Bravos do Zambeze: Disaster Risk Radio

Final Report

February 2010
Executive Summary

This report details the activities and outcomes of Bravos do Zambeze, a multi-faceted initiative that combines a high quality 26-episode radio drama with training for community radio journalists, in order to convey information around disaster risk reduction and build local capacity for reporting on disasters and climate change. The project was produced by CMFD Productions for the International Organisation for Migration (IOM), as part of the UN Delivering as One, Joint Programme on Disaster Risk Reduction Project.

Formative research was conducted at the outset of the project. Five case studies were done with residents of a resettlement centre near Morrumbala, as well as extensive desk research on the impacts of natural disasters and climate change on communities in Mozambique. Additional research was conducted partway through the project to gain further insights on disaster management, disaster resistant building and farming techniques, and preparing emergency evacuation plans. Based on this research, as well as feedback from various partners, storylines for the two seasons were written and scripted.

The drama, which was produced in Portuguese and Sena, was recorded in Maputo and Morrumbala. Theme music with related messaging, and featuring well-known musician Isaú Meneses, was also written, recorded and produced.

Feedback was gathered at various stages of the project. A focus group was held to assess the storyline and characters for season one. Actors were asked to complete questionnaires about each season of the drama, and media workshop participants held group discussions and filled out additional questionnaires. Feedback on particular sections of the scripts that contained very specific information was also requested from a number of organisations. CMFD also conducted follow-ups with radio stations which aired the drama in order to assess how the series was being used and received by listeners.

Feedback was overwhelmingly positive. Respondents felt the characters and situations were realistic, and that the information was needed, easily understood and useful. Respondents noted that their knowledge of natural disasters and how to mitigate the impacts has increased significantly. Several respondents mentioned the music specifically, indicating that music as a strategy for change does have good impact. The character of Domingos was seen as the most popular character, possibly because he makes the greatest transition – from being stuck in the ‘old ways’ to accepting that one must change with the times. Alberto Cobra was also popular, due to his sweet, though sometimes misguided nature. In season two, Amelia was the most popular female character. She was seen as a source of good advice.

Although feedback from listeners has been limited due to lack of access to communications technology, the drama can be viewed as a positive example of communication for social change that has had a significant impact on people’s knowledge of how to respond to and prepare for natural disasters.
1.0 Background and Justification

The devastating consequence of natural disasters and the resulting relocation of populations present a formidable challenge for organisations, humanitarian agencies, and governments. At the same time, the complex web of related issues – changing climates, cultural perceptions, lack of education, gender inequalities – make it even harder to communicate much needed preventative and emergency information.

2.0 Project Description

The project proposed will include a multi-faceted media programme, designed to help convey information and encourage desired behaviours. The project comprises three parts.

1) A radio drama to communicate through stories and characters key information about naturally caused emergencies. This would include information about preparing, what to do if re-located, and returning home, and could address such issues evacuation procedures, safety, health (i.e. water, sanitation and hygiene/ nutrition, cholera prevention), the special needs of children, etc. Along with conveying information, through stories and characters the drama would also model desired behaviours should an emergency occur. Through the information and messages woven into the drama, as well as the media training, the project aims to result in
   - Increased awareness and ability to articulate issues around natural disasters in communities
   - Increased awareness about how to respond and what to do in the case of natural disasters.

2) A training workshop to build local media capacity around understanding and reporting on natural disasters as it affects populations in these areas. The information conveyed would be designed to complement existing strategies.

3) A follow up drama – this drama would extend the messages of the drama, and build in feedback and information gained from the first drama production, as well as the media training.

This strategy has been chosen for the information campaign for several reasons. Firstly, radio drama provides a unique medium for conveying information. It is widely accessible, does not rely on literacy, and can reach remote places. There is a long-standing tradition of novellas in Mozambique, which make drama particularly engaging for listeners. In a drama, information is communicated and desired behaviours modeled by characters, it engages listeners at both an emotional and intellectual level. Media training is an important complement to this, as the very nature of disasters is that they are unpredictable, it is vital that media be trained in how to communicate emergency information. Working with community broadcasters then becomes extremely important as such information is highly localised. Once trained, community broadcasters can also be used as a source of information for humanitarian organisations, since they are based close to these communities and have access to communication infrastructure.

3.0 Results/ Outputs

- Formative research document outlining key issues and story ideas.
- Production of 50 copies of a 26 part (5 minutes each) serial radio drama that incorporates a variety of issues related to natural disasters.
- Production of original theme music
- Media training on covering natural disasters
Through the information and messages woven into the drama, the story would seek to result in
- Increased awareness and ability to articulate issues around natural disasters in communities
- Increased awareness about how to respond and what to do in the case of natural disasters.

4.0 Season One Activities

4.1 Formative Research

In order to deepen our understanding of natural disasters and how they affect populations in Mozambique, CMFD conducted formative research around the most commonly occurring type of disaster in the country, seasonal flooding. Extensive desk research was done on causes of flooding; physical, emotional, health and psychological effects on local communities; disaster management; and government/NGO response. In addition, CMFD conducted surveys with five residents of Morrumbala, a resettlement centre in the Zambezi river area, who were forced to leave their home village because of flooding. Respondents were asked to recount what happened to them during the flood, how they were affected, what they were able to salvage, how they feel now, and what, if anything, they would do differently next time. Most respondents reported losing everything to the flood. Many noted that there was a lack of solidarity or coordination between villagers, and that people were often out for themselves. Some also reported not taking the flood seriously at first and waiting too long to leave their homes. These attitudes were confirmed by the desk research, and have become the major themes of season one of the drama.

4.2 Storyline Development

With the research complete, CMFD developed an initial story idea – a village soccer team that must band together to evacuate the community in the face of a terrible flood. It was decided that using soccer would be an effective way to peak listener’s interest, as well as provide a useful metaphor for stressing the importance of preparedness and working together: Just as a soccer team must have a solid plan of attack and work together to win a game, communities must also be prepared and work together when it comes to surviving natural disasters.

This idea was sent to the scriptwriter, who developed it further into a full storyline, broken down episode by episode. CMFD edited the storyline to ensure the key messages were included, and that each episode would fit to five minutes. Some paring down was required in order to maintain the flow of the story, and retain the degree of entertainment value that will keep listeners engaged.

Some of the issues cut out of season one will be explored in season two. For example, in the original storyline the villagers make the decision to return to their village and rebuild it on higher ground. Due to the somewhat controversial debate between allowing displaced communities to return to their homelands or moving them to government sponsored resettlement centres, the ending was changed. In season one, the community begins to debate the issue, but no decision is taken. This issue is dealt with in season two, as CMFD felt more time was needed to evaluate the political climate.
Once the storyline was complete, CMFD created a matrix that explained the key messages introduced or explored in each episode. This matrix was sent to IOM and other stakeholders for approval before being given to the scriptwriter.

4.3 Scriptwriting and Translation

The scriptwriting process was completed in approximately one and half weeks. Completed scripts were edited by CMFD projects coordinator, and then distributed to IOM and other stakeholders for feedback. They were then handed to the Portuguese translator. Translation was completed in approximately one and half weeks. Scripts were then translated from Portuguese to Sena, taking an additional two weeks.

4.4 Foley Sound Effects

A large part of creating an aurally rich drama that generates a three-dimensional world in the mind of the listener comes through the use of high-quality, appropriate sound effects. As much as possible CMFD uses foleyed effects recorded by our staff. As part of producing this drama, approximately 75 sound effects specific to the series were created. These included everything from footsteps to paddling canoes to gathering firewood.

4.5 Focus Group

On the 28 of August CMFD conducted a focus group with six Mozambicans to get some feedback on the drama. CMFD explain the project and its components to the participants, who then read through the first six episodes of season one. After reading through the drama, CMFD facilitated a semi-structured discussion, asking specific questions around story comprehension, messaging and relevance. The focus group aimed to assess whether the story and characters are interesting and accessible to Mozambicans, as well as whether listeners will read the intended messages from the story.

Overall, response to the drama was very positive. Participants felt that the story was true-to-life and reminded them of real flooding situations. They were able to identify the main themes and messages in the story, and felt the characters were quite relevant. Two participants said that certain characters reminded them of their own family members. One person connected the character Maria – a 6 year old girl who becomes trapped during the flood – with the well-known baby, Rosita, who was born in a tree during the 2001 flood.

At the end of the focus group, participants completed feedback forms based on the discussion that took place. Some comments were:

“I know for sure that they will enjoy the drama because that’s what really happens in people’s life”

“I like the part of Suzana who had the courage to help Maria, and did not like Cobra because he took advantage of things from Old Domingo.”

“…people who hear the story can learn something, and will know how to help those who are in danger.”

“[The characters] do know how to get people’s attention and that’s very important when you want [to give] advice or alert someone, get their attention.”
During the focus group, the proposed name of the drama was also tested. The original suggestion was ‘Na Rede’, meaning ‘On Net’. Participants felt this title did not reflect the drama well. After the focus group a second name, Zambezi Thunder, was proposed. This name was also problematic, since in the Zambezi region, rural communities believe that their enemies can use witchcraft to send thunder to destroy their homes. The final title of the drama is ‘Bravos do Zambeze’, meaning ‘Zambezi Braves’.

4.6 Recording

Portuguese version
Auditions were held in Maputo to cast the Portuguese version of the drama, and actors rehearsed during the last week of August. Recording was completed in the first week of September, and production is well underway at CMFD’s Johannesburg studio.

After completing the recording, the actors filled out brief questionnaires to assess both their understanding of the issues raised and the entertainment value of the series. Some comments were:

“I think the story is well-written because it looks like something that really happens, and it gives good advice.”

“I think people will like the story. It alerts them about floods and gives advice about how to help one another when help is needed.”

“I [learned that] every time there is an emergency situation, we shouldn’t wait around until it gets worse.”

“Every time we get a warning we should take it in very serious consideration.”

“Cobra [most attracted my attention] because he reminded me of someone like him who ended up in jail.”

Sena version
The Sena-language version was recorded at the end of September in Morrumbala with the drama group Nhan’goma. The group works in conjunction with Oikos programming in the region.

Theme music
Theme music has been written and recorded. Local parliamentarian Isaú Meneses was involved in developing the music, and provided guitar and vocals. Music production has been completed; the theme song has been mixed and mastered and is available on CMFD’s website.

4.7 CD Design and Media Guide

CMFD contracted a young Angolan artist to illustrate a vibrant and colourful CD cover that would reflect the energy of the drama. In addition to the CD package, CMFD developed a media guide to assist radio presenters and other groups using the drama. The guide provides presenters with a summary of each episode, as well as questions for discussion and ideas for related call-in shows or programmes. The guide also contains facts about climate change and natural disasters in Mozambique, as well as a contact list of organisations working on disaster risk reduction in the Zambezi river region.
5.0 Covering Natural Disaster Media Training

5.1 Summary

This training, which focused on covering natural disasters and disaster risk reduction strategies, was held from the 16 – 20 of November, at the INGC office in Caia. Journalists from six local radio stations participated in the training. Organisations working in the region were invited to present on a variety of topics related to disaster management, including emergency strategies, climate change adaptation, health, migration, and rebuilding. Please refer to Appendix 3 for a full list of participants and presenters.

During the training, learned about various aspects of reporting on natural disasters, and had the opportunity to interview a number of stakeholders, including government, NGOs and community members. These interviews were then brought back to CMFD’s Johannesburg studio where they were used to create a feature report on natural disasters – the impact, consequences and responses. Individual interviews were also made available online.

A series of five radio spots on identifying and treating cholera – one of the prime health concerns during and after flooding – were produced specifically for use during the training, to illustrate one of the many ways of conveying information. They were also made available to the participants to use on their stations.

5.2 Discussions

Each morning, sessions were held on the Bravos radio drama; participants listened to and discussed season one and read the scripts for season two, providing feedback on the characters, situations and messaging. Participants identified with the characters in the drama, often noting that particular characters reminded them of a friend or family member. Some also connected the messages in the drama with advice or messaging they had received about disaster management from other sources. Participants found the drama was an accurate portrayal of what happens in communities in the region, and that the information given was useful.

In addition to information around disaster awareness, participants also took away messages around gender and age discrimination through interactions between the characters of Amelia and Domingos. One participant stated that “we must always listen to people’s ideas no matter what age they are.” Other participants found Amelia to be a source of good advice. Also, messaging around supporting and helping one another through difficult times also came through via José and Cobra’s actions.

5.3 Challenges

5.3.1 Local Capacity

Originally, the intention was for the participating journalists to develop and produce a number of features relating to natural disasters. However, over the course of the workshop it was found that, with this particular group, a five-day training was insufficient for this task. Basic training for journalists at IOM-supported stations is recommended. In particular, capacity building is needed in interview techniques; developing and writing reports and features; and basic production.

5.3.1 Gender Balance

In planning the workshop, the intention was to invite one male and one female presenter from each station. Gender balance is important in these types of workshops, as women often have less access to training programmes, and also bring different ideas and perspectives to the table. Unfortunately, some of the stations had no women presenters; at others, the women were not interested in attending. In total, two female radio presenters attended the workshop. However, because of the disproportion in numbers, the
men dominated both plenary and small group discussions. Unless asked a direct question, the women largely did not speak. Future trainings should specifically target female presenters.

6.0 Season Two Activities

6.1 Research

*Climate Change Research*
CMFD conducted additional research into climate change issues and patterns, including conducting interviews with organisations working on climate change in Southern Africa. This research was used to inform season two of the drama.

*Formative Research*
Additional formative research was conducted around disaster-resistant building and agricultural techniques and technologies, as well as evacuation planning. CMFD contacted several organisations working in the Zambezi floodplain, including German Agro Action, World Vision, Oikos and Intermon-Oxfam to request information and research. Internet research was also conducted to gain insights into techniques used in other flood-prone regions.

6.1 Storyline Development

Season two of Bravos deals mainly with the process of rebuilding, as well as the importance of adapting to the reality of increasingly frequent and severe weather patterns. The aim in this season is to communicate specific, useful information about longer-term disaster management and planning, including farming and building techniques that are more disaster-resistant – for example the two-field system – and preparing an evacuation plan for future disasters.

In season one, the community was left facing the decision to either rebuild their village or relocate to a nearby resettlement centre. For season two, the decision was made to have the community rebuild on higher ground, but also to maintain frequent contact with the resettlement centre. This enables the characters to showcase the services and opportunities available at these centres, and encourage a positive atmosphere for interaction between the centres and surrounding villages.

Season two also introduces new characters, in particular a young female NGO worker who helps with reconstruction. This character, who interacts mainly with a male elder, allows the story to examine several different dynamics relevant to the effectiveness of disaster risk reduction projects: the tensions that can come from a younger person trying to tell an older person what to do; the resistance that people can have to change and new ideas; and the gender dynamics that come into play when a woman steps into a non-traditional role.

Once the storyline was complete, it was again sent to IOM for approval before scriptwriting commenced. Please see Appendix 4 for the complete storyline.

6.3 Scriptwriting, Translation and Sound Effects

In much the same process as with season one, the scripts were written, edited and approved, then translated first into Portuguese and then into Sena. Additional sound effects were Foleyed, including construction and farming sounds, weather-related sounds, radio sounds, and background conversations.
6.4 Feedback from Key Partners

Because this season communicates very specific information, an important step before recording was to get feedback from partners around the information given in the scripts. Once the scripts were translated into Portuguese, CMFD identified specific scenes to be sent to relevant organisations to ensure that what is being said and done in the story is correct. Feedback was incorporated into the scripts, and changes made accordingly.

6.5 Recording and Production

Both Portuguese and Sena recordings were done with the same casts for continuity purposes, with new actors added only for new roles. Sena was recorded in the last week of November in Morrumbala, and Portuguese during the first week of December at CMFD’s Maputo studio.

Sound beds were laid for each scene prior to the recordings, and the bulk of production was completed in December and early January. Final production was completed before the end of January.

Feedback from actors about season two was also overwhelmingly positive. Once again, people were able to identify with the characters and the situations they were in. The messages were considered appropriate for the audience, and the actors felt that the situations were realistic.

In one response, the singer of the theme song, Isaú Meneses, was seen as the character that most caught the respondent’s attention. This person particularly identified with the message in the theme song.

7.0 Airplay

The drama has initially aired on the radio stations involved in the training: Radio Caia, Radio Morrumbala, Radio Mutarara, Radio Marromeu and Nova Radio Paz. Radio Chinde received a copy to broadcast once the station is fully up and running.

The following table lists each station’s broadcast schedule for season one of the drama. At the time of this report, season two had yet to be distributed. However, follow ups will be made with each station after distribution.

<table>
<thead>
<tr>
<th>Station</th>
<th>Season 1 Broadcast</th>
<th>Additional Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio Caia</td>
<td>First episode broadcast Nov 18, 2009, at 20:00. Thereafter each episode three times per week, per language</td>
<td>On-air discussion about the drama Nov 19</td>
</tr>
<tr>
<td>Radio Morrumbala</td>
<td>Began broadcast Nov 22, 2009. Airing both Portuguese and Sena versions.</td>
<td>On-air group debate about the drama</td>
</tr>
<tr>
<td>Radio Mutarara</td>
<td>Began broadcast 21 November, 2009, in Portuguese</td>
<td>No additional activities conducted</td>
</tr>
<tr>
<td>Radio Marromeu</td>
<td>Began broadcast first week of December in Sena and Portuguese</td>
<td>Invited Marromeu district administrator José Tomé into studio</td>
</tr>
<tr>
<td>Nova Radio Paz</td>
<td>Began broadcast Nov 22, 2009, in Portuguese.</td>
<td>Received 40 phone calls requesting more information and additional seasons. Also invited studio guest, Fatima Antonio, who does work around natural disasters.</td>
</tr>
</tbody>
</table>
Feedback from radio presenters indicated that the drama was very well-received, saying it was “entertaining and informative”, “just what we wanted”, and “what the people need.” Nova Radio Paz had 40 listeners call in about the drama. According to the station, listeners said that the drama was very educational, and that they need more of these kinds of programmes instead of music. They commented that music doesn’t teach them anything, whereas the drama does. Radio Morrumbala stated that listeners are “waiting for the second season.” One station also mentioned that the music was part of what caught listener’s attention.

Nova Radio Paz was the only station to receive phone calls, and these were mainly from men. The station noted that it was more difficult for women to access phones. Other stations may not have received calls for similar reasons – in rural areas people either do not have a phone, or do not have access to airtime.

Most stations conducted at least one additional activity around the drama, and found the presenters guide to be a useful tool. Presenters noted that it was simple to understand, and made it easier for them to talk about the drama and the issues. All presenters said that their knowledge of natural disasters and disaster preparedness had increased a lot; most expressed that their coverage of natural disasters has changed because of this increased knowledge.

8.0 Publicity

Season one of Bravos was launched just before the UN Climate Change Conference in Copenhagen. This provided an excellent opportunity to promote the drama within the context of climate change. CMFD sent out a press release to a number of news agencies. Articles based on the release appeared in:

- Joburg East Express (see Appendix 5)

An article examining the communication strategies used in Bravos was sent to the arts and development e-magazine Arti’shake. As the journal is published quarterly, the article will not be available until March 2010. For the full text please see Appendix 5.

An article titled Creative calls for climate change action was distributed via the Gender Links Opinion and Commentary Service. It appeared on:

- Women24, December 1, 2009, under the title Stand up against climate change: http://www.women24.com/Content/Wellness/Green/2514/11edeb7b7a53463ebc18e0b746032134/30-11-2009-11-32/Stand_up_against_climate_change
- African Carbon Trust blog, December 1, 2009: http://africancarbontrust.org/node/104&id=211
- Newst.in website, December 1, 2009: http://www.newst.in/tag/us/160147058
- Pambazuka News
- Grocott’s Mail, December 22 (see Appendix 5)

On December 3, 2009, the article Fictional heroes tackle real problem of climate change appeared on the Biz Community website, as well as on Citizen Journalism in Africa:

- Biz Community, December 3: http://www.biz-community.com/Article/146/59/42779.html
- Citizen Journalism in Africa, December 3: http://www.citizenjournalismafrika.org/node/2820
- Leggere News blog, December 17, under the title “We have to leave, these rains won’t stop! The floods are coming, come on!”: http://leggerre.blogspot.com/

CMFD also posted a profile of the Bravos project on the AfricaAdapt network website: http://www.africa-adapt.net/aa/ProjectOverview.aspx?PID=cdZBsXUupV4%3d
A case study of the project appeared on the Gender Links website in December: http://www.genderlinks.org.za/article/bravos-de-zambeze-teamwork-for-disaster-preparedness-2009-12-18

A summary of the project was also posted on the Soul Beat Africa website: https://www.comminit.com/en/node/307499/304

The IOM website featured the article Radio drama in Mozambique tackles impact of natural disasters on December 23: http://www.iom.int/jahia/Jahia/media/feature-stories/featureArticleAF/cache/offonce?entryId=26732

The same article was featured on the following:
- Missionary International Service News Agency (MISNA), December 24, in Italian (requires login to view): www.misna.org/news.asp?a=1&IDLingua=2&id=262899
- AdvanceAid blog under the headline Radio drama targets natural disaster preparedness in Mozambique: http://blog.advanceaid.org/news/radio-drama-targets-natural-disaster-preparedness-in-mozambique/


9.0 Networking

A significant part of the research and preparation for the various components of the Bravos project involved networking with organisations currently working in disaster risk reduction and climate change adaptation in Mozambique, and specifically within the Zambezi flood plain.

CMFD spoke with a number of organisations to request research, liaise with presenters, and elicit feedback on scripts, as well as answers to questions around their areas of specialisation for use in writing articles and doing promotions around the drama. Organisations contacted include Oikos, Intermon-Oxfam, World Vision, INGC, GTZ, the Institute for Social Communication, German Agro Action, UN-Habitat and Habitat for Humanity.

The table below details who was contacted and what was discussed.

<table>
<thead>
<tr>
<th>Organisation</th>
<th>Contact</th>
<th>Discussion</th>
</tr>
</thead>
</table>
| Intermon-Oxfam        | Dierdre McArdle Disaster Risk reduction Officer +258 828344638 drochup@intermonoxfam.org | • Provided extensive feedback on both season’s storylines  
<pre><code>                   |                                                                         | • Invited to present at workshop on disaster information needs           |
</code></pre>
<table>
<thead>
<tr>
<th>Organization</th>
<th>Name</th>
<th>Contact Details</th>
<th>Contributions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oikos</td>
<td>Julio Maholele</td>
<td>+258 822807290 [<a href="mailto:juliomaholele@gmail.com">juliomaholele@gmail.com</a>]</td>
<td>• Interviewed by workshop participants&lt;br&gt;• Provided logistical assistance in organising Sena actors&lt;br&gt;• Provided feedback around specific agricultural information included in season 2&lt;br&gt;• Invited to present at workshop, but was unable to attend</td>
</tr>
<tr>
<td>INGC</td>
<td>Belem Monteiro</td>
<td>+258823025230, [<a href="mailto:belemmonteiro@yahoo.com.br">belemmonteiro@yahoo.com.br</a>]</td>
<td>• Discussed drama project and workshop&lt;br&gt;• Hosted venue, but unable to present due to conflicting engagement</td>
</tr>
<tr>
<td>GTZ</td>
<td>César Fonseca, Regional Assessor, Disaster Risk Management</td>
<td>+258 829 847323 [<a href="mailto:moradelii@gmail.com">moradelii@gmail.com</a>]</td>
<td>• Discussed the drama project and the workshop. Agreed to help organise catering&lt;br&gt;• Presented on institutionalising disaster management and South-South partnerships</td>
</tr>
<tr>
<td>German Agro Action</td>
<td>Petra Aschoff, Project Director</td>
<td>+258 2421 67 99 [<a href="mailto:petra.aschoff@web.de">petra.aschoff@web.de</a>]</td>
<td>• Discussed German Agro Action’s work in Chinde district, including launch of a new multi-use community centre&lt;br&gt;• Asked to provide information on disaster-resistant building practices, discussed briefly techniques for building that do not damage threatened mangrove forests in Chinde area. Requested, but did not receive, additional information by email.&lt;br&gt;• Interested in stopping by the workshop, but was out of town during that week&lt;br&gt;• Provided two staff to present</td>
</tr>
<tr>
<td></td>
<td>Julio César, Training Project Coordinator</td>
<td>+258 823051711 [<a href="mailto:jckayibalda@yahoo.com">jckayibalda@yahoo.com</a>]</td>
<td>• Nominated by Petra to present on understanding climate change</td>
</tr>
<tr>
<td></td>
<td>Frederico Nofre</td>
<td>+258 823051713</td>
<td>• Nominated by Petra to present on building techniques. Unable to attend due to unexpected illness.</td>
</tr>
<tr>
<td>World Vision</td>
<td>Claudio Jamal, Community Resiliency and DRR Manager</td>
<td>+258 2135 06 00 [<a href="mailto:Claudio_eugenio@wvi.org">Claudio_eugenio@wvi.org</a>]</td>
<td>• Provided information about agriculture and building practices, as well as community-based project GERANDO&lt;br&gt;• Provided feedback on season two scenes related to disaster-resistant building&lt;br&gt;• Asked about presenting at workshop – nominated Mario Sacaunha&lt;br&gt;• Interested in the possibility of using the drama in their work</td>
</tr>
</tbody>
</table>
Mario Sacauinha  
+258 82746890  
mariomarques2008@yahoo.com.br  

- Nominated by Claudio to present on community-based initiatives, with example of GERANDO project

Institute for Social Communication (ICS)  
Caetano Carlos  
Sofala Delegate  
+258 84 39 86 883

- Invited to participate/present at workshop. Was unable to attend, so nominated Mouzinho Carlos

Mouzinho Carlos  
Member/Director of Radio Marromeu  
+258 829542456

- Invited to attend as radio station participant, and present as ICS member

UN-Habitat  
Manuela Muianga  
+258 21 48 14 65  
Manuela.muianga@teledata.mz

- Requesting information about disaster-resistant building techniques. Mentioned having met with IOM about drama project. No further information provided.

International Relief and Development (IRD)  
Mark Heffernan  
+258 21 41 4290/ 4314  
mheffernan@ird-dc.org

- Requested information about disaster resistant building techniques. He mentioned possible chat with IOM about it. No further information provided.

UN-Habitat  
Mark Estes  
National Director  
+258 2421 67 99  
mark@hfhmozambique.org

- Contacted to request information about disaster-resistant building techniques. Referred to Mark Heffernan of IRD

10.0 Recommendations

10.1 Radio Station Capacity Building

Although the IOM-supported radio stations around the Zambezi area are functioning well, CMFD found a lack of capacity for writing and producing original features among the journalists. This necessitated a shift in the focus of the practical aspect of the training workshop from producing features to reviewing interview skills and conducting interviews. The workshop was thus still a success as it enabled the journalists to network with various organisations and each other; it raised awareness around disasters and disaster management; and it provoked discussion around related issues and problems. However, additional training should be conducted to review basic journalism skills, and build radio presenters' capacity for seeking out, developing and producing their own stories.

Capacity building among female journalists should be a priority, as there are currently very few women employed at the stations.

10.2 Capturing Listener Feedback

In conducting feedback questionnaires about the drama with radio presenters, it was found that very few listeners were able to call in. Only Nova Radio Paz, located the more urban Quelimane, received calls from listeners. The calls they did receive were mainly from men. Many people in rural areas do not have access to either cellphones or airtime, and those that do are more often men than women. A system should be put in
place to gather feedback from rural listeners and women. Listening groups could be established, particularly among women, and feedback gathered directly from these groups.

10.2 Additional Seasons

Feedback from radio stations indicates that listeners are interested in this kind of programming, and that they find dramas both entertaining and informative. Additional seasons of the drama could be produced; CMFD recommends expanding the mandate of the drama from disaster risk reduction alone to other migration-related issues. For example, one issue identified in season two is the lack of gainful employment in the village. A third season could deal with the phenomenon of young men migrating from their home villages to cities in search of employment.

11.0 Next Steps

Magazine Programme
A magazine programme is a combination of many components. It can include a short dramatic skit, interviews, features, testimonials, music, and a narrator exploring the thematic topic of the day. A series of magazine programmes could be developed to expand on themes raised in the radio drama. Each magazine could focus on a different topic. It would be ideal to work with community radio in the area to develop the magazine programmes.

Music road show
Building on the drama itself, CMFD Productions could organise a music road show to visit key stations in affected areas. This would involve inviting the musicians who participated in producing the theme song to visit community stations who aired the drama. The stations would be encouraged to re-broadcast the drama before the group's arrival. Two journalists would travel with the band, conducting interviews along the way, which would be produced into a documentary exploring how people are responding to disasters, which would then be distributed back to the participating stations. The approach is modeled after a project conducted by Daniel Walter when he was with IRIN radio, along the SA/ Lesotho border to educate people about migration and HIV, with popular musician Bhudaza Mapefane.

Media Kit
In order to help sustain the stations interest in the drama, we could produce a media kit. This kit would include:

- A set of features on disasters (this could grow from the DRR media training productions)
- A set of radio spots on different aspects of DRR
- A more detailed media guide to encourage related programming i.e. presenters to hold talk shows and discussions, or involve the local community.

This would be distributed to the community stations that received the radio drama, and they would be encouraged to re-broadcast (which is common in radio) while also airing the features, spots, and using the guide for programming.

Speaking out: Participatory programming
The objective of this strategy would be to give a voice to those most affected by disasters. Since many of the most affected areas are away from urban centres, these views and voices are sometimes forgotten. This could include survivors, those who have lost families and goods to disasters, communities affected by agricultural loss, etc. This approach is modeled after a project CMFD undertook with rural women in South Africa, Sierra Leone and Kenya, and involve a 5-day participatory workshop with people from the community, involving 8-10 participants. It is recommended that we conduct these where radio stations are, and invite community members to participate. This differs from the media training held in during the first phase in that it focuses on those mostly affected, form a non-media community.

Translations
Another option is to translate the drama into additional languages. Since the script is already written and the same sfx can be used, the cost is significantly reduced.
Appendix 1: Formative Research Case Studies

Center for resettlement of Ndambuenda-Morrumbala

Domingos Gamboline and 39 years of age, farmer; Center resettlement of Ndambuenda.

NOW-What happened to you and your family to move out of Nhamgoma (Mutare-Tete) to settle here in Morrumbala?
DG-At the beginning of this year fell much rain and the area where I lived was flooded, floods that we have never seen before and we had to go out of our houses and follow other people to go into an area of murmuche. When we arrived we saw a lot of people concentrated there with the children expected to lower the water but not every time that happened and was still rising. Many people living in the kinglet Gassan Muth were there with nothing to do.

NOW-How do these floods affected you and your family?
DG-The floods affected much because we lost everything that we build for a long time, the house was destroyed, our food, the goats and chickens, clothes and books for children. We are completely destroyed and no resources to survive for several days.

NOW-You left everything to bring your family or just want to bring other items like goats?
DG-appeared when the fishermen who wanted to save people bringing them to the side of Morrumbala that was closer, I first told my wife and children. I and other men stayed to see if water level would go down to control our property because the goats were a lot (17 animals). But the water never went down and continues to rise and we feared. Because of the fragile structure of the house just bedrock but nobody died. Me and the other men got besieged water with our goats. When the government came (INGC and partners) told us to go to Morrumbala to normalize the situation and to return when everything is calmed down, but we didn't so we lost everything.

NOW-How do you feel before the floods and the situation of loss of property?
DG We are desperate because the delayed relief and thought that would be taken by force of water as we like the banks of the river current was strong Lamber. Never had seen one filled with these proportions, were always full but within three or four days the situation returned to normal but this time, eh, boss, is not worth attached. We saw animals being dragged by the water and our goods to disappear.

NOW-What you and your family did when floods happened?
DG It was night and we are sleeping. Apart from the water that overflowed the river, invaded our homes it was raining. When the water started to come in our house, i woke my wife and the three children. We collect some goods less cumbersome and put in the barn waiting to internal, as was customary, that the situation would be back to normality. But the water continues to increase in the level and within our home. We Keep the food in and reinforce the pillars to avoid falling. When we started to hear voices of neighbors, I told my wife to collect some clothes and take the two younger children and the older and I took other things for which we all went to murmuche. The children were crying me, my wife and son couldn't understand eachother, it was a great confusion.

NOW that the family members should have done something different to the environment?
DG At that time did not think to much because everything was a little confused. We had no other way other than to do. The advice I give people when they are in a similar situation are to be more calm and try installing it in safe places as soon as possible. It is a moment of complete despair and people lose the concept of self-control and it does not help much for those who want to escape a danger such as flooding.

NOW-You think your children have forgotten those images created by the floods?
DG-I can not say with clarity. But they still have the floods idea, they remember the friends at Nhamgoma and they no longer here at this center, and I do not know where they are now, I think that is what makes
them remember the floods. Not only for children but for us (he and his wife) remember when we lost the property to see the goats and chickens to die because they conceive that image.

Vitoria Amosse does not know her date of birth (apparently she is between 45 to 50 years), domestic and a resident in the center resettlement of Ndambuenda.

NOW-What happened?
VA-It was a night and started to rain and water started to come inside the house. There were two situations: we had water coming from the Zambezi River to invade our home and on the other hand a strong rainfall.

NOW-How did floods affect the lives of your family?
VA-We lost everything from home, clothes, food, goats and pigs. The water that was invading our house was a lot and it didn’t give us time to take much things, only our five kids and find a safer place for us to accommodate. I thought it would be a normal flood like the ones that happened many years ago. But this time was different because we are very damaged.

NOW-How do you and your family felt with floods?
VA-We live a very complicated situation because the floods of this year were more violent. Had never seen something so similar. We are completely isolated from our families and friends and some of them no longer know where they are. It is likely that they are here in Morrumbalas other centers.

NOW-what did you do when floods happen?
VA-In the violent floods we got desperate but my husband got the courage and looked for an owner of a canoe. We hired the canoe for 500 meticais to bring the whole family up here in Morrumbala and we left everything.

NOW-What did each person in the family do in terms of responsibility for each?
VA-While my husband was looking for the owner of the canoe to carry us me and the older kids were carrying some food and some cloths. But I must say that I took some days for us to react because we thought that I was one of those temporary situation but the truth is that every time the water continues to rise.

NOW-Did you lose any member of your family or do you know anyone who did?
VA-In my family no one died and I don’t know any family who has lost his member. People tried, even in the desperation to reach Morrumbala, only lost several goods.

Is there anything that you should of done differently?
VA-We had no other way of doing things differently. What could we do? After waiting four days for the water level to go down but it didn’t it kept increasing, we had to take the decision that the little money we have to pay the canoe to save our lives. Today we are here, we starting to rebuild everything again. The advice that I have for the people is that in this situation should seek safer places to avoid all that I and my family through. If we had once thought of going out of Nhangoma once the waters began to invade the farms and houses would not have gone through difficult times.

NOW-What did each person in the family do the responsibilities of each?
VA-We were all worried and alarmed by the situation, our decision was after three days when the waters began to rise and enter into the house, we all went to find a canoe to escape, while I took the children, my husband and the owner of the canoe were rowing for the margin of Pinda. It is difficult to say exactly what each did because a time was troubled with the floods.

NOW-Should you have done something different?
No. VA-no the situation was too complicated, the only way we came was to find a way to runaway. We still had to fear if people could not take the full break into our house and take our things. If it was something
that we knew that the consequences would be so disastrous, we would have taken to advance all our goods and put in safe place.

NOW-What is the advice would you give other people?
VA-Prevent immediately when there was suspicion that the situation of flooding may aggravate it. So you would have more time to store and transport the children and property. Then when the first signs began you should start listening to the radio because that information is very useful to take decision on withdrawal of local risks.

Aster Sande, 47 years, domestica, Ndambuenda, Morrumbala

NOW-What happened?
AS-we were sleeping and far from thinking that would lead to flood disaster. By sunset the water was beginning to come to our yard and the neighbors. We thought it was those floods that were used for several years. But this time were flooding and heavy rain that caused floods. When we woke up around the first corner the water cock was already starting to come inside the house to come into the house. Add a few more important things in the barn and the next day the already serious situation. The water was rising at a good time and we find the canoe fisherman who is our neighbor to escape the floods.

NOW-How did the floods affect the family?
AS-Our house was destroyed, lost food, clothing and animals such as goats, chickens and pigs. Everything that we had we now lost it, swept by floods. We sold the animals to buy corn oil, paraffin and clothes for children. The animals were an important part of the income of the family. Now we have nothing and we are starting from scratch.

NOW-How did you all felt during the floods?
AS-We were in a situation of total discomfort. We had a house and some property but the water took everything we feel very sad. We had days of hunger when food and animals were carried by water. This further increased our grief and despair and I felt particularly forced to hate nature.

What did you do when the floods happened?
AS-We asked our neighbour who had small canoe and we were carrying our children and his children to Pinda Morrumbala. The men took first in ourselves and the children and they were the last to come here (Ndambuenda).

NOW-What did each person in the family responsibilities of each?
AS-Each wanted to save his/her life, I as a woman was very concerned with the children while my husband went to the other to be led to this side over here. When we are in a flood is situation to say what each should do is very complicated because we all want to get out of this mess. Sometimes even when we want to move to safety, we are influenced by decisions of neighbours, for example, already at that time said it was better to wait because it was a passing situation and the better days would come. What happened is that it started to rain and water to grow and come into the houses. Then my husband said that no one could leave the house to go somewhere else because the situation was difficult.

NOW-Would you do something different?
AS-No. We believe in leaving Nhamgoma once the situation started to deteriorate. Because the water came inside the house and had no where to sleep, especially, children. There was only escape.

NOW-Today you are here and do you think of return again to Nhamgoma?
AS-No. I feel we had a great lesson from the floods. Also that area is not good enough to live because it runs many risks, in addition to the flood is imminent danger of crocodiles. Here we are well and although we have lost our belongings we are prepared to fight to get a life. Only then we will go to work on our farms but the houses are the main part of here.

NOW-What is the advice would you give other people?
AS-Floods reduce the production of people and can cause death. For those who are here in Ndambuenda better not return there.

Suzana Verde, 23 years, Teacher in the Primary School of Ndambuenda

NOW-What happened?
SV-I can tell the things I saw. The floods covered the whole village. It was in January last year and I’ve just arrived. It rained a lot and water began to invade the homes of people and always gave the radios the information to warn people to leave areas of risk. Some leave and others remain in areas at risk because they said they wanted to protect their property, including homes, food and livestock goat. People claimed that they will not he can not leave their fields, setting up kid, its cemeteries are clean because it has done in the fields of their loved ones and other sociocultural factors. In Inhagoma, teachers, local people were mobilizing to withdraw the people but it was very difficult. Only at the end when they saw that the situation was bad not yet had other resources. I moved Out fast because I can see that the intensity of rainfall was higher and living in the river could cause problems.

NOW-How did the floods affected your life and the lives of your families in Nhangoma?
SV-I did not lose much because I just got there and I had not yet stabilized, but what I saw was terrible, had families who in addition to losing their homes, also lost head of cattle and goats, is exactly this factor that wanted the people there, some insist on staying and died in under the pretext that they wanted to protect their property.

NOW-How do you feel with these floods?
SV-I was very sad. I’ve just started working and had to face a disastrous situation of great magnitude. I was scared and almost went to bed when I could not get sleep because of one side was the rain and also the waters of Zambezy they were approaching the houses and there was the danger of crocodiles. I was very bad and very scared.

NOW-What did the teacher or the people do when the floods happened?
The SV- my first attitude was to leave, but I must say that when the situation began to complicate I told my students to inform their parents to be positioned in safe locations. As I said some listened and some didn’t, even those who came to the margin tended to return because of the property. When we arrived here the government distributed plots and said that should produce bricks and would receive another part of the material of construction. Some reached with the idea and some didn’t that’s why they are in tents. As there was no flooding this year it wont be back again. There are houses closed.

NOW-What did each person do in the family, the responsibility of each family members because of the situation caused by floods?
SV-It’s difficult for me to answer this question, I packed my clothes and got a canoe. As a moment of trance it was very difficult as each family that was organized out of that situation.

Do you think people should have done things differently? , in what way?
SV-The only way out was to get out of there and I don’t see a different way in a situation and floods reached a peak of alarm.

NOW-What is the advice you have for other people?
SV-People should take a positive attitude in the first hour to save the life, the goat, the food is made by man, truth is painful is losing goods made with sweat and sacrifice but the most important is life.

Alberto Tomo Raposo, 47 years old, literate in Ndambuenda.

NOW-What happened?
ATR floods occured in Nhagoma that caused destruction of houses and property of people. Water flooded the homes and families were very desperate because in addition to the homes would lose their property and animals and farms. These floods marked much of the suffering people because many were besieged and had to get here. There were people from government and mwenes (community leaders) sending messages to people to be placed in safe locations.
NOW-How did the flood affect people's lives and their property?
ATR-The people were suffering because they lost everything from home, livestock, farm and food that was inside the barn. The situation of desperation to be lived then failed to recover anything, and people lived scared after five days of heavy rain that caused floods.

NOW- Was there solidarity among the people to save each other?
ATR- Each one or with your family were looking for way to save themselves, each family gathered with the members and had a meeting and find a canoe to reach Ndambuenda. Before the intervention of government and partners, the owners of canoes charged people even knowing that the situation was.

NOW-What did you or the people do when the floods happened?
ATR- I took my family and we crossed. It was to me the only option. I think the other families should have done the same; I mean if they are here is because they have done to save themselves and be here in a safe place.

NOW-What each person can do in the family as responsible for each.
ATR- it was difficult for each of us think of something different, we are all desperate and wanted to leave that situation. Our decision was to cross. Here the father has the responsibility to care for and save the family. Situation is that the kids are crying to my wife and father tries to calm down he must be strong to create conditions to take the family.

NOW-What advice would you give other people?
ATR-People can not go back to Nhangoma; what they can do is to have two houses here in the center of a reassetamento and the other in the lower area. This they can live temporarily and then to produce and later a permanent home in the upper zone.
### Appendix 2: Season One Messaging Matrix

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<th>Episodes</th>
<th>Key Messages</th>
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<tr>
<td><strong>Episode 1</strong></td>
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| Jose with his team mates are playing soccer, despite the pouring rain, intent on winning the inter-districts championship and catching the eyes of the national soccer team who is scouting for fresh talent. Cobra is doing his cheerleader routine, cheering the team on comically. Pedro complains about the ongoing rain (to let the audience know it’s been raining for a few days). Jose is a bit nervous about it, and suggests tuning in to the radio or sending someone to check the river. Pedro laughs at his paranoia.  

Domingo is at his shop moving all his stock off the floor and onto higher shelves. Suzanne, his daughter and Jose’s girlfriend, comes in. She has left the school on her lunch break to tell her father that there is talk of flooding. Domingo says the water will recede, “the rains always stop just about now” and instead tells her to get Maria from Pedro’s mother (who babysits) and put their things up off the floor. He tries to divert attention to asking Suzanne when Jose will come to discuss bride-price.  

Jose has left the game. We hear him talking to himself nervously about the possibility of floods. He mutters something about the last time. Although he is young have been in really bad floods before, we get the sense that he is particularly nervous about this for some reason. He turns on the radio. He hears a broadcast about imminent flooding. The person on the radio is a woman traditional leader from a neighbouring village. (Though she is wise, people are reluctant to listen to her because she is a woman.) He realise he quickly needs to warn people. We hear him running. | Introduces the central characters, and foreshadows the inciting force of the storyline.  
Introduces central characters. Starts to look at why people wait so long before moving to higher ground.  
Inciting force of the drama. |
| **EPISODE 2** |  |
| Jose runs to the field has to tell his soccer teammates to go and warn all of their families. Pedro and Jose argue. Pedro says they must just put everything up high. Jose says yes, they must do that, but they must also prepare to leave, as it looks like the rains and flood will get worse. Someone has a radio, and Jose demands they listen. The team laughs and asks what a woman can now about the rains. But Jose insists they act.  

Pedro and Cobra are moving through the village urging the villagers to move uphill. Pedro stops at his hut and tells his mother to hurry up, but she can’t decide what to take and what to leave. Documents? Clothes? Furniture? Food? She tries to | Looks at how even when there is warning, misconceptions prevent people from acting  
Lack of preparedness |
take everything but Pedro tells her just to take what’s important. She can’t decide.

Suzanne enters Pedro’s mothers. Where is Maria? She does not know, the little girl was outside playing. Suzanne tells the mother to hurry up and get going, she will find the girl. Suzanne is panicking, she is shouting Maria’s name.

EPISODE 3

Jose fights the rising waters to Domingo’s store. He can hear huts collapsing around him. Domingo is trying to save his precious property, putting things on the roof, as the water steadily rises. Jose tells him to leave it, he refuses. Jose insists they have to go now and pulls Domingo away. “Do you hear that?? (sounds of huts collapsing) The village is falling apart! We have to go before its too late! Now, Domingo! Forget the stock! It’s too late!

Suzanne is moving through the waters. We hear her shouting for the girl. She passes Domingo and Jose. Jose wants to help her look, Suzanne says he must get the old man to safety first. Domingo is lamenting his lost stock, and still saying that he should go an stay with it, and not leave it alone. Jose keeps telling him he will be washed away with his goods.

Pedro is insisting his mother leaving her home, with whatever she has in her hands. She takes her documents, some little bit of food, and some blankets. Pedro is rushing her along out of the house, as they both struggle against the waters.

EPISODE 4

The exhausted group – Pedro, his mother, Jose, and Domingo arrive at safety. Jose immediately turns to go back and look for Suzanne and Maria. He has a cut on his leg. Pedro offers to go back out and search for them, telling Jose he’s needed at the camp (the team members depend on him as captain) They argue, Jose wants to go (its his girlfriend after all), but Pedro insists. Jose also needs to clean the cut or else it will become infected.

Cobra is paddling through the flooded village. He comes across Domingo’s shop and comments on how smart the old man was to put things on the roof. Cobra has hit the jackpot, and starts loading supplies into his canoe. He reasons that they will be washed away any minute anyways.

Suzanne is searching for Maria. The water is knee deep and rising. Finally she hears Maria calling out from inside a hut. Debris from the flooding has blocked the doorway and the water...
is rising. Suzanne runs to free her.

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<th>EPISODE 5</th>
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<td>Suzanne is trying to free Maria. The water is nearly up to her waist and she’s having trouble moving the debris blocking the doorway. Cracks are forming in the walls and it looks like the whole thing will come down. Suzanne guides Maria to a small window and pulls her to freedom just as the wall collapses completely.</td>
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Domingo is talking to Pedro’s mother. What will he do if something happens to his girls? He regrets that he did not act sooner on the flood warnings. Pedro’s mother says she will go and look for some water, and gather some wooden for a fire, to help him calm down.

She runs into Cobra, who is carrying an armful of food. She asks him where he got it, he claims to have purchased it, and offers to trade her for some. She trades a bit of rice for some water and complains that the reason no one has any food is that they didn’t hear an evacuation call or anything.

| Addresses how quickly danger escalates in a flood. |
| Acknowledgement of the mistake of waiting too long. |
| Reinforces lack of preparedness/emergency planning |

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<th>EPISODE 6</th>
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<td>Jose is trying to take stock of what was saved. A team member says there is little water. Jose asks the team members to tell people to pool what they have so it can be rationed. The team member laughs, saying that no one is going to want to give up what they have.</td>
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Cobra comes by Domingo’s shelter advertising his goods, not realizing who is inside. Domingo is suspicious (‘funny thing about that cooking oil, it’s the same kind as I sell in my shop…that rice too…where did you say you got this stuff??’)

Cobra backpedals and makes excuses, but before he can make his hurried exit, Domingo manages to get a fairly dry blanket Cobra was saving for himself. (Cobra is flustered and gives it to him just so he can escape the Inquisition).

| Looks at how people often don’t think beyond taking care of their own in emergency situations. Leads to division and inability to form unified response. |
| Builds on insecurities, division based on suspicion (in this case well-founded) |

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<th>EPISODE 7</th>
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<tr>
<td>Pedro is searching for the girls in a boat. He discovers Suzanne and Maria perched on top of their half collapsed hut. They have been there for a while and things are serious. They are both relieved to climb into the boat.</td>
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</table>

Domingo and Pedro’s mother are listening to the radio. The same woman traditional leader is speaking, informing them about what is happening in other villages and the rescue efforts. The mother is saying how hers and other peoples’ crops will be ruined, Domingo laments that his shop will be ruined, and how

| How people can easily get stranded if they do not get out of the area on time |
| Economic effects of floods on rural livelihoods |
are either of them going to survive afterward, but is most worried about his daughter and Maria.

Suzanne and Maria come running in. It is a happy and tearful re-union. Suzanne credits Pedro with saving them.

**EPISODE 8**

Jose runs into Cobra by the river. He has a boat and is loading a couple of villagers in. Jose catches him taking something from the villager. Cobra pockets it quickly. Jose asks him what he's doing; Cobra is evasive and says he's just ferrying the villagers back to the village site to try and salvage some materials.

Back at his shelter, Pedro tries to hit on Suzanne. The rescue has given him some courage, and he took her gratitude the wrong way. Suzanne tells him off, reminding him her only love is Jose. Jose overhears and is very angry.

Domingo is having problems with the lack of food and provisions. Pedro’s mother comes to ask if he has any dry blankets to spare. He doesn't and asks her for dry firewood. She doesn’t have. They talk about how difficult it is in the temporary camp and their hopes that someone will come soon with aid. Pedro’s mother says it seems like floods are happening more and worse. They feel overwhelmed by the disaster.

**EPISODE 9**

Outside Domingo’s shelter, Cobra is again selling some of the property he stole from Domingo’s shop to some gathered villagers. Domingo steps outside and begins to question him again. He recognises a personal item that he left behind in the shop when he fled. The villagers realise that something is fishy. Pedro is asking Domingo what is happening. Cobra makes a run for it before things get physical.

Suzanne comes back to the shelter to find her father chilled and hungry. It is dusk. She goes out to fetch firewood. Someone attempts to rape her.

Cobra is running away, when he hears muffled shouts ahead. He shouts and runs over to find Suzanne on the ground crying. He asks what happened. She tells him someone tried to rape her but she doesn't know who because the person pushed her headscarf down over her face. Cobra brings Suzanne home and explains to Jose what happened. Jose jumps to conclusions, believing it was Pedro because of his recent behaviour toward her. Cobra tries to explain it was impossible, because he was just running away from Pedro and the rest of the village, though he avoids the reason why. Suzanne says she is tired she needs
to rest, and asks Cobra to collect wood for a fire for her father.

**EPISODE 10**

Maria wakes up in the morning feeling sick. Her stomach is running and she is exhibiting Cholera symptoms. Domingo tries to give her water, but she promptly throws it up again. Not knowing what to do, he runs to find Suzanne.

Suzanne comes into the shelter and, being a school teacher, recognises the symptoms of Cholera (her school has had visits from a Brazilian health worker to talk about sanitation and water-borne diseases). She asks Domingo about the water, he tells her it was from his jerry can. She realizes the water must be contaminated. Maria will also have to go to a clinic. She tells Domingo to get Maria to Cobra’s boat and rushes out.

Jose corners Pedro and demands to know where he was the previous night. He accuses him of trying to rape Suzanne. They fight. Suzanne runs up and tries to stop them. Cobra is there and finally manages to stop the fight. Cobra again confirms that Pedro was not the one. She orders Cobra down to his boat, telling him to meet Domingo there. Pedro asks Jose how he could think such a thing. They are friends. Jose accuses him of lying again and lunges at him. Jose realises that he always knew Pedro liked Suzanne, but would never do such a thing. Suzanne calls them all childish, that there are bigger things to worry about. Maria has cholera, and that means they are all in danger.

**EPISODE 11**

Domingo is waiting for Cobra at the boats when he hears an approaching motorboat. Finally, help has arrived. He recognises the Red Cross logo. An official asks Domingo questions about the camp – how many are they, are there any ill or wounded. Domingo tells him about the cholera. The aid worker radios for immediate medical help.

Pedro and Jose make amends. They say that they need to do something to pick up the camp’s spirits and to also keep themselves going. They look for a field to practice their soccer. Pedro commends Jose for his leadership. Jose explains. All his life he heard his mother talk about the day many years ago when her younger sister was washed away by a flood, so he has always been very scared of them. His mother always said that this could happen again.

Domingo brings the aid workers up to the camp, and calls Suzanne to organise the villagers to a meeting. There are things to discuss now that help has arrived. He asks where Cobra is. Suzanne says she sent him down to the boat, and says something like “did you give him your (personal item from previous scene)? I’m sure I saw him walking away with it.”
Domingo stalks off saying something about the truth and that its time for this camp to start acting like the close community it once was.

**EPISODE 12**

Jose and Pedro return to the camp to all the action and hubbub of aid distribution and a community meeting. Suzanne is explaining how to store and collect water in sanitary ways to avoid the threat of further cholera outbreaks. An aid worker asks to speak to Suzanne. She leaves. Domingo takes the floor and outs Cobra as a thief. It also comes out that he was charging people for use of a boat that isn’t even his. The villagers are outraged and want to beat him, but Jose manages to get them to agree not to, as long as Cobra returns all the goods and money he stole or traded.

The aid worker tells Suzanne that the site of their village is completely destroyed and it is not advisable to resettle there anytime in the near future because of the danger of flooding. The community will have to make a choice – be moved to a permanent resettlement area or rebuild their village outside of the flood plain. They will need another meeting.

Jose comes by Pedro’s shelter to deliver some blankets from the Red Cross. Pedro asks him if he remembers what they are supposed to be doing in two days time. Jose remembers – the inter-district championship! – They’re going to miss it. Pedro tells him the team is feeling pretty down. Jose laments all the work they put in and all the excitement from a few days ago (seems a world away now). Pedro has an idea ‘we may not make the championships, but we can still have a championship match. Lets go find Cobra, I have an idea.’

**EPISODE 13**

Suzanne and Maria are waiting for the community meeting to start. Maria is recovering well after receiving medicine from the Red Cross medic, though the flood has traumatised her and she says she wishes it would never rain again. Suzanne tries to console her. She also hates the shelter. Suzanne reassures her that they will move soon. Jose gets the meeting started, explaining that they have to decide whether to go to a resettlement area or rebuild their village outside of the floodplain. They discuss the pros and cons of each option, but conclude the meeting with no concrete decision. Jose tells everyone to go away and think about it, and they’ll reconvene in a couple of days to make a decision.

Pedro and his mother are taking stock of their belongings. Pedro’s mother talks about the things she wished she would have taken: ‘I brought a whole stack of capulanas but not a

<table>
<thead>
<tr>
<th>The importance of community education; the importance of working together as a community instead of looking out only for number one.</th>
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<tbody>
<tr>
<td>Looks at resettlement options.</td>
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<tr>
<td>Psychological affects of trauma on children; examines the pros and cons of resettlement versus rebuilding</td>
</tr>
<tr>
<td>Reinforces the need for an emergency plan, and to prepare ahead so you</td>
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</table>
They talk briefly about what they should have brought, and how to prepare if this should happen again. Pedro excuses himself, ‘I have to go meet the team, mum’ and asks his mother ‘you coming?’ She says she’ll be there in a minute. It is not explained where.

Jose and the team are warming up. Pedro runs up and apologises for being late. Jose comments on how everyone is already there, even the aid workers have come, and that this was such a good idea to boost morale and bring the community back together. Cobra comes up and asks if the team is ready. ‘Ready when you are, Cobra’. Cobra clears his throat and announces the official opening of the ‘Floodplain Finals.’ The crowd cheers and his sports commentary continues while we hear the soccer game being played in the background, and cheers and clapping from the crowd.

<table>
<thead>
<tr>
<th>single can of water, and a sack of rice but no cooking pots!</th>
<th>know what to take and what to leave.</th>
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<tbody>
<tr>
<td>They talk briefly about what they should have brought, and how to prepare if this should happen again. Pedro excuses himself, ‘I have to go meet the team, mum’ and asks his mother ‘you coming?’ She says she’ll be there in a minute. It is not explained where.</td>
<td>The importance of keeping morale high in difficult circumstances. The need to find ways to look at things positively.</td>
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Appendix 3: Covering Natural Disasters Training Information

Participants List

<table>
<thead>
<tr>
<th>Name</th>
<th>Radio</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mateus Jose Fraque</td>
<td>Radio e Television Comunitaria de Marromeu</td>
<td>Nil</td>
</tr>
<tr>
<td>Mouzinho Carlos</td>
<td>Radio e Televisao Comunitaria de Marromeu</td>
<td>829542458</td>
</tr>
<tr>
<td>Virgilio A. Goncal Ves Da Costa</td>
<td>Nova Radio Paz</td>
<td>827070791</td>
</tr>
<tr>
<td>Moises A. Mario Namarokolo</td>
<td>Nova Radio Paz</td>
<td>827220863</td>
</tr>
<tr>
<td>Manuel Domingos Randinho</td>
<td>Radio Comunitaria De Caia</td>
<td>827491377</td>
</tr>
<tr>
<td>Antonio Zeca Mineses</td>
<td>Radio Comunitaria de Caia</td>
<td>829828521</td>
</tr>
<tr>
<td>Sarita Fernando Pedro</td>
<td>Radio Comunitaria de Caia</td>
<td>Nil (only via Antonio Zeca)</td>
</tr>
<tr>
<td>Tito Benedito Sande</td>
<td>Radio Comunitaria de Mutarara</td>
<td>826407425</td>
</tr>
<tr>
<td>Aibo Jussub Patel</td>
<td>Radio Comunitaria de Mutarara</td>
<td>824044952/845300222</td>
</tr>
<tr>
<td>Francisco de Mandlate</td>
<td>Radio Chinde</td>
<td>825555830</td>
</tr>
<tr>
<td>Gertrude Tadeu</td>
<td>Radio Morrumbala</td>
<td>828694391</td>
</tr>
<tr>
<td>Caetano Joao</td>
<td>Radio Morrumbala</td>
<td></td>
</tr>
<tr>
<td>Antonio Joao Amoroliva</td>
<td>Radio Morrumbala</td>
<td></td>
</tr>
</tbody>
</table>

Presenters List

<table>
<thead>
<tr>
<th>Name</th>
<th>Organisation</th>
<th>Contact</th>
<th>Presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arao Valoi</td>
<td>IOM</td>
<td>+258 828301347</td>
<td>Emergencies and Migration Tuesday, Nov 17 14:00 – 15:30</td>
</tr>
<tr>
<td>Deirdre McArdle</td>
<td>Oxfam – Moçambique</td>
<td>+258 828344638</td>
<td>Disaster information needs Monday, Nov 16 11:00 – 12:00</td>
</tr>
<tr>
<td>Mouzinho Carlos</td>
<td>ICS/ Radio Marromeu</td>
<td>+258 829542456</td>
<td>Coordinating Local Media Monday, Nov 16 12:00 – 13:00</td>
</tr>
<tr>
<td>Julio Cesar</td>
<td>German Agro Action</td>
<td>+258 823051711</td>
<td>Understanding Climate Change Tuesday, Nov 17 9:00 – 10:30</td>
</tr>
<tr>
<td>Mario Sacauhna</td>
<td>World Vision</td>
<td>+258 827486890</td>
<td>Community-Based Strategies Tuesday, Nov 17</td>
</tr>
</tbody>
</table>
| Cesar Anibal Moradel Fonseca | GTZ | +258 829847323 | 11:00 – 12:00
| Disaster Management and South-South Partnerships |
| Tuesday, Nov 17 |
| 12:00 – 13:00 |
Appendix 4: Season Two Messaging Matrix

<table>
<thead>
<tr>
<th>Episodes</th>
<th>Key Messages</th>
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<tbody>
<tr>
<td>EPISODE 1 – day 1</td>
<td>The community is preparing to resettle on higher ground. In the morning, Domingos discusses the new site with Mama Pedro, saying he’s got the men clearing the land. Mama Pedro volunteers her son to help, since the team isn’t doing anything and she feels he needs to keep busy. Jose and the team are practicing. No one is into it. Jose is trying to motivate them, but it isn’t working. Pedro tells him everyone is tired of practicing for nothing. They missed the inter-district championships, and no one has organised anything since the flood. Suzana and Maria are on their way to the ‘school’ Suzana has set up under a big acacia tree on the edge of the camp. Maria asks what they will be doing that day. Suzana tells her that it depends on what Amelia, the NGO worker, is able to bring for them today. She sends Maria ahead to ring the bell and call the other children to class. Cobra interrupts the team’s ‘practice’ to tell them exciting news. He’s just been to the resettlement centre a few kilometres away and found out that an organisation working there is sponsoring a soccer tournament among the five villages in the area affected by the flood. The prize is a new kit bag and proper soccer boots for each member of the winning team. Cobra registered the Bravos, and managed to get himself appointed as commentator. The team is thrilled.</td>
</tr>
<tr>
<td></td>
<td>Introduces the community’s decision to rebuild their village. Difficulty of keeping morale high in displacement camps where people have nothing to do.</td>
</tr>
<tr>
<td>EPISODE 2 – day 2</td>
<td>Jose and Suzana are talking. They are very loving and its clear they have become very close since the flood. Suzana keeps trying to steer the conversation towards lobola, but Jose is reluctant to discuss it (because he has no money). He is also distracted by thoughts about the tournament and can’t focus on what she’s saying. Domingos is with Pedro at the new building site telling him what still needs to be cleared. He’s not totally happy about being there given the news of the tournament, but Domingos is so happy to have him helping out, he can’t back out. Domingo shows him where to start and Pedro walks away to start. Amelia comes by – Suzana told her Domingo would be there – to say she’s heard they’re rebuilding. She knows about techniques they could use for building houses that can withstand disasters. She could help. Domingo laughs her off, saying thanks but he’s been building houses since before she was born, and certainly doesn’t need help. Pedro is alone clearing rocks and fallen trees. He grumbles about the work, then fantasises about being discovered by a</td>
</tr>
<tr>
<td></td>
<td>Introduces climate change adaptation, and the need to educate communities around why age-old techniques may need to change.</td>
</tr>
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</table>
world famous team and becoming the greatest striker in the world. In his fantasy Suzana is his girlfriend. He is jolted back to reality by a quick movement below him and sharp pain. He notices a black shape slithering away, and realises he’s been bitten by a snake. As the pain overtakes him, he shouts for Domingos.

**Heightens the drama**

**EPISODE 3**

Maria and Suzana are at home eating lunch. Suzana gives Maria a cup of water but Maria refuses to drink it. She’s afraid it will make her sick again. Suzana tries to explain that the water is clean, shows her the purifying drops she put in and demonstrates by drinking it herself. Maria consents to take a small sip, but secretly pours the rest of the water on the ground.

Amelia runs into Mama Pedro on her way to back from the new building site. Amelia tells Mama Pedro about Domingos’ reaction, and warns against rebuilding their homes in the same way as before, saying next time a major disaster hits, they’ll just be left in the same position. Mama Pedro tells her she’ll talk to Domingos.

Domingos enters the camp carrying Pedro. Domingos is shouting for help. Jose and his teammate Max come running and Domingos quickly explains what happened. Pedro is in a great deal of pain and is starting to slip out of consciousness. Amelia runs off to try and get some medical help – she has a CB radio. Max knows about snake bites, and tells Domingos and Jose what they need to do to help slow down the effects of the venom. Jose pleads with his friend to hold on.

**Looks at the long-lasting psychological effects of disasters on children.**

**Furthers the adaptation theme, and introduces the need to build homes differently.**

**EPISODE 4 – day 3**

Max and Cobra are talking about Pedro. Cobra asks Max where he learned about snake bites. Max tells him his father once had a piece-job tracking snakes with an Australian snake expert. Cobra jokes with him, calling him Snake-man. The boys wonder what they will do if Pedro doesn’t make it, both in terms of losing a good friend, and what it will mean for the tournament. The first game is the following day.

Mama Pedro is standing vigil over Pedro’s bedside. He lost consciousness sometime during the night and has not regained it. Jose and Suzana come in to see how he is doing, and to tell Mama Pedro that Amelia has gone to the city to try and locate the correct antivenin, since there was none at the clinic. But it is too late. Pedro takes one last raspy breath and falls silent. Mama Pedro wails.

**Lack of access to health facilities**

**EPISODE 5**

Domingos is back at the building site directing other village men
on where to build, where to get the thatch, etc. Amelia comes again to help, saying Mama Pedro asked her to come. Domingos accepts to have Amelia there, only for Mama Pedro’s sake. Amelia starts to tell Domingos and the other men about new techniques that will help them the next time a disaster strikes. Domingos grumbles that the old ways have always worked, so why should they change now.

Mama Pedro is alone, listening to a radio broadcast about agriculture. A caller asks how to protect his fields during disasters, and the presenter suggests keeping two fields, one in a higher zone, and one in a lower zone. Suzana and Maria come to visit, and Mama Pedro switches the radio off. Mama Pedro asks Maria if she would like some water, she looks absolutely parched, and Maria cries out no. Suzana and Mama Pedro briefly discuss the first game of the tournament.

The first game is in progress. Cobra commentates. So far Bravos are doing well, despite the tragedy of losing their star striker. After a couple of close calls, the team wins their first game.

**EPISODE 6 – day 5**

Suzana and Jose are together. Suzana wants to discuss lobola, but all Jose can talk about is the game. Suzana gets irritated, saying that all Jose thinks about these days is the tournament. He storms off, saying she has to go start school.

Mama Pedro is alone again. She hums to herself to fill the silence, then switches on her radio. The agriculture programme from the day before is on again. She likes this programme. This time, the presenter is talking about when and where to plant certain seeds and crops, using the two-field system. He says that in the rainy season, people can use their high zone field to plant things like mealies, beans, cassava and sesame seeds. In the dry season, people can use their low zone fields to plant things that require more water like lettuce, cabbage, tomatoes and green beans (feijao vulgar). This idea inspires her to get back to work and help the community get back on track.

Cobra and Jose talk about Suzana. Jose tells Cobra he loves her, but asks why she can’t understand that talking about lobola is difficult for him. He has no money, no job, how can he hope to pay lobola? Cobra tells him to focus on the tournament. They have another game tomorrow, and he’s heard the team is really good. Jose is nervous, and wonders how they’re going to pull off another win.

**EPISODE 7 – day 6**

Mama Pedro and Suzana are working the fields. The mosquitos are terrible. Mama Pedro talks about how her radio programme said that root vegetables are better able to withstand disasters, and doesn’t it just make so much sense? They’re under the ground, so less likely to be damaged. She’s decided to plant a lot of potatoes and cassava. Maria is with them but is listless and tired. Suzana is worried about her. She hardly drinks

Reluctance of rural communities to accept outside help, especially among older generations.

Introduces risk reduction in agriculture and farming techniques.

Communicates specific information about types of crops to plant.

Rural poverty, the need for economic opportunities, especially in the aftermath of disasters.

Provides more information about crops that can withstand disasters. Further the discussion around psychological effects of disasters, and the
anything and won’t go near the river. Even taking a bath makes her cry and shake with fear. Getting trapped during the flood and getting cholera have had serious affects on her. Cobra runs up with a big bag of mealie seeds. Mama asks what he’s been up to, and he says he’s just come from the resettlement centre. Someone was giving out the seeds and telling people they would be good to grow during the rainy season so he took some thinking Mama Pedro might want them. He runs off, saying he has to go or he’ll be late for the next game. Mama Pedro tells Suzana about the radio programme, that it said the same thing, and she can’t wait to hear what it will tell her next.

Domingos and Amelia are working on the houses. Amelia suggests planting bananas close around the houses. Domingos says no, that isn’t the way things are done. They always plant bananas away from the houses. Amelia suggests planting bamboo. Domingos says no. Amelia explains that if they plant bananas or bamboo around the houses, the plants will help keep the soil in place and protect the homes next time there’s a flood. One of the workers says it sounds like a good idea. Domingos, grumpy, shouts that nobody asked him.

Suzana and Maria are walking back to the camp. Suzana asks Maria if she wants to go see the game Jose is playing. Maria wants to, and Suzana says if they run they might still catch the end. They start running, but suddenly Maria – exhausted from dehydration – faints.

Cobra returns to Maria and Suzana carrying a bottle of soda. He’d gotten it from a shop at the resettlement centre and was saving it for himself for after the game, but Maria needs it more. Suzana tries to give it to Maria, but she refuses. Cobra asks Suzana if he can have a minute alone with Maria. Suzana leaves, and Cobra talks Maria into drinking the soda by making silly faces and jokes about the fizzy bubbles tickling his nose.

Suzana runs into the camp with Maria. She spots Cobra returning from the game. He and Suzana bring Maria into the shade of a tent. Suzana is beside herself, saying Maria is afraid of the water, she won’t drink. Suzana doesn’t know what to do. Cobra asks Maria if she’s thirsty. She weakly says yes. He tells Suzana to wait there, he has an idea.

Jose and Max are returning from the game. Jose tells him they’ll need harder practices to make it through the tournament, and Max himself will need to step up his game. Max tells him he’s doing the best he can but he’ll never be as good as Pedro. Jose says he better try, because tomorrow’s game is going to be even tougher.

Jose and Suzana are talking. Suzana is telling him about Maria, and how Cobra helped with the fizzy drink and now she’s getting better about drinking water. She asks a question and Jose replies with an answer that doesn’t make sense (ex. “I

### EPISODE 8

Communicates specific information around disaster-resistant building techniques.

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### EPISODE 9 – day 7

Looks at the consequences of not dealing properly with psychosocial trauma.

The importance of play when dealing with children.

Jose and Suzana are talking. Suzana is telling him about Maria, and how Cobra helped with the fizzy drink and now she’s getting better about drinking water. She asks a question and Jose replies with an answer that doesn’t make sense (ex. “I
didn't know Cobra was so good with kids, did you? “Ok, good.”) He hasn’t been listening. She gets angry with him, saying that all he cares about is the stupid tournament. He doesn’t have time for her anymore. He argues they’ve had tough games every day, and he’s stressed about today’s. She tells him fine, go to his precious game, but if he doesn’t want to marry her, he should just say so.

Domingos and Amelia are arguing. Amelia has been getting the workers to try a building technique using bamboo and to join the walls together with a particular kind of joint. Domingos is angry that she keeps butting in and changing things. She tries to explain that if they keep doing things the same old way, they’ll keep having trouble when disaster strikes. Domingo says the flood was a fluke, that it won’t be that bad again for years. Amelia tells him to open his eyes, floods like that are happening more and more, and people keep losing everything. He tries to argue again, and she gives up and walks away.

Mama Pedro is listening to her programme again. A caller asks why it seems like disasters are happening more frequently. Mama Pedro says to herself that’s exactly what she wants to know. The presenter explains that the increase in natural disasters can be partially attributed to climate change, which is caused by too many greenhouse gases in the atmosphere. The presenter says that the problem won’t just go away, and so people need to start changing the way they do things so that they can deal with the effects. Suzana comes in and Mama switches off the radio, excited to tell Suzana what she learned. But Suzana looks terrible. She says maybe she’s been working too hard, and the whole thing with Maria has been stressful, and Jose has been no help at all. She came to say she won’t be able to help in the fields after school. In fact, she’s cancelling school. She’s feverish and shaking, and Mama Pedro is worried.

**EPISODE 10 – day 7**

At the soccer pitch. Jose, Max and Cobra are waiting for their fourth game to start. It’s late already. Jose tells the boys about his fight with Suzana, and the fact that he seriously needs to find a job. But what could he do? He barely finished high school. Soccer is all he knows. They comment on the size of the other team, and the speed of their striker, who is warming up. Suddenly the organiser picks up a megaphone and announces that the other team will not be able to play because they have too few players. Miraculously, the Bravos are going on to the championship match!

Domingos is working with the men. They talk about all the work it is to rebuild. One of the men says if only they knew what to do, they wouldn’t have lost so much in the flood. Domingos gets the idea to create an emergency evacuation plan for the community. The group downs their tools and gets to work planning.

Suzana is with Mama Pedro. It is clear she has malaria. Jose and Cobra come in to tell her about the team’s miracle, and find

| Communicates specific information around what climate change is and the effects it has on local communities. |
| Communicates specific information around building techniques, and continues the discussion around the importance of adaptation. |
| The importance of rural education in breaking the poverty cycle. |
| Introduces the idea that communities need to plan ahead to mitigate the impact of future disasters. |
| Health risks associated with disasters, particularly floods. |
her in bad shape. Immediately the tournament is forgotten. Jose asks how long she’s been ill, and when Mama pedro says since yesterday, Jose is awash with guilt for not noticing, and cancels the evening’s practice.

EPISODE 11 – day 8

Domingos comes to see Mama Pedro, who is listening to her radio (just in the background this time). He tells her about the evacuation plan, and that he wants the community to test it. He starts telling her the plan – someone must be appointed to listen to the radio and watch the river during heavy rains, and if disaster is imminent, will sound a warning signal. Then everyone meets at Domingos’ store with their belongings, definitely with water and food, and then head for higher ground. Mama Pedro starts questioning him on the plan: Who sounds the warning signal? What is the signal? How will we know everyone is at the meeting point? What will we do if people are missing? What about people who need help getting out, like her mother-in-law Mama Onilde who can’t walk well anymore? When we get to higher ground, how do we organise ourselves? Who will be in charge of things like building latrines and tents? When his best answer is “well, the team did it last time”, Domingos realises he missed some important things, and asks Mama Pedro to help him redo the plan.

Jose is tending Suzana, mopping her face with cool water, trying to keep her comfortable. Outside there is a storm brewing – it’s very windy. All arguments between them are forgotten. Cobra appears with medicine and a mosquito net, comments about the wind. He tells Jose he got them from the clinic at the resettlement area. Jose comments that the resettlement area seems to have everything they need. Cobra asks Jose about soccer practices, and Jose says he can’t think about that while Suzana is sick, and that maybe they should just forfeit the championship. Cobra is shocked at the suggestion. Suzana tells Jose she’ll be alright, he should play. Jose says it doesn’t matter for tonight, they can’t play in this weather anyway.

Domingos and Mama Pedro are working on the plan, which they will test in a couple days. Mama Pedro suggests that they need different committees for different things, like rescue, shelter, recovery. The storm is getting worse, and their tent is flapping crazily. Mama Pedro says that according to the radio, there’s a cyclone somewhere to the south. Outside, the wind takes down a tree close by. Domingos suddenly remembers – the new buildings! They’ll be ruined! He drops what he’s doing and rushes out into the storm.

EPISODE 12

In the middle of the storm, at the new building site. Mama Pedro has run after Domingos, shouting that he’s crazy, he’ll be blown away. Domingos is just staring at the buildings. He had expected them to be blown to bits by the wind, but they seem to be holding up just fine. Domingos realises that maybe he was wrong about Amelia and her new techniques. Mama Pedro asks him to go back to the camp. They have a lot to finish before they

| The importance of including many voices, in particular women, in community structures. Also, the need to make comprehensive emergency plans. |
| Communications specific information around developing emergency evacuation plans. |
| Illustrates positive change and the acceptance of new ideas that work. |
can test the evacuation plan.

Day 8 – Max and Jose are talking about the upcoming match. Both of them know they have no way of winning without another miracle, no matter how much they practice. Max hears a girl giggling up ahead, and sees Maria and Cobra playing. Cobra is entertaining her with soccer tricks (with a homemade ball) to make her drink water! Each time he completes a trick successfully, she has to drink some water. His aim is impeccable. Jose interrupts the game to ask Cobra about his skills. Why hasn’t he mentioned them before?! He explains that while he’s good with his voice, he’s shy with his feet. Jose pleads with him, but he is reluctant. Maria says something to him about facing his fears (something related to how he helped her) and he finally agrees. Jose laments that they didn’t know about his skills sooner, now it’s too late to register him as a team member for tomorrow’s final game. Cobra shyly pipes up, ‘well actually, I put my name down when I registered you. I’m sorry, I just wanted to feel like a Bravos!’

EPISODE 13 – day 9

The community has gathered to test the plan. Domingos and Mama Pedro are finishing outlining what everyone will do, and who is in charge of what committee. He apologises that the soccer team isn’t there, but they had an important game to prepare for. Domingos will give everyone time to get home, and then test the plan.

At the pitch, the team is getting a final pep talk from Jose. He asks Cobra if he’s ready. He says he’s ready as he’ll ever be. A commentator (the organiser) announces the team over a megaphone. It’s time to go!

The community has gathered at the final meeting point outside the camp. The test has gone fairly smoothly, although there are one or two kinks to work out, especially since the soccer team was absent from the test. Domingos announces they will have another test, but first, they have something very important to attend – its their very own Bravos’ final game!!

The game is in the final minutes. The score is 2-2 and the opposing team has the ball. Max takes possession, and passes to Jose. Jose dribbles past the defence, calling to Cobra to get ready. Cobra is unsure, Jose reassures him he can do it. “Pretend its just another trick you’re doing for Maria.” He passes to Cobra, Cobra takes the shot and it’s a goal! The whistle blows, the Bravos have won! As the team celebrates, the organiser, Senhor Mendes, pulls Jose aside. He is impressed with his skills as captain, and offers him a part time job coaching a Little League team at the resettlement area. Jose is overjoyed and comments to Senhor Mendes that he has just made Jose the happiest man in the world.

The importance of testing emergency plans during times of safety.

Furthers the idea that testing is important in order to make sure the plan will work.

Reinforces the idea of the resettlement area as a place of possible economic opportunity.
Appendix 5: Bravos Press

Arti’shake Issue 9

Floods and Football: Radio drama raises awareness of natural disasters

By: Mandla Masingi and Tonya Graham

With the FIFA World Cup just around the corner, a new soccer-themed radio drama on disaster risk reduction and climate change has hit the airwaves in Mozambique. The drama, titled Bravos do Zambeze (‘Zambezi Braves’) was created in an effort to communicate through stories and characters, key information about naturally caused emergencies, such as floods and cyclones.

Mozambique has been subjected to seasonal floods for years, with the year 2000 flood dubbed as the worst in half a century. Excessive rainfall hit the Southern African country after a cyclone struck, leaving 800 people dead. About 1,400 km² and 20,000 head of cattle were lost, but the event that will remain at the back of people’s minds is the story of baby Rosita – the infant born in a tree her mother had climbed to escape the rising water.

The increased frequency and severity of natural disasters in Mozambique has been partially attributed to climate change. Climate change results from the breakdown of the earth’s natural cycles of warm and cold periods, which normally take hundreds of years to complete. But human activities over the last 200 years, particularly the burning of oil, coal, natural gas, and the clearing of forests, have increased the concentration of greenhouse gases such as carbon dioxide in the atmosphere. This has led to more solar radiation being trapped, causing the earth’s surface to warm up, and weather patterns to change, thereby increasing the frequency of severe weather events.

Bravos do Zambeze was produced by CMFD (Community Media for Development) Productions for the International Organization for Migration (IOM) as part of the UN Delivering as One, Joint Programme on Disaster Risk Reduction Project. The drama, available in Portuguese and local language Sena, is designed to convey information around natural disasters and strategies to reduce the devastating consequences they can have on local communities.

Radio drama provides a unique medium for conveying information. It is widely accessible, does not rely on literacy, and can reach remote places. In a drama, information is communicated and desired behaviours modeled by characters, and it engages listeners at both an emotional and intellectual level.

In preparation for the project, and to help inform the themes of the drama, CMFD conducted a series of case studies among residents of Ndambuenda, a resettlement neighbourhood in Zambezia Province. Participants were asked to recount what happened to them during the flood, how they were affected, what they were able to salvage, how they feel now, and what, if anything, they would do differently next time. Most reported losing everything to the flood. Many noted that there was a lack of solidarity or coordination between villagers, and that people were often out for themselves. Some also reported not taking the flood seriously at first and waiting too long to leave their homes.

Vitoria Amosse is a survivor of the major Zambezi River flood in 2008, and a Ndambuenda resident. “It was night and started to rain and water started to come inside the house. There were two situations: we had water coming from the Zambezi River to invade our home and on the other hand a strong rainfall,” she said.
Because her family delayed leaving their village for several days thinking the waters would recede, they lost everything, including clothes, food, and livestock. She added, “I thought this would be a normal flood like the ones that happened many years ago but this time around things were different because every time the water continued to rise.”

Given the upcoming attention to South Africa’s World Cup in 2010 and Africa’s love for soccer, the storyline focuses on a village’s soccer heroes, and how they pull together as a team in the face of disaster, and more importantly, learn from the experience. The drama passes information and messages along through an exciting storyline that captures the attention of the audience, with characters that reflect real lives of the target audience. It includes romance, in the style of much-loved tele-novellas, as well as a villainous looter, a dramatic rescue, action, tragedy, and triumph.

Season one deals with the immediate aftermath of flooding, what can happen if people are not prepared, physical and mental health issues such as cholera and psychological trauma, and the importance of sticking together as a community. Season two introduces the community’s decision to rebuild their village, looks at climate change adaptation and disaster preparation, and the need to educate communities around why age-old techniques may need to change.

Furthermore, it introduces new characters, in particular a young female NGO worker who helps with reconstruction. This character, who interacts mainly with a male elder, allows the story to examine several different dynamics relevant to the effectiveness of disaster risk reduction projects: the tensions that can come from a younger person trying to tell an older person what to do; the resistance that people can have to change and new ideas; and the gender dynamics that come into play when a woman steps into a non-traditional role.

The drama series is accompanied by original theme music which has been written and recorded by CMFD to high quality standard. Mozambican parliamentarian Isau Meneses was involved in developing the music, and provided guitar and vocals. The theme uses a combination of carefully written lyrics and catchy beats to take the messages further.

Feedback from a focus group discussion conducted on the drama, as well as evaluations from actors provide a positive indication that this drama will help people affected by floods cope with their situation and bring about change. One focus group participant said that “people who hear the drama will learn something, and will know how to help those who are in danger.” Moreover, both focus group participants and actors felt they could identify with the characters, even relating several of the characters to people they knew who had gone through similar situations. Interestingly, one of the participants noted that the character Maria – a young girl who becomes trapped during the flood – reminded her of baby Rosita.

In addition to the drama, the project included a five-day practical workshop to build capacity of radio journalists to report on climate change, natural disasters, and issues around disaster management. Journalists from six community radio stations in the Zambezi river region participated. The workshop included presentations from organisations working on disaster risk reduction in the area, as well as practical training on creating radio features. Journalists were able to interview presenters, make important contacts for future reporting, and were also given copies of Bravos do Zambeze to play on their stations. Included with the drama is a guide booklet designed to give radio presenters and other groups ideas on how to take the issues presented in the series further, either through discussions, talk or call-in shows, or feature reports. The guide also includes a contact list of organisations working on disaster risk reduction in the region.
The devastating consequences of natural disasters and the resulting relocation of populations present a formidable challenge for organisations, humanitarian agencies, and governments. At the same time, the complex web of related issues – changing climates, cultural perceptions, lack of education, gender inequalities – make it even harder to communicate much needed preventative and emergency information. It is hoped that through initiatives like the Bravos do Zambeze series, communities, governments and organisations working on adaptation and mitigation of climate change will be better able to cope with the effects.

Mozambique’s national disaster management strategy involves the relocation of displaced disaster survivors to resettlement neighbourhoods, which are essentially planned settlements that provide services such as community spaces, schools, clinics, water and sanitation infrastructure, and economic opportunities. There are strict regulations as to where and how these neighbourhoods can be set up, including the requirement that they not be more than 5km from the site of people’s original villages.

Grocott’s Mail

Column

Creative calls for climate change action

As the United Nations Climate Change Conference in Copenhagen (COP 15) draws to a close, the world’s eyes and ears are turning once again to climate change – global warming, renewable energy, and greenhouse gases. In light of the mounting evidence that climate change is rapidly imposing on unprecedented changes in life, particular amongst southern nations, organisations and governments across the globe are stepping up their efforts to mitigate the impact. Although mostly left out of policies and decisions around climate change, women are making their voices heard and calling for action.

In Mozambique, Mónica Neves and her family survived a devastating flood that hit Zambeze River region in 2008. She lost everything she had, and admitted that she was not prepared. “I must say that it took some days for us to react because we thought that it was one of those temporary situations, but the truth is that the water continues to rise,” says Amoza. “We had thought of going out of our village but, as the waters began to invade the homes and houses, we would not have gone through difficult times.”

Organisations like the International Organization for Migration (IOM) in Mozambique are turning to creative methods to help people like Amoza cope with the changing climate which increases the frequency and severity of disasters such as floods.

Bravos do Zambeze, an IOM-Community-Bridge project, is a 29-part radio drama that follows the story of Ikone, a village soccer team captain, and his girlfriend, Suzana. When a massive flood hits the village, the team must try to help their community cope with this aftermath. Although their story is entertaining, it is designed to convey information about disaster preparedness and climate change, as well as strategies for long-term disaster management.

Across the border in South Africa, the Women’s Energy and Climate Change Forum, lowered by the Mozambique, is also being creative about climate change. The Forum brought together a demonstration outside Eskom’s Gauteng Regional offices to highlight the need for accessible and safe, and environmentally friendly energy. Using colourful banners and with its video playing out, the women presented their voices and government with a powerful plea to pay more attention to concerns about the future. Previous protests have used drama sketches and music to turn attention to the issue.

For Mónica Lokalakala, programme officer at Caritas Africa, it is important that women are at the centre of climate change action. “We must be actively involved in advocating and play a role as change agents,” she says. “In our homes and in the broader community, we must harness and foster the adoption of a low carbon lifestyle, thus promoting on going green living to our grandchildren. The more we get actively involved and begin to understand debates, the better we will be able to adapt to a low carbon society,” she said.

The causes and effects of climate change are by now undeniable. According to the Intergovernmental Panel on Climate Change, global temperatures have risen an average of 0.74 degrees Celsius since the year 1900. This rise in temperature has been attributed to increased greenhouse gases like carbon dioxide and methane, becoming trapped in the atmosphere. According to the COP15 website, current CO2 levels are significantly higher than they have been at any time in the last 650,000 years – around 395ppm parts per million.

With the rise in global temperatures the planet has also seen a rise in natural disasters, in particular, climatic disasters such as floods and earthquakes. Although both the birth of climate change with the industrialisation of nations, the threat to our health by non-renewableised countries in South America, Asia, and Africa. In many cases, natural disasters are harming countries’ abilities to deal with other concerns, such as improving infrastructure, developing their economies and combating poverty and health issues.

The impact of the disasters on communities is clear. For developing nations, climate change adds to already existing social and economic burdens. According to the Millennium Development Goal (MDG) Monitor, Mozambique is unlikely to meet the number of people suffering from hunger because of drought, floods, and other natural disaster-related contraints. Since 2000, a number of severe climates have hit the country, causing widespread destruction of social and economic infrastructure. For local communities, this often means a total loss of income and homes, as in many cases people find their homes, farms and even livestock are simply washed away.

While disasters made at COP15 are unlikely to have an immediate impact on those most directly affected by climate change, they will at least encourage global leaders to take a hard look at their country’s environmental footprint, and work towards lowering the emissions that are warming the planet. And although we will likely never see a return to pre-industrial CO2 levels – significant reductions will result in good news for southern nations.

Toni Graham is a projects coordinator working with COP21 Productions on the Barkhins (Barkhin) project. This project is part of the Gender Links Programme and Commentary Service which offers fresh news on every-day news.

39
Drama scores for disaster risk reduction

While the Copenhagen Climate Change Conference continues and people get into the 2010 soccer fever, a drama on disaster risk reduction and climate change is hitting the airwaves in Mozambique.

The 26-episode serial radio drama, titled Bravos do Zambze ("Zambze Bravos"), being produced by the Kensington-based company, Community Media for Development (CMFD) Productions, hit the airwaves on November 23.

This is being done for the International Organisation for Migration (IOM), part of the UN Delivering as One Joint Programme on Disaster Risk Reduction Project.

The drama is designed to convey information on natural disasters and strategies to reduce the vulnerabilities they have on local communities.

The story focuses on a village soccer team, Jose and his girlfriend, Suzanne. In season one, an unprepared community in a village is hit by a flood. Jose and his team try to get the villagers to safety. The season deals with the immediate aftermath of flooding, what can happen if people are not prepared and the importance of working together as a community.

Season two deals mainly with the process of rebuilding, as well as the importance of adapting to the reality of increasingly frequent and severe weather patterns. The aim is this season to communicate specific, useful information about long-term disaster management and planning, including framing and building techniques that are more disaster-resistant and preparing an evacuation plan for future emergencies.

Ms. Deborah Walter, the director of CMFD Productions, said that she is very excited about the drama. "I am sure it will educate a lot of people on these disasters. I hope that people will be able to relate to the characters in the drama and be aware of the mistakes they make and how these can be changed," she said.

IOM believes that the media and projects like the Bravos do Zambze can help make people more aware of how to prepare for emergencies before they happen.

The drama was produced in Portuguese and Sena, the local language most prevalent in the target area, which is the Zambze floodplain. It is said that because these severe weather events, attributed to climate change and global warming, are still commonly seen and dealt with on an individual basis and not as an emerging pattern, communities often go unprepared.

Season one of Bravos do Zambze was launched during a week-long training workshop for local journalists from community radio stations around the Zambze river region. Season two will launch early in 2010.