall storyline.

1. **Main characters in Plot #1:** **Amwene Ritchi**, a young man 25 years old; **Nasilina**, a 20 year old who is recently married to Richi and who loves him totally; and **Esmie**, who is a past girlfriend of Richi, but who makes sure she stays on his agenda even after he is married.
2. **Main characters in Plot #2:** **Ndazona**, a 16 year old child, who lives with her mother, **Make Nadziona**, and her two brothers. The first born is **Mtenganji**, who is about 20 years old and always drunk. Her younger brother is **Chiyemebekezo**. He is very good at sports and wants to be an international footballer. Her father is away, in prison. Nadziona is very troubled with a terrible secret.
3. **Main characters in Plot #3:** **Mrs Gama (Nabetha)** is a very religious woman, married to **Gama**. He is a traditional man who places more faith in traditional healers and superstition. So while she attends church regularly, he prefers witchcraft and traditional healers.
4. There are other characters in the drama who influence the storyline. Two of these key figures are: **Bonongwe**, who is 40 years old and rich by village standards. He has worked his way through and earned his descent living. As a family man he is well respected and influential in the community. He is also friends with the **Shadow MP**, who is not such an upstanding character, though he acts as if he is. He uses his power to chase young women in the community, but is careful to keep his activities a secret. Or so he thinks.

Character Sketches of Main Characters in the Drama Series



Plot#1

5. Amwene Ritchi

- He is 25 years old
- Undecided
- Socially active
- Out of control
- Sentimental

- Manipulative
- Can earn his living through farming
- Opinion driven
- Likes bawo and beer
- Complete Primary School
- WE empathise with him.

6. Nasilina

- She is 20 years old
- She is married to Ritchi whom she loves him 100%
- They are newly weds (3 months) at the point of attack
- She is prudent
- She is a housewife and very open
- She is territorial
- She thinks people in the village hate her
- She has a friend Maria
- She is resilient but at the same time assertive when need be
- We sympathize with her

7. Esmie, a friend to Nasilina

- 20 years old and good looking
- She is cunning
- She is confident and courageous
- She is manipulative
- She is liked by men but disliked by women.

PLOT #2

1. Ndazona

- She is 16 years old and very beautiful
- She is in school but later drops out
- She gets raped by her father and is traumatised. She develops moody character
- She befriends Bonongwe's daughter
- Her trauma leads into flirting with other men and starts going out a shadow MP.

2. Mtenganji

- In his early 20s
- Always drunk
- He is wise and truthful
- He is open and straightforward
- He is unpredictable
- A risk taker and reluctant
- He does the opposite of what he is supposed to do

3. Bonongwe

- He is 40 years old and rich by village standards
- He has worked his way through and earned his descent living
- He is a family man and respected
- He is influential

- He is caring, generous and humble
- He is friends with the shadow MP
- This friendship later costs him a lot
- We respect him.

Plot #3

Mrs Gama (Nabetha)

- She is aged 34
- Very secretive
- She is Christian fanatic
- She can read, write and able to count
- Casual worker
- Has small business
- Able to listen from others but ignores as he has strong belief in tradition
- Has friends and usually engages in village gossip

Gama (her husband)

- He is aged 40 yaers
- Authoritative
- Arrogant
- Believes in traditional medicine and witchcraft
- Confrontational
- Hard working and provides for his family
- Illiterate
- Casual worker
- Farming
- Wanyau

Chikondi (their daughter)

- She is aged 13 and in standard 7 (primary school)
- Hard working in class
- Believes that for one to be successful you need to be educated
- Thinks her parents do not know a lot of thinks
- Enthusiastic leaner
- Eager to share knowledge from school with friends and family and everyone
- Sounds rude to the family (crash of personalities)

Make Nadziona's (Mother of Nadziona)

- In her early 40s
- Strong and hard working
- She is a survivor and very assertive and is struggling
- She takes good care of her family
- She is hygienic
- She does small business and selling mandasi in Bonongwe's shop
- WE ADMIRE HER.

Chiyemebekezo

He is 18 years old and active

He works hard in school and is doing well
He plays soccer and is friend to Lipenga, the coach who is also a local HAS
He is not interested in manual work e.g farming etc.

The behavior change roles of various characters

The characters will have different roles in the **drama**:

The **central change agent** in the drama is **Make Nadziona**, the mother of the troubled girl, Nadziona. As a woman who has witnessed such terrible things happen to her family—her husband has raped Nadziona, her daughter, and is sent to prison for doing so. Her oldest son becomes a drunkard under the stress of knowing what’s happened. So Make Nadziona has a fierce focus on seeing justice done, and on having individuals and groups accept responsibility for their actions. She does not want to allow the community to avoid difficult issues. So she becomes a great advocate for change, both by discussing issues with others, but mainly by taking action, and demonstrating what people can do.

Her daughter, **Nadziona**, is the tragic figure in the drama whose story triggers the real changes. The rape by her father is the secret that ends up driving change in the community. But it is driven by tragedy. As a possible scenario, Nadziona might commit suicide after becoming pregnant through another forced encounter with the an older man. But her suicide becomes the trigger for her mother’s drive to make the community confront such issues. In the end Nadziona’s fate presents the chance for the community to learn and to take action towards a positive collective result.

Nadziona’s older brother, **Mtenganji**, who is badly affected by the knowledge of what has happened to his sister, becomes the inadvertent truth teller. Seen as a fool and a drunkard, he is also the person who can speak the uncomfortable truth. He says what he sees. He is the unconscious **conscience** of the community. And becomes an active supporter of his mother’s work when he realizes he has also exposed his own lies and evasions as a means of avoiding reality.

The **Gama family** represent the **slow adopters**, those who wait until everyone else has agreed to a certain plan of action before they themselves will join in, even then reluctantly. **Mrs Gama** is so steeped in her religious beliefs that she is deaf to reason. Likewise, her husband is also deaf to reason, but from the opposite side almost. So together they flounder, not being able to make reasonable decisions because of their closed minds. But they have their own change agent—their daughter, Chidziona. Chidziona is a breath of fresh air. A smart, energetic girl who is curious about everything in the world. She lives to learn about things, and loves to tell people what she has learned. She is not trying to teach them anything, she is simply really excited about life and about the potential of life. So she is constantly telling her family about things she has learned and they simply find it easier to thank her and ignore everything she says. In her own enthusiastic way Chidziona is an **unguided change agent**, flying around everywhere, looking for the new, full of curiosity. Perhaps someone can help her focus that positivity?

Bonongwe and his family represent the **early adopters**, people who take on new ideas but are careful in how they do it. They see the potential benefits of change, but they are not the ones who actually drive change, except as being good examples to people once they have adopted change. They become strong advocates once they see the advantages of a new way of doing things.

Richi is the person who probably **learns the most**, because he falls so far before he realizes his mistakes. And as he learns and sees the faults of his stubbornness, he is smart enough to see the benefits. And then he, too becomes an advocate. But his new reality is compromised. Even as he

changes, he does not get back what he threw away. He loses his wife through pride and selfishness, and only learns when it is too late what he did wrong.

His wife **Nasilina** stubbornly absorbs trouble and abuse but at a certain point, snaps. She knows what is right, but she is reluctant to make the change necessary to correct things. Until her inertia is finally broken. Then she is firm in what she decides, and there's no going back. Change for her, like for most people, is difficult simply because **not** doing anything is much easier than doing something new.

The **villain** of the drama is the **Shadow MP**. He seems like a decent man on the surface—he is good to his family, he looks after the children well, giving them good schooling, giving his wife nice clothes and a comfortable life. But most of what he does is selfish. Even helping the family is selfish, in that it makes him look good, it gains him more respect, but respect he does not really deserve. His selfishness is also part of a sense of privilege and righteousness, a grand notion that he deserves what he wants because he is somehow more important than other people. And so he preys on young girls. And he feels he treats them very well. They get gifts from him, but he never feels he has actually stolen anything from them. They should be happy to have him be so kind, he thinks. He himself seems really happy and likes seeing others happy. And most people are not bothered by him, because he is charming and friendly and always has a nice thing to say. It is easier to like him than to be critical of him, to call him out on what he is doing. So who will do that? Does anyone have the nerve to say the truth?

Character Contradictions

- Achimwene Rich's disapproval of Nabanda's pregnancy, then he later on accepts responsibility for the pregnancy.
- they both change their behaviors and work out their relationship
- The Chitengwa set up could be replaced with Chikamwini
- Rich and Nabanda switch places
- Fictional names; to replace the real life names of places and names associated with a particular cultural group
- diversity of characters; bring in characters from different cultural backgrounds
- the other plots should be set in far away villages-nearby village (characters relate)
- Rich could be the link through the plots
- Rename Nabanda, could be compared to Zimachitika's nabanda (Nasilina)
- Rich's former girlfriend's pregnancy was for another man, but rich was meant to believe that he was responsible, but Rich would learn it much later that the pregnancy wasn't his.
- Change of Scenarios
- Nabanda will not just leave the house when the former girlfriend falls pregnant, there will be a conflict, a fight then she will have to leave the house.

Timeline of local events in a typical year in Malawi

A list was developed during the writers' workshop, identifying typical activities and some irregular ones (e.g. national elections) that could or do take place in Malawi over a 12 month period. The idea is that the dramatic storyline should use this timeline for ideas and events that can trigger some of the dramatic episodes over the first 52 episodes. For example, cholera typically happens in the middle of the rainy season, around December; the national elections will take place in May 2014; the fertilizer subsidies take place usually in September (?). All of these provide rich basis for dramatic stories, conflicts, family tragedies (which in turn provide good learning moments).

The list is in Annex xxx.

Program list and episode breakdown

During and after the workshop, the writing team wrote up both a full 26 episode treatment, outlining how each episode plays out and what issues arise during that episode, and then full scripts for the first six episodes. However, on review, it was decided that the treatment and the six scripts needed considerable review and revision, so it did not make sense to include the treatment and the scripts in this document. However, those documents will be available as separately for review purposes, as a new treatment and revised scripts are being developed.

The table below should be used to outline the main theme and topic for each of the new episodes, once they are developed. The current content is an **example only** of what can be described in the table.

REPLACE WITH SSDI PROGRAM TOPICS

Epi #	Main theme	Topic
1	Introducing main characters	Setting up the drama
2	Richi and Nasilina	Introducing the young couple
3	etc	
4	etc	
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Annex 1: Radio Formats Table

This highlights the various formats and their respective advantages and disadvantages, as discussed in the Development Workshop. The formats were ranked out of a possible 5 points.

Format Table from group inputs

Format	Advantages	Disadvantages
Live audience role Play (4/5)	- Interactive, interesting, appealing, relevant, gender balance, community mobilization, quality control, content	Tedious to arrange, cost implications
Poems (2/5)	Poetry attracts people, creative juices flow, resonates with people	It's a dying art, would work well as an element in a format like a magazine, quality of poems is deteriorating
Story telling	Very powerful tool because it would be emotional, relevant, interesting, realistic Stimulates theatre of the mind	Requires a skilful interviewer to bring out emotions Identifying stories and story tellers would be a challenge
Music 4/5 Musical program and messages, theme songs, listeners requests	Retention of messages is high , generally people love music, can easily communicate, easy to produce	People can focus on the music and not the messages
Debates A range of health topics to be debated on at different levels. Individual, community, national and experts	- You can exploit any topic without offending anyone, enriching, high participations	Challenging to arrive at resolution, requires a sharp moderator
Expert Interviews 3/5 Subject matter expert who can detail issues, technically trained or experienced	Face of the matter, trusted source, unpacks technical jargon, channel mix, brings out sensitivity	Can steal thunder, they lack peer appeal, use of jargons
Documentary 4/5	Exposes creativity, rich content, can bring	Time consuming to produce, needs attentive

Format	Advantages	Disadvantages
Story that traces a character using indepth detailed interviews/narrations, recorded work.	other formats	listenership
Drama 5/5 Reenactment of life scenarios to be broadcast on radio	Does not require props, cheap, gets the message home quicker, potential of being interactive, can be used with other mixes	Needs skilled labour, radio lacks third eye
Social Networks 3/5 Electronic means of building friendship circles around the use of www	Highly penetrated to urban, interactive, addictive, cheaper, instant feedback	Very selective, requires gadgets, requires one to be technology savvy, not trusted source
Support healthy village contests	<ul style="list-style-type: none"> - Criteria for award - Examine communities; awards to those excelling 	
Sound effects (SFX) (2)		
Community walk commentary (e.g. documentaries on refuse dumps)		
People send in their own 'documentaries' (2)		
Cultural corner (10)		
Nostalgia – what was life like		
Personality shows (1) Well known personalities about their “Life is precious” approach (6)	How to be successful, better life	
Listening clubs	<ol style="list-style-type: none"> 1. Doable action 2. Link to contests 3. Share on air 	

Format	Advantages	Disadvantages
Comics/controversial (8)	Can bring up issues that no one else can talk about	Might be risky

Group 3 inputs

Format	Definition	Advantages	Disadvantages	Level of interest	Difficult or easy to produce
Magazine	Mixed bag; may contain among others <ul style="list-style-type: none"> • Interviews • Phone in/out • Debate • Drama <i>Could be recorded or live</i>	<ul style="list-style-type: none"> - Able to attract people of diff interests - Sustains audience interest - Can tackle a variety of issues 	<ul style="list-style-type: none"> - Expensive to produce - Requires lots of skill to put message across - Not enough time for indepth description of issues 	3	<ul style="list-style-type: none"> - Requires skilled presenter - Requires lots of planning and resources
Phone in/out	Listeners call to contribute or radio calls resource persons for their pinion on an issue. <i>Needs to be live</i>	<ul style="list-style-type: none"> - Instant feedback - Requires less resources - People free to express true opinion - Provides opportunity to give correct info from expert 	<ul style="list-style-type: none"> - Limited opportunity to explain in detail - Requires an expert presenter to control interaction 	4	Requires less resources to produce
Text messages	A forum where people respond to	<ul style="list-style-type: none"> - Instant feedback - Relatively cheap to 	<ul style="list-style-type: none"> - No adequet space for explaining in detail 	2	Easy and cheap to

Format	Definition	Advantages	Disadvantages	Level of interest	Difficult or easy to produce
	an issue through text messages <i>Could be recorded or live</i>	produce	<ul style="list-style-type: none"> - Same msg could be interpreted differently - Technological challenges 		produce
Quiz	Question and answer session <i>Could be recorded or live</i>	<ul style="list-style-type: none"> - Instant feedback - May provide room to give right info 	<ul style="list-style-type: none"> - Sometimes no opportunity to provide right answers - costly 	4	Expensive to produce
Panel discussion	Forum where resource persons discuss a topical issue <i>Could be recorded or live</i>	<ul style="list-style-type: none"> - you give factual details on an issue - constructive debate of an issue 	<ul style="list-style-type: none"> - can sometimes create confusion to the audience - sometimes experts may not be good at presenting - could be expensive 	2	<ul style="list-style-type: none"> - Requires an expert anchor - Expensive to produce

Annex 3: Tone of Program

This table shows the main ideas that emerged for the tone of the program

• Aunt – well trusted	TRUSTED FRIEND	OVERALL MESSAGE
• Church going, a witch	• Rare breed	• Life is precious
• Trusted	• Will listen to you	• Hope
• Meddling	• Open with you, listens to you	• Good life
• Judgemental – knows everything	• Assists you in trouble or at anytime	• Happiness
• Rigid	• Good drinking partners	• Healthy life is achievable but it comes from small steps
• Counselling	• Challenge you	• Choices (doable action)
• Sponge (absorbing information)	• Tells you about new things	• Love
• Double-edged	• Motivates you	• Responsibility
	• Counsels you	• Prosperity (maximum productivity)
•	• Shares with you	• One man, one woman
•	• Keeps a secret	• Togetherness
•	• Brave	• Positivity
•	• Not there to just please you	• Save life, achieve more
•		• Live healthy and enjoy life

Annex 4: Workshop Participant list (First Workshop)

**SSDI COMMUNICATION NEW RADIO PROGRAM WORKSHOP PART I
22ND – 24TH MAY 2013, SUN 'N' SAND HOLIDAY RESORT, MANGOCHI
PARTICIPANT REGISTRATION FORM**

	NAME OF PARTICIPANT	ORGANISATION	POSITION	CONTACT DETAILS PHONE & EMAIL
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SSDI COMMUNICATION NEW RADIO PROGRAM WORKSHOP PART II
25TH – 31ST MAY 2013, NKOPOLA LODGE, MANGOCHI
PARTICIPANT REGISTRATION FORM

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Annex xxx: Timeline of Normal Activities/Issues in Malawi in a Year (August to July)

This list was developed during the writers' workshop, identifying typical activities and some unusual ones (e.g. national elections) that could or do take place in Malawi over a 12 month period. The idea is that the dramatic storyline should use this timeline for idea and events that can trigger some of the dramatic episodes over the first 52 episodes.

August	Sept	Oct	Nov	Dec	January	Feb	March	April	May	June	July
Selling	Weddings	Initiation Ceremonies	Preps for school	Weddings	Maluzi	Valentines Day	Martyrs Day	Food availability	Harvesting	Weddings	New marriages
Winter Produce	Party campaign	Land Preparation	Farming	Festivities	School fees	Political Campaign	Harvesting	Sugarcane	Abwanoni (Glasshoppers)	Winter cropping	MSC, JC & PSLC Exams
Kuumbandi kuotcha njerwa	Chiterera	Labour migration	Mango	Vacations	Mango	Farming	Farming	Campaigns	Selling of harvests	Pnuemonia	Independence 6 th July
Eid U Fitr	Mbewa	Mother's Day	Cholera	Agriculture input Subsidy	Farming	Pumkins	Farming	Easter	Elections	Sexual activities	Rammadan
Soccer League	Primary elections	Malaria Prone		Sexual activities	Rainstorm		Political campaign	Football (Malawi, Premier, Champions)	Domestic Conflict	Masika	
End of tobacco season	National Exams	Malawi Child Health Day		Availability of Mangos	Food scarcity		Easter		Divorce	Sex & exams	
	FISP	Out of school activities		Piece work	Political campaigns		Availability of Guavas		Candlelight memorial		
		Church Summer Camps		Farming on arable land	Marital Problems				Sadaka		
				Rainfall	Tree Planting				Malaria Day		
				Initiations	Chilembwe Day				Mauvuni		
				Religious activities					Kamuzu Day		
				Christmas					Labour Day		