



Creating Radio Dramas for Sustainable Forestry in St Vincent - Workshop Report



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telling stories, saving lives

Facilitated by CANARI and PCI Media Impact
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Organization
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Background

CANARI and PCI-Media Impact facilitated a hands-on workshop in Kingstown, St Vincent focused on building the capacity of local partners to use strategic communications to improve participatory forest management. This project was undertaken in support of the FAO LOA 5 Project which aims to improve policy for and the practice of participatory forest management for developing sustainable forest-based livelihoods in St. Vincent and the Grenadines by implementing a promotional campaign targeted at poor rural communities and the general public.



The four day in-country workshop had three objectives:

- Strengthen the **capacity** of the local organizations to design and develop radio magazines and mini-radio dramas;
- Build a **community** of supporters ('coalitions') in St Vincent and the Grenadines that engage in activities to promote ongoing sustainable development actions;
- Development of four 15 minute radio magazines with a built-in mini radio drama.

Workshop Summary and Key Learning's

Sustainable Forest Management

- Forests provide a number of services such as food supply, habitat for native animals, protection of watersheds, coastal protection and carbon absorption;
- Forests offer an indication of the health of our environment. We need communities to be connected to what is happening in forests;
- Protecting nature means protecting livelihoods;
- Forestry livelihoods and coastal and marine livelihoods are connected. What happens in the forests impacts on the seas.

Communications

- It is important to have **clear objective(s)** for communications initiatives;
- Objectives should be based on input and **participation** from the target communities;
- Communication is a **two way process**: it is not just outwardly communicating messages but learning and listening from communities and the public;
- Any messages need to be in the language the people understand and use;
- Communication for social change must: generate **debate, strengthen** the communication capacities of leaders and networks, help **change** political decisions and social and cultural norms;
- Communication for social change has four elements: Relationship with the Audience, Pleasure, Science and Monitoring and Evaluation;
- Need to be able to grab the audience's attention and get them hooked.

Entertainment Education

- EE conveys a **message** and evokes a powerful **emotional response** that can **change behavior**;

- A drama needs to show people that by standing up for issues such as the environment that they can have an effect (social modeling);
- Serial dramas use positive, negative and transitional characters. Transitional characters always move from negative to positive to influence positive behavior change;
- Different messages are inspired by different realities of audience members and the lenses that they view things from:
 - Need to be able to frame debates very early in dramas. Need clear messages. Frame the debate early, leave no room for interpretation, and reinforce the message;
 - No two people look at something and see the same thing. We need to appreciate that there are different views and ways of seeing things.

Tuesday 4th October

Introduction and background CANARI and FAO Project (Celeste Chariandy, CANARI)

Celeste introduced the broader CANARI-FAO project focused on strengthening the capacity of eight Caribbean countries in principles of participatory forest management using bottom up/community focused approach. A major part of the project is to develop and disseminate a collection of products ('campaign') to communicate key messages on participatory forest management for developing sustainable forest-based livelihoods in St Vincent and Grenadines (SVG) and sharing its results with the wider Caribbean.



Alleyne Regis starts to energize the group.

The Project aims to increase understanding of the concept of participatory forest management in a constituency that can influence policy and practice and make available what is needed for sustainable livelihoods. The SVG pilot communications project will be conducted for six months with lessons learnt shared with the broad Caribbean. Three phases:

- Development of communications tools;
- Execution of "community caravan" activity at 2 locations in St Vincent;
- Distribution of communication products and lessons to other Caribbean countries.

A number of communication products will be developed including: radio drama, newspaper articles, 10 minute video documentary, information posters. Each of the communication products will focus on three main messages:

- Forests contribute to the national economy and the livelihoods of all;
- Community participation is needed for effective forest management;
- Livelihoods are more than just making a living and describe a quality of life;

Celeste highlighted that evaluation instruments will be used to measure impact of the initiatives including: feedback questionnaires, attendance numbers, all to gather feedback from participants and refine methodology.

Key learnings:

- It is important to have **clear objective(s)** for communications initiatives;
- Objectives should be based on input and **participation** from the target communities;
- Forestry livelihoods and coastal and marine livelihoods are connected. What happens in the forests impacts on the seas;
- Protecting nature means protecting livelihoods;
- Communication is a **two way process**: it is not just outwardly communicating messages but learning from and listening to communities and the public.

Sustainable Forestry (FitzGerald Providence, Department Forestry)



Fitz introduced the concept of sustainable forest management highlighting that forests are a complex system and habitat of plants and animals. The forests manage themselves however we need to manage what we do to forests.

Forests can be negatively impacted by land degradation, such as that caused by agriculture. SVG forests have suffered from diseases in banana crops and now, the impact of marijuana crops is becoming a concern in watershed areas. Forestry Department is currently looking at reintroducing cocoa as an agricultural crop and investigating impact on forest.

SVG is covered by approximately 25% to 30% forest that plays an important role in the water cycle, provides a cooling effect, and act as windbreaks. Forests also provide food supply and habitat for native animals.

It is important to look at forests in terms of the services that they provide us (also called ecosystem services). Forests are critical to the watersheds, to coastal protection and carbon absorption. People in communities need to be closely connected to what is happening in the forests as the forests offer us an indication of the health of our environment and our human communities.

Sustainable forest management is a way to provide protection of our own livelihoods.

Key Learnings:

- Forests provide a number of services such as food supply, habitat for native animals, protection of watersheds, coastal protection and carbon absorption;
- Forests offer an indication of the health of our environment. We need communities to be connected to what is happening in forests.

Communications for Social Change, Alleyne Regis, PCI Media Impact

The group defined communication as the “transfer of information” or an “exchange”. If there is no exchange, is this effective communication?

Alleyne highlighted that the most important aspect of communication is making sure that what is being communicated makes sense to people we want to communicate with. It needs to be in the language the people understand and use.

In terms of communication for social change, it must:

- Generate debate
- Strengthen the communication capacities of leaders and networks
- Help change political decisions and social and cultural norms.

In communications for social change, we believe in the power of storytelling. Storytelling is powerful as:

- People can relate to the lives played out in a story. They see their own lives and the actors can be powerful role models.
- Storytelling can start to change the perception of the wider public.
- It can be a tool to allow people to empower themselves to take action.
- Through stories we are able to address culturally and socially sensitive issues (e.g. contraception and safe sex).



Amber-Lee Caesar and Ronelle King scripting the story.

Media, public spaces, civil society organizations, authorities and citizens all have a role in communications for social change. Media is particularly powerful.

There are four key elements of communications for social change:

- **Relationship with the audience:** to develop the relationship you need to learn about the audience's daily life by collecting stories.
- **Pleasure:** Need compelling characters. You need negative characters and positive characters. People often like the negative characters however the positive characters need to be very compelling. You need stories that connect emotionally. We need humor, romance, terror etc.
- **Science:** based on formative research, using focus groups is an excellent way to learn about what people think; to learn their story and perspectives, myths and social norms (e.g. coca cola douche, condom pricking etc). This is completed by scientific research that has been collected by civil society organizations and authorities.
- **Monitoring and Evaluation:** questionnaires focus groups, caste studies, learning reports. Monitoring and evaluation is essential to prove that what you are doing is creating change. It is also critical to understand the audience and verify that the message you are communicating is being understood by the audience as it is intended. It is easy for messages to be misinterpreted.

Participants discussed the importance of being able to grab the audience's attention and draw the listener into the story as usually you only have a maximum of eight seconds to draw the person into your show. You can hook people in by using popular songs, music and hold discussion around issues the song raises.

The group discussed the importance of collaboration with different groups to build coalitions. For example, the forestry department needs to be working with water and sanitary department to make sure that their activities align.



Key Learnings:

- Any messages need to be in the language the people understand and use;
- Communication for social change must: generate debate, strengthen the communication capacities of leaders and networks, help change political decisions and social and cultural norms;
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What is Entertainment Education? Alleyne Regis

Alleyne introduced Entertainment Education (EE) as any kind of entertainment that is meant to convey a message and promote pro-health or pro-social behavior. Avatar can be considered EE.

EE conveys a message and evokes a powerful emotional response that can change behavior.

EE can take different forms including comic books, music, dance, storytelling and serial dramas.

Good **serial dramas** capture the audience's attention. They get people hooked as they want to know what happens next. Dramas are really good at dealing with multi-story lines at the same time as there can be many subplots that introduce different issues. EE should always be exciting and never preach. It is important too that people believe that their actions will create change; a drama needs to show people that by standing up for issues such as the environment that they can have an effect. This is called social modeling which can a great source of inspiration, competency and motivation.

Serial dramas use positive, negative and transitional characters. Transitional characters always move from negative to positive to influence positive behavior change. Transitional characters need to fight all the obstacles in their way and get through them to influence change.

EE uses techniques to get and keep the audience attention: melodramatic moments, appropriate music, epilogues (summarizing the modeled message to help people remember). Radio can be a powerful vehicle as it allows the listener to create their own visual interpretation of the story and the characters according to their own experiences.

Key Learning's:

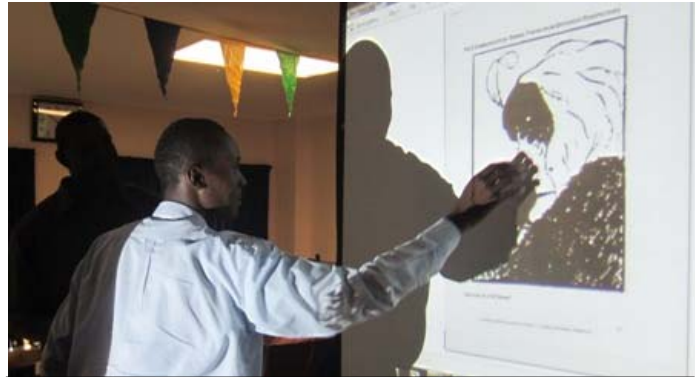
- EE conveys a message and evokes a powerful emotional response that can change behavior.
- A drama needs to show people that by standing up for issues such as the environment that they can have an effect (social modeling)
- Serial dramas use positive, negative and transitional characters. Transitional characters always move from negative to positive to influence positive behavior change.

The Power of Radio, Tyrone Buckmire

The group discussed different forms of communications tools listing the following popular communication mediums, for SVG these include: Radio – 10 local radio stations, TV – 1 local station (estimate 75% access to TV), Telecommunications – Lime, Digicel, Facebook, Blackberry Messenger (medium to high penetration of BB's in SVG), Texting, Newspapers, Email, Internet, Rum shop, Gossip, Van with loud speakers. The group concluded that the most effective tool to communicate with the broadest audience was through radio. The most popular radio shows include: talk shows, call in programs, obituaries, news and music shows.

Benefits of radio include that:

- Radio is accessible to the majority of the community
- Radio provides the access to the broadest range of audiences
- It is easier to tune into radio in different countries via internet
- It is far cheaper than TV production.



Not everyone sees what you see.

The group watched the video music film clip “Man Down” by Rhianna and discussed their views on the messaging. Participants found that the video encouraged people to take matters into their own hands if something happened, they were not sure what the message was or how it should be interpreted. Also that the lyrics would not convey a message. Also portrays a comfort with guns which is a reality.

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Key Learning's:

- Different messages are inspired by different realities of audience members and the lenses that they view things from
- Need to be able to frame debates very early in dramas. Need clear messages. Frame the debate early, leave no room for interpretation, and reinforce the message.
- No two people look at something and see the same thing. We need to appreciate that there are different views and ways of seeing things.

Wednesday 5th October 2011

Formative Research, Values Grid, Target Audience – Key messages

Alleyne opened reinforcing that it is essential to be very clear about the messages that we are communicating. The day will focus on articulating the messages.

Reminder that it is important to learn about the community's beliefs, myths, views through questionnaires, focus groups and meetings with the community. This will help you to understand how a person thinks, the values that he/she has, so that you can understand what beliefs or views need to change. Focus groups should be complemented by existing research produced by government and civil society to provide statistics and facts about the region and issue.

The concept of the **Values Grid** was introduced as a set of statements that defines the values of your community. The values are based on your formative research (focus groups and review of existing research). The Values Grid is the basis of the serial drama. It contains the values you want to promote or negate.

The values grid is used to build the characters and storylines. Based on the educational issue, the positive characters will be built around the positive values; the negative characters will be built around



the negative values. There will then be transitional characters that move from negative to positive. The values grid is central to all aspects of the program.

Some things to keep in mind:

- the positive character **never** becomes negative
- don't wait until the last episode to reward your positive character or to punish your negative character
- never promote messages that go against the laws of the country, this goes against the moral framework of the values grid
- Characters should be like people you know – that the community will relate to.

“Who is going to care about environmental conservation if they can't feed their children or send them to school?” We need to keep this in mind when promoting messages and understanding the views and priorities that people in the community have. What is their situation? What are their needs?

Also, a character might be a good 'teacher' for example but be a negative character that represents the negative values i.e. he eats turtle eggs and sleeps with many women – or whatever the negative values are in the values grid.

The group worked together to define the target audience and construct the values grid (Refer to Annex A).

What is a Radio Magazine Show?

Alleyne introduced the radio magazine concept. The radio magazine, or call-in show, has a number of different pieces (i.e. like a magazine) and follows an EE format. A radio magazine might include:

- Music, drama, humor, animated language etc;
- Analysis, issues, information, services etc;
- Stories.

It should be:

- Very interactive and engage the audience
- Dynamic with different interactive sessions
- Have a trusted host
- Be a role-model for dialogue

Know Your Audience!

- It is important that you know who you want to reach! (Playing country and western to a Rastafarian isn't going to work)
- Need to understand what music they listen to, their interests, what they know about our issues, respected opinion leaders, how to reach them: radio stations, best day and time to broadcast)

Radio Magazine is made up of the following:

- **Issue(s):** Identify the specific issues from values grid that you can address in the radio magazine (issue prioritization)
- **Segments:**
 - One third Entertainment: music, hosts, contests, language, humor, stories
 - One third Information: guests, guides,



- One third Audience: vox pop, interviews,
- You must plan the segments – how they work together
- **Participation:** Need to be able to encourage and engage interaction with the audience and community. This could include call-in shows, vox pops, email, text messages, twitter etc.
- **Action:** It isn't just about putting a magazine out there but to be able to inspire change and calls to action
- **Listen:** Listen to your audience and gather their feedback.

Reporting Back From Magazines:

The group divided into two smaller groups to focus on the design of their radio magazines. The groups needed to identify a single issue for their radio magazine, define the target audience, name, style of the show and segments.

Recommendations that arose from the radio magazine design session included:

- Good idea to have a **signature tune** followed by a **narrator** to put the magazine in context
- Must focus on timing of the segments
- Need to make sure segments appeal to the target audience (i.e. if kids, need to have children's music)

Tips on Producing Radio Magazines:

- Planning is everything!
- Work in pairs
- Double check everything (i.e. pressing record on the recorder)
- There should be a reason or links between songs selected. The narrator should make these linkages clear
- Need to have community participation – could use a combination of inputs: letters, email, twitter, facebook, vox pop (if you program is pre-recorded vox pop is best option to have community engagement)
- A good way to ask questions in vox pops is to state a fact and then ask a question e.g. “The SVG NGO recently made a statement that alternative farmers are destroying the forests. What do you think of this?”

Thursday 6th October to Friday 7th October

Writing Our Radio Drama

The group came together to learn about planning radio dramas. Alleyne emphasized that the beginning of the drama is everything! If you don't grab the audience in the first few seconds they will change the channel.

Kick your audience into a high energy trip! You need:

- Good exciting plots
- Many twists and turns
- Set up... struggle... resolution
- Must have drama AND conflict to capture the audience
- Make people afraid and excited



- Climaxes
- Dialogue
- Atmosphere/Ambience: emotional spirit of the play. Need to create seasons, Mangoes can be a good indicator of a season in the Caribbean.
- Emotion – you need to generate emotional response from audience. Doesn't matter what the emotion is, but that the audience feels it.
- Tension and Humor: flip between tension to humor, tension to humor.
- Always have one character that deals with difficult situations using humor (verbal humor).
- Need to have surprise!
- Underlying everything, you need to have the **message!** (from the values grid!)

The group moved into starting to **build the radio drama:**

1. Defining the Characters

This started by looking back at the target audience and basing the characters on the primary target audience, in this case hunters, farmers, informal settlers and people with alternative livelihoods. For a four episode three minute drama, two main transitional characters were agreed to be sufficient.

The group broke into three small groups and started to define the character profiles based on the characteristics of individuals in the community (making sure not to base the characters on a real person). This would help to make sure that the characters are real and believable. After almost two hours of discussion, the groups shared the details of their characters (Refer to Annex C).

As the group reported back, commonalities and hooks between the characters became apparent.

2. Defining the Relationships

The group worked together to talk about how the characters related to each other. Where there was love, hate, family and opportunities.

3. Drafting the Episodes

From the relationships that were developed loose storylines were starting to form. The group worked together to start mapping the scenes and then ordering them into the episodes. Special attention was paid to making sure that the scenes end on high points with lots of twists, turns and conflict. The storyline map is Annex D.

4. Scripting the Radio Drama

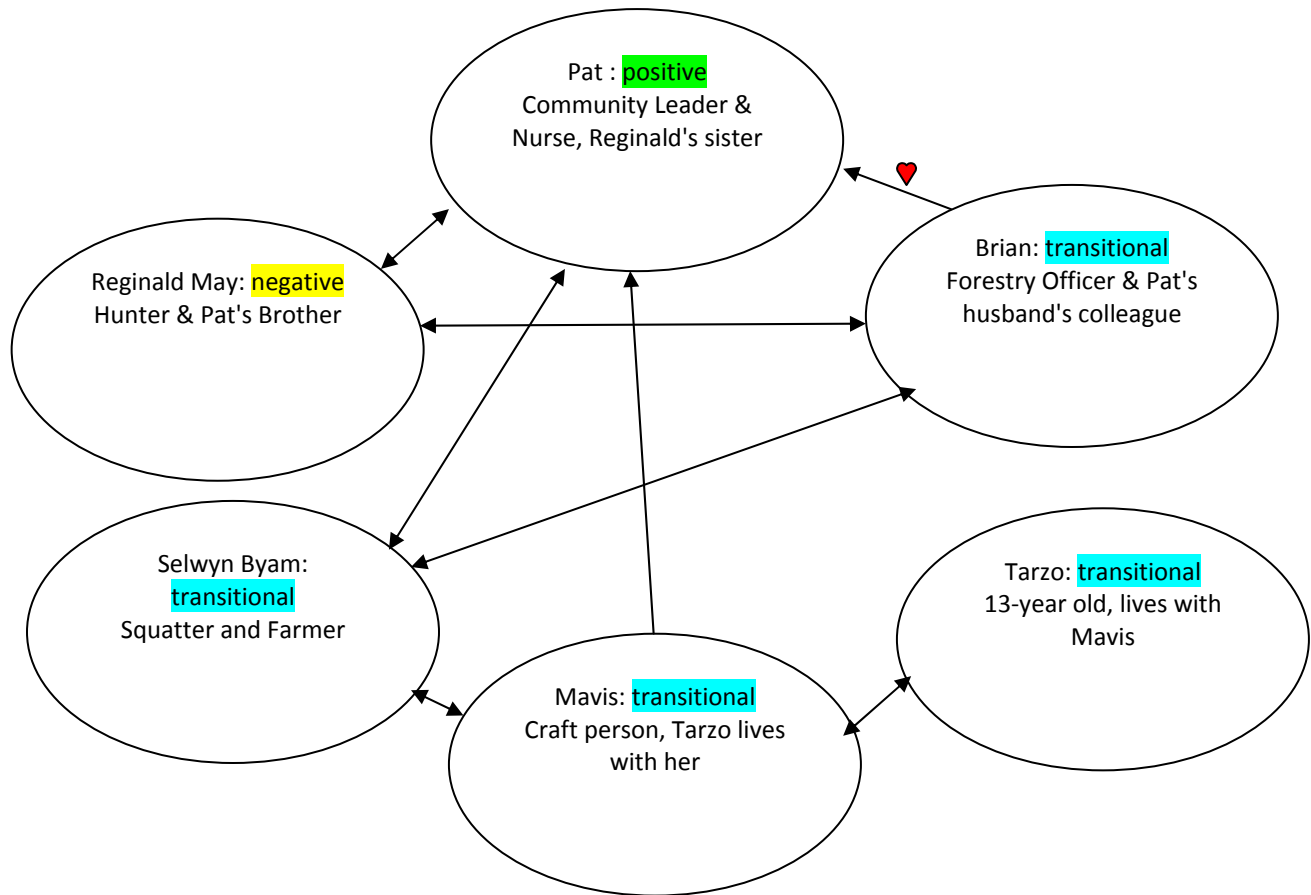
The next step was to start scripting the drama in small groups working on a scene or two each. Once prepared the groups acted out their scenes and the scripts were refined.

5. Naming of the Drama and Magazines

The group brainstormed names, eventually settling on Bush Melee for the Drama and Bush Talk for the Radio Magazines.

In parallel to the radio drama scripting, interviews were conducted for the radio magazines and the vox pops completed with people on the street.

Relationships between characters



Conclusion

By the conclusion of the workshop a strong foundation for the basis of the radio drama had been completed. The scripts were ready, interviews and vox pops completed and the drama named.

Feedback from Participants:

"We were very ambitious in setting our goals and we have done much better than I had thought."

"It is good that by the end of the workshop we have something concrete."

"The workshop was very informative, not only in aspect of participatory forest management but in bringing out the various steps in the development of a radio magazine. It is useful for my work in public relationships. We have been working with St Vencients to change their minds sets, our next steps were to do some radio and TV ads, however this will really think help take our thinking to another level."

"It is useful for the environmental sectors who want to preserve."

"We recognize that there is more need for this type of workshop."





Annex A Values Grid

	Issue	Positive Value (It is good that...)	Negative Value (It is bad that...)
Objective: Increase understanding of participatory forest management for sustainable livelihoods.			
1	Farmers and hunters often engage in activities that result in bushfires which contribute to destruction of the forest	Farmers and hunters stop setting bushfires in the forest	Farmers and hunters continue to set bushfires in the forest
2	People should feel a sense of pride and responsibility for the management of the forest and environment	People are proud of, and take, responsibility for the management and protection of the forest	People do not care about the forest and environment
3	People need to understand that a healthy environment is necessary for sustained quality of life	People recognize the importance of a healthy environment for sustained quality of life	People don't appreciate that the environment is essential for sustained quality of life
4	People need to understand that there are viable alternatives to unsustainable farming, hunting and fishing practices in the forests	People know and practice alternative livelihoods as guided by state forest regulations	People continue to disregard regulations and thus practice unsustainable farming, hunting and fishing in forests
5	Forest based livelihoods should involve sustainable practices (such as good tour guiding, harvesting medicinal plants, charcoal manufacturing etc).	People engage in sustainable forest based livelihoods practices (such as reforestations, sustainable extraction, maintenance of trails)	People do not engage in sustainable forested based practices.
6	People need to understand that their participation is needed for effective forest management.	People participate in effective forest management	People don't participate in forest management
7	Community groups are not sufficiently aware of important forest and environmental management issues and therefore cannot impart knowledge to others	Community groups are sufficiently informed, participate in and advocate for forest and environmental management	Community groups aren't sufficiently informed and do not contribute to forest and environmental management
8	People need to understand that forests contribute to community livelihoods and the national economy	People are aware that forests contribute to community livelihoods and the national economy	People do not know that forests contribute to community livelihoods and the national economy
9	People do not observe the rules and regulations governing forest management	People observe the rules and regulations governing forest management	People choose not to observe the rules and regulations governing forest management



Annex B Target Audience for Radio Magazine and Drama

Target Audience for Participatory Forest Management

- Farmers:
 - Unregulated farmers
 - Established and regulated farmers
- Informal settlers: squatters etc also engaged in unregulated farming
- Hunters: goat, armadillos, wild meat.
 - Subsistence hunters
 - Recreational hunters
 - Hunting to sell wild meats
- Community groups and leaders:
- Other state agencies:
 - Tourism which includes National Parks
 - CWSA Central Water and Sewage Authority
 - Agriculture including forestry
 - Community Development groups, businesses etc
 - Rural Transformation
- Schools
- Religious Groups and Faith Based Organisations

It is important to consider those engaged in alternative livelihoods.



Radio Magazine Planning Template – Bush Talk

Magazine Number: 1

Total Length of Magazine (i.e. 15mins): 15minutes

Issue (from Values Grid): Number 2 “People should feel a sense of pride and responsibility for the management of the forest and environment”

Segment	Description	Timing
Signature Tune		0:10
Introduction	Narrator	0:30
Music	Bob Marley “Chances Are”	
Drama		3:00
PSA		0:30
Music	Christopher Grant “Take A Stand”	1:50
Interview 1	Solid Waste – Winsbert Quow,	2:30
Vox Pop	Voices from the Community	1:00
Interview 2	FitzGerald Providence, Forestry Department	2:30
Music	Zion I -	1:00
Community News		1:50
Closure	Call to Action	
Total Time		

Magazine Number: 2

Total Length of Magazine (i.e. 15mins): 15minutes

Issue (from Values Grid): Number 1: Farmers and hunters often engage in activities that result in bushfires which contribute to destruction of the forest.

Target Audience:

Segment	Description	Timing
Signature Tune		0:10
Introduction	Narrator	0:15
Poem	Fire in the Mountain (by Erasto)	1:00
Drama		3:00
Interview	Forest/Parks	2:30
Vox Pop		2:30
Newsflash		1:00
Music	Calypso Rose – Fire Fire	2:00
Thought for the Day		0:30
Closure	Call to Action	0:30
Signature tune		0:10
Total Time		



Magazine Number: 3

Total Length of Magazine (i.e. 15mins): 15minutes

Issue (from Values Grid): Number 6: People need to understand that their participation is needed for effective forest management.

Segment	Description	Timing
Signature Tune		0:10
Introduction	Narrator	0:15
Music	Bar Levy - Work	1:50
Vox Pop		
Interview 1	Director of National Parks –Andrew Wilson	
Drama		
Interview 2	President of CYEN	
PSA		
Music	Skinny Fabulous – Get Clean	1:15
Interview 3	Alternative Farmer	
Poem		
Closure	Call to Action	
Total Time		

Magazine Number: 4

Total Length of Magazine (i.e. 15mins): 15minutes

Issue (from Values Grid): Number 8: People need to understand that forests contribute to community livelihoods and the national economy

Segment	Description	Timing
Signature Tune		0:10
Introduction	Narrator	0:15
Drama		
Environmental Hot Seat/Interview	Parks - Erasto	2:00
Music	Save the Forest	1:15
Vox Pop		2:00
Forest Report		2:00
Music	Mother Earth	1:45
Community Update		
Closure	Call to Action	
Signature Tune		0:10
Total Time		



Annex C Character Profiles

Selwyn 'nine finger bakes' Byam – Farmer (TRANSITIONAL)

- 36 years old
- Farmer for 3 years
- Lives at corner rock, spring village
- Lives close to the river in a one room wattle and daub house
- Does all laundry and gets water from the river
- Has a little plot of land behind the house that he does his farming on
- Abandoned by his mother at age 6
- School dropout at age 13
- Migrate to meet his grandmother in Canada at age 17
- Deported from Canada
- Doesn't like to be reminded his mother abandoned him
- Tall and thin with knock knees

Mavis (TRANSITIONAL)

- 40 years old
- Single mother with 6 children
- Lives at Park Hill in board shack, squatting
- Hip shotted,
- Can be caring especially towards children
- Has OCD
- Short, stocky, old time tour guide
- Bad attitude and country grammar
- Naturalist
- Got fired due to bad attitude and frolicking with tourists
- Likes basket weaving and jewelry making
- Has a jewelry and basket stand as source of livelihood

Patricia 'Pat' Denabrig - Community Leader (POSITIVE)

- 45 years old
- Work: Nurse
- Well respected member of the community
- Married with two children: delroy aged 13 and patsy aged 9
- Lives, Charles Village, Spring Valley
- House: concrete structure, four bedroom house with big fancy gates and Lexus Jeep in driveway
- Community leader for past 10 years
- Hobby: Sewing
- No major health issues but her son was diagnosed with diabetes
- Pat is a short jovial lady, 5ft 6.
- Natural hair and of a light complexion
- She is a very pleasant lady that smiles a lot



- Husband is smart and educated

Brian (POSITIVE)

- 3 children, boys
- Wife pregnant but rumour has it none of children are his
- Drinks occasionally, don't smoke
- Favourite colour – pink and purple
- Snake tattoo on left arm
- Avid soccer fan
- Mother lives with him
- Lives in a cream, five bedroom, two and half bathroom wall house
- Church only on main holidays
- Loves any fried food
- Small backyard garden growing tomatoes, thyme, sweet peppers
- Two dogs, one chat – sheva, two goats, three sheep

Reginald 'Pappy Show' May – Hunter (NEGATIVE)

- 32 years old
- Resident of 'Guava Corner'
- Thatch house next to the river
- No children
- Likes cricket and calypso
- Plays a cuatro
- Drinks a lot of strong rum
- Not married
- Owns six dogs
- Asthmatic
- Lost most of his teeth
- Favourite colours are yellow and blue
- Hunts for sale
- Story teller
- Very superstitious
- Parades as a bush doctor and likes to attend funerals

Tarzo (TRANSITIONAL)

- 13 years old
- Run away from home and lives with Mavis (his aunt)
- Adventurous
- Thief – pick pockets tourists
- Likes to be alone
- Likes nature and animals
- Favorite food back home was 'Crix'
- Uneducated



Annex D Drama Story Line

Episode ONE

Scene One – In the Forest – Mavis and Tarzo

- Mavis and Tarzo in the forest,
- Mavis sends Tarzo up the tree to get seeds
- Tarzo smells smoke, sees fire, yells to Mavis
- Mavis says “Come, let’s go”.
- Mavis turns to run, steps into a Manicou hole “hunters trap”
- Tarzo falls from tree after stepping on dry limb – fire is approaching
- Mavis screams

Scene Two – Funeral – Selwyn and Reginald

- Reginald offers a drink to Selwyn
- Selwyn snaps re: dogs
- Reginald “What you worried about your stupid dog at your uncle’s funeral”
- Selwyn defends dog (value of relationship)
- Cliff hanger?

Scene Three – Fire – Brian, Mavis, Tarzo

- Scream
- Brian arrives
- Get out
- Mavis vows to get out – she know who did it

Episode TWO

Scene – Mavis, Tarzo and Pat @ Health Centre

- Mavis in pain
- Pat question Tarzo about missing school
- Mavis talks about brian’s crush on pat
 - Forest fire
- Pat – community caravan

Scene – Rum Shop – Selwyn and Shopkeeper

- Selwyn telling funeral, Reginald, dogs
- Shopkeeper – ‘No pride/no respect’
- Shopkeeper “big secret” promise not to tell anyone...

Scene – Pat’s House, Pat, Brian and Reginald

- Brian hitting on Pat
- Also discussing caravan
- Talk about caravan, Mavis and fire



- Reginald shows up...

Episode THREE

Scene – Mavis’ Jewelry Stand

- Pat visiting mavis
- Mavis brings up brian
- Discuss caravan, craft,
- Tarzo comes in and wants to be involved in caravan
- Breaks down about financial situation
 - Fire affects products etc

Scene – Selwyn’s House, Selwyn and Brian

- Brian confronts Selwyn re: fire
 - Erosion
 - A pig
 - Talking about impact on the river

Scene – Lexus House, Pat and Reginald

- Discuss Brian’s accusation
- Discuss Reginald’s hunting
- Discuss the caravan – Reginald thinks waste of time
- “Burn Brian”

Episode FOUR

Scene: Reginald’s House, Brian and Reginald

- Brian goes to Reginald’s to discuss hunting and burning regulation
- Admits (sort of)
- Brian charges!!!

Scene: Community Centre - Pat, Selwyn, Mavis, Tarzo

- Selwyn, Mavis and Pat discuss Reginald’s arrest
 - Selwyn apologizing to Mavis for setting the malicou
 - Mavis has puppies
- Mavis seeking information/business opportunity
- Community must participate



Annex E Agenda

Tuesday 4th October		
8:30am	Registration	Lead Facilitator
9:00	<ul style="list-style-type: none"> - Introduction and background CANARI and FAO Project - Sustainable Forestry - Introducing PCI Media Impact - Get to know you - Housekeeping - Review Agenda: What do we want to achieve? 	Celeste Chariandy Fitzgerald Providence Alleyne Regis and Tyrone Buckmire
10:30	Morning Tea Break	
10:45	Communications for social change presentation	Alleyne and Tyrone
12:30	Lunch	
1:30	What is Entertainment Education?	Alleyne and Tyrone
3:30	Afternoon Tea Break	
3:45	The power of radio	Alleyne and Tyrone
4:30	End of Day Review and Discussions about way forward	
5pm	Finish	
Wednesday 5th October		
9:00	Formative Research, Values Grid, Target Audience – Key messages	Alleyne and Tyrone
10:30	Morning Tea Break	
10:45	Entertainment Education Radio Magazines – What, Why, How?	Break out groups
12:30	Lunch	
1:30	Building a Radio Serial Drama	Alleyne and Tyrone
3:30	Afternoon Tea Break	
3:45	Building a radio magazine – scripting	Break out groups
4:45	End of Day Review and Discussions about way forward	
5pm	Finish	
Thursday 6th October		
9:00	Reporting on elements of radio magazine from group discussions	Alleyne and Tyrone
10:00	Morning Tea Break	
10:15	Building the Drama	Alleyne and Tyrone
12:00	Reporting back	
12:15	Lunch	
1:15	In the Field – Recording vox pops, interviews, identifying music	3-4 groups
4:45	End of Day Review and Discussions about way forward	
Friday 7th October		
9:00	Production and editing	Alleyne and Tyrone
10:30	Morning Team	
10:45	Monitoring – listening to your audience	Alleyne and Tyrone
12:30	Lunch	
1:30	Translating the drama into community dialogue – beyond the radio magazines	Alleyne and Tyrone
5:00	Finish	



Annex F Participant List

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Interviewees (Friday)

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