



Interactive Radio Drama Training Summary Report

As part of the Vaccine Facts Radio project with Africa Check in Nigeria, supported by Google News Initiative



The project's Core Radio Team, with Africa Check and TfaC staff, during a virtual mock broadcast in August 2021.

Prepared by:
Rose Gangl
New Partnerships Programme Trainer
Theatre for a Change
rose.gangl@tfacafrica.com

with support from the wider TfaC team

16th November 2021

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Introduction

In February 2021, Africa Check and Theatre for a Change (TfaC) were awarded funding from the Google News Initiative (GNI) to collaborate on the implementation of projects in Nigeria and Senegal to fact-check COVID-19 vaccine misinformation.

The projects were designed to leverage both organisations' strengths: Africa Check's track record in research, journalism and fact-checking, and TfaC's track record in participatory approaches for social and behavioural change – specifically Interactive Radio Drama (IRD).

In May 2021, an open recruitment process in Nigeria led to the formation of the project's Core Radio Team made up of six performers, one presenter/facilitator, and one producer, all based in Lagos. In July-August 2021, TfaC trainers Rose Gangl and Varshini Pichemuthu delivered four weeks of live, intensive online IRD training to the project's Core Radio Team.

IRD was chosen for its ability to reach offline and illiterate communities, and provide them with the facts about the COVID-19 vaccine in an accessible and engaging format.

The aim of the training was to equip the team with the knowledge, skills and confidence to produce an IRD series that was exciting and compelling to listen to, and motivated audiences to get involved in changing the behaviour of certain characters in the story to assert the facts about the COVID-19 vaccine.

The training in Senegal was delivered in August-September 2021 by a different TfaC training team and thus constitutes a separate report.

The Training

The Nigeria training was delivered through a series of 20 workshops of two and a half hours each via Zoom from 22nd July to 13th August 2021. Africa Check staff from Nigeria were also present during the sessions.

The training was delivered in English, and guided the group through the process of producing the first episode in a 36-episode series of IRD, and developing the narrative framework for the remaining 35 episodes. Below is a short summary of the curriculum that was delivered:

- Workshop 1 – Baseline and Equal Participation – 22nd July 2021
 - This workshop developed teamwork and trust in the group and sought to understand participants’ incoming knowledge, attitudes, and skills around combating COVID-19 and vaccine misinformation.
- Workshop 2 - Exploring our experiences with COVID-19 and vaccine misinformation – 23rd July 2021
 - This workshop explored participants’ own experiences related to COVID-19 and vaccine misinformation. Facilitators introduced activities like brainstorming, sculpting¹, gallery walk and improvisations which would be used in later workshops to devise Episode 1.
- Workshop 3 – Reviewing What Makes a Good IRD – 26th July 2021
 - In this workshop, participants developed knowledge around what makes a good IRD through listening to good and bad examples of radio dramas, and engaging in critical thinking and analysis. The project indicators were also introduced.
- Workshop 4 – Story Synopsis and Narrative Arc Development – 26th July 2021
 - This workshop focused on developing the narrative arc through participants’ stories. Participants used brainstorming activities, learned what a narrative arc was, and then used fast forward/rewind to begin to develop a narrative arc.
- Workshop 5 – Critical Moment Development and Matching Indicators with Narrative Arc – 27th July 2021
 - In this workshop, participants were introduced to what a Critical Moment is, and how to match indicators on the narrative arc. Participants used sculptures, come alive, and touch tag to explore Critical Moments.

¹ Please refer to Appendix A for the glossary of specific terms in the IRD methodology such as sculpting, gallery walk, improvisations and narrative arc.

- Workshop 6 – Ep. 1 – Story Devising – Further Devising the Narrative Arc – 28th July 2021
 - In this workshop, participants were guided through devising exercises to devise the story based on their real experiences. This was done through sculptures, gallery walks, and coming alive.
- Workshop 7 – Character and Story Development – Hot Seating – 29th July 2021
 - In this workshop, participants continued to devise the narrative arc through sculptures and hot seating characters.
- Workshop 8 – Finalizing Narrative Arc/Story Synopsis – 30th July 2021
 - In this workshop, participants devised the narrative arc through hot seating the protagonist and other characters in the story.
- Workshop 9 – Ep. 1 – Story Devising starting with the Critical Moment– 5Ws and B/M/E – 2nd August 2021
 - In this workshop, participants were introduced to devising techniques including the 5 w’s - who, what, where, when, and why - and beginnings, middles, and endings of IRD episodes. Participants were guided through sculpting, come alive, and improvisation of the Critical Moment and other scenes in the episode.
- Workshop 10 – Steps for Facilitating Touch Tag – 2nd August 2021
 - In this workshop, the group learned how to facilitate Interactive Touch Tag on radio. Touch Tag enables the audience to practice combating COVID-19 vaccine misinformation to change the main character’s behaviour in the story. The group was joined by guest IRD expert Marce Gangl, who has experience facilitating IRD on radio in Minnesota, USA.
- Workshop 11 – Hot Seating Ep. 1 and Run-through with Touch Tag – 3rd August 2021
 - In this workshop, participants developed their characters through hot seating characters just after the Critical Moment in Episode 1. The participants ran through the Critical Moment and were given feedback on clarity of characters and story. The group was joined by guest IRD expert Asiyatu Mwamadi, who is a professional IRD performer in Malawi.
- Workshop 12 – Character Objectives and Practicing Touch Tag – 4th August 2021
 - In this workshop, participants continued to develop their characters through an activity called side coaching to identify character objectives. Participants also practiced Touch Tag.

- Workshop 13 – Character Development Power/Status and Practicing Touch Tag – 5th August 2021
 - In this workshop, participants developed their characters through power/status and did more practice with Touch Tag.
- Workshop 14 – Introduction to Remote Recording – 6th August 2021
 - In this workshop, participants were introduced to Cleanfeed for remote recording. Participants ran through the drama and received feedback on character development, clear 5w's, and the emotional ranges of their characters in preparation for recording.
- Workshop 15 – Introduction to Editing and Editing Episode 1 – 9th August 2021
 - In this workshop, participants were introduced to editing and the editing software, Hindenburg. Participants edited the Critical Moment scene.
- Workshop 16 – Script Format and Development – 9th August 2021
 - In this workshop, the group learned how to develop content for the remaining segments of an Interactive Radio Drama programme. The group was provided with a script template.
- Workshop 17 – Tech Rehearsal – 10th August 2021
 - In this workshop, the participants ran through a tech rehearsal to prepare for the mock broadcast. Participants received feedback on editing of the drama, the broadcast script, and the broadcast.
- Workshop 18 – Second Tech Rehearsal – 11th August 2021
 - In this workshop, participants prepped for the mock broadcast and received feedback on sound pictures and clarity. The group was joined by IRD guest expert Sulitha Kakhobwe, who is a professional IRD presenter and facilitator in Malawi.
- Workshop 19 – Mock Broadcast – 12th August 2021
 - In this workshop, participants practiced delivering an IRD with an invited audience from TfaC and Africa Check. Participants received feedback from audience members.
- Workshop 20 – Reflection and Endline – 13th August 2021
 - In this final workshop, participants reflected on the process and the mock broadcast. Participants were guided through the endline. Participants were given feedback on the mock broadcast and future steps were discussed.

The Core Radio Team

- The Core Radio Team (CRT) was made up of eight participants - three men and five women - from around the Lagos, Nigeria area including Lagos, Festac Town, Ijebu Ode and Sango, Ogun State.
- At the start of the training, the group completed training in-take forms, through which they indicated their interest in developing a wide variety of skills in the training including voice acting and performance skills, production skills, teamwork, project management, script writing and outdoor recording skills. The facilitators incorporated these interests into the training curriculum.
- Some participants expressed concerns regarding safety and security in outdoor recording and the need for a security guard if they were to safely record outdoors, including the need for safe transportation. Transportation was a health and safety concern due to COVID-19, as well as a financial concern for the group. Participants asked that, if they needed to travel, that it be done so during the day. One participant also expressed concerns regarding criticism within the broadcast. TfaC addressed these concerns by having all trainings and recordings done remotely; participants did not need to travel and could work from their homes. The concern about how to handle criticism on-air (or 'rogue' callers saying things contrary to the purpose of the broadcasts) was addressed during the on-air facilitation section of the training curriculum.

Key Successes

- There was **excellent equal participation, high energy, and teamwork** from the group throughout the training period.
- Through the training, the group was able to develop the key **knowledge, skills and confidence** they need to produce and present IRDs for the project. By the end of the training, all participants rated their agreement levels '9' or '10' out of a possible 10 points in response to the following statement: 'I now have the confidence I need to produce IRD.' Please see the 'Feedback from Participants' section below for more.
- The **audience response to the mock broadcast was positive**, with the audience reporting that they felt connected to the protagonist and that the critical moment was "powerful" and "realistic". We had 18 guests from both TfaC and Africa Check.
- The group indicated **high levels of satisfaction noting that the training went above their expectations.**

Key Challenges

- Participants agreed to attend all trainings from their laptops in remote locations before the trainings began; however, this was difficult to manage as **participants frequently missed trainings due to network issues or other work commitments and some were only able to join via phone**. One participant was no longer able to perform as a main character as a result of their absences. As a mitigation strategy, TfaC trainers worked closely with Africa Check and project managers to follow-up with participants who missed training sessions and re-iterated the importance of full attendance with the group as frequently as possible to prevent further absences.
- **It took some time for the group to learn the concept of a narrative arc, develop a story synopsis, and devise Critical Moments**. This was likely due to the newness of the concepts and due to the tendency of the group to devise out of a cognitive and intellectual place rather than a place of lived experience. As facilitators, we responded to this challenge by leading activities that helped participants connect to their lived experiences and strived to make directions as clear as possible.

Baseline and Endline Results Summary²

Purpose

A participatory baseline and endline evaluation was carried out on the first and last days of the training, respectively. The purpose of this evaluation was to understand how the CRT's knowledge, attitudes and skills shifted over the course of the training in relation to misinformation surrounding the COVID-19 vaccine, recognizing that - crucially - the group would need to go through their own process of developing key knowledge, attitudes and behaviours in relation to fact-checking misinformation about the COVID-19 vaccine before they were in a position to advocate for these same changes on radio.

Research Questions

The baseline and endline were divided into three parts:

- Knowledge – the primary research question was: can the CRT separate vaccine myths from facts?
- Attitudes – the primary research question was: how confident does the CRT feel about challenging vaccine misinformation?
- Skills – the primary research question was: is the CRT able to challenge misinformation in difficult settings?

² Full report available upon request.

Knowledge Task

The knowledge baseline and endline was used to measure the CRT's knowledge around COVID-19 vaccine facts and myths. Participants were read true and false statements and asked to raise their hands if they thought the statement was true or false.

Knowledge Results

Baseline results showed that participants came in to the training with high levels of knowledge around COVID-19 vaccine information, with participants answering an average of **9 out of 10 questions correctly**. Most of the participants correctly identified whether a statement was true or false. The participants may have been drawn to this project because they already had a strong baseline understanding of myths and facts and the importance of spreading true information. In the endline, the participants scores rose slightly, as the average score was **9.5 out of 10**.

Attitudes Task

The attitudes section in the baseline and endline was used to measure the CRT's confidence around actively challenging misinformation themselves. Participants were asked to use their bodies to create sculptures: one sculpture of a situation of their reaction to a person giving them misinformation and one sculpture of a person close to them giving misinformation.

Attitudes Results

Overall, participants gained more confidence in challenging misinformation throughout the training based on the total change in attitude scores from **3.14 (baseline) to 4.29 (endline) out of 5**. In general, participants gained more confidence responding to a person giving misinformation based on the change in attitude scores from 3.29 (baseline) to 4.29 (endline) out of 5. Participants demonstrated strong confidence while challenging misinformation someone close to them was spreading, with the average score increasing from 3 (baseline) to 4.29 (endline).

Skills Task

The skills baseline and endline was used to measure the CRT's skills around being able to challenge COVID-19 vaccine misinformation in difficult settings. In pairs, the participants were asked to create a sculpture a moment COVID-19 vaccine information was spread, where the person spreading the misinformation was very committed to a sense that they had the correct information about the vaccine. The pairs were then asked to bring their sculptures to life by saying one statement. From there, the pairs began an improvisation. The other participants, who were watching, were encouraged to jump in and offer a new idea of how to combat misinformation when they saw the opportunity. Participants were measured on their use of the following:

- assertive voice, body language, and control of the space around them;
- ability to diffuse tension in situations involving COVID-19 vaccine misinformation, and
- the ability to successfully challenge misinformation and assert the facts about the COVID-19 vaccine.

Skills Result

Participants gained skills in challenging COVID-19 vaccine misinformation with an average score increase from **2.46 (baseline) to 4.31 (endline) out of a possible score of 5**.

A change in skill was seen in the participants' ability to diffuse tension in situations around someone spreading misinformation; participants' average score at the end was moderately strong (**3.57 out of 5 with 5 equaling strong**). In addition, participants also developed the ability to skillfully resolve situations, the average score was also moderately strong (**3.28 out of 5 with 5 equaling strong**)³.

There is a clear causal link between participants gaining the ability to diffuse situations, and their ability to resolve them successfully. In the baseline, the participants' ability to diffuse tension and skillfully resolve situations was weak (**average score for both skills was 1.14**) and participants talked over each other, had heightened volume, and a fast pace when attempting to challenge misinformation. This caused an increase in tensions and left the situations unresolved. At the endline, participants skillfully asked questions, listened calmly, and relied on medical information from credible sources when challenging misinformation about the COVID-19 vaccine.

Participants also developed skills in challenging misinformation and asserting facts by using assertive voice (**average endline score was 4.85**) and body language (**average endline score was 5**) and controlling the space around them (**average endline score was 4.85**) demonstrating a strong ability to use these skills in the endline versus a mid-skill level in the baseline with an **average score of 3.85 for assertive voice, 3.14 for assertive body language, and 3 for ability to control space around them**⁴. From these numbers, it is evident that participants came in with some skills to challenge misinformation but were able to grow and develop these skills throughout the training period.

³ Due to time limitations, facilitators gave participants about two minutes to improvise each scene; as such, the time limit effected whether some participants were able to reach a resolution. Facilitators evaluated participants based on if they were able to use skills that would bring about a resolution.

⁴ As this was done remotely, it was challenging to measure how participants controlled the space around them due to being able to only see a small space on video. Facilitators looked at participant's use of space within the video screen and in relation to their partner (i.e., were they confident in the screen, were they leaning forward engaged).

Feedback from Participants

The group completed a training feedback survey after the last day of the training. 7 out of 8 participants completed the feedback survey. Feedback is mostly positive, with a summary of feedback for each question as follows:

1. Did this training meet your overall expectations?



7 out of 7 participants responded yes. Participants explained:

"Honestly, I wasn't expecting such a detailed and very insightful training. This training will not only be useful to me for this IRD project, it would be useful in my career as a whole. My skills are improving and I've developed new approaches to production and conceptualization."

"Honestly, when I heard the name IRD, I was curious. Having been involved in Radio Drama Production in past, I had wanted to see and know why this one is different. The trainings lived up to my expectations, as it opened my eyes to new and interesting things about Radio Drama. I am happy and grateful to be part of the trainings."

"In all honesty, it exceeded my expectations. I have heard about drama therapy, psycho drama and drama as a tool for social change, but not in any way like this. I have been really imparted and enlightened by all of the trainings. It also helped make the work ahead easier because now I am well informed about the aim and objectives of this project and ways to achieve these aims."

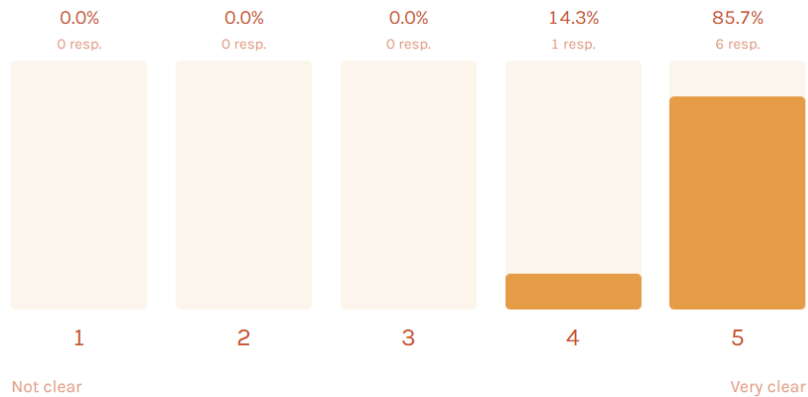
"My expectations at the beginning of the IRD were minimal, cause I felt I had prior knowledge on radio drama and broadcasting, but with the levels and new waves of understanding elucidated in our training around concepts and processes as well as new ideals that I had never known about the uniqueness of the IRD, my entire outlook on radio drama has evolved and will continue to do so as I work on this ground breaking idea on the African continent. I am looking forward to bringing all we learnt from story devising, touch tagging, internal and external motivations etc to bare on the production going forward."

"The course met and exceeded my expectations because I now understand what an IRD is and the techniques to put together a great IRD."

"I really learnt beyond my Expectation."

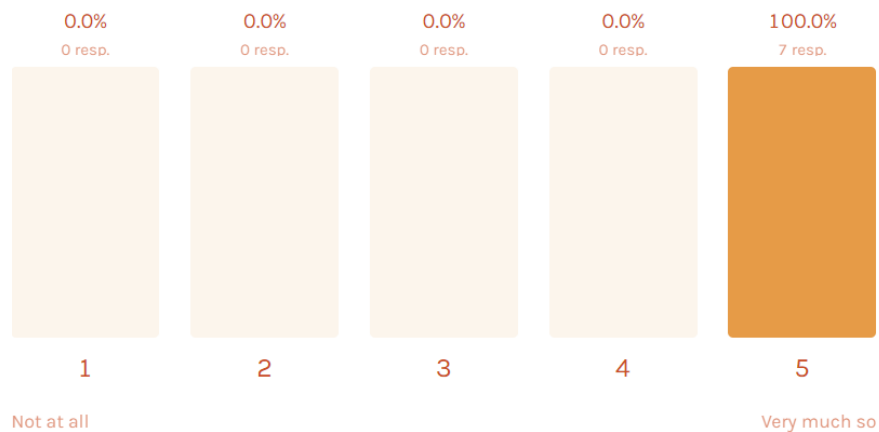
"I thought it was going to be like just a normal training. However, there was personal and professional growth after the training."

2. In your opinion, were the objectives of this training clear?



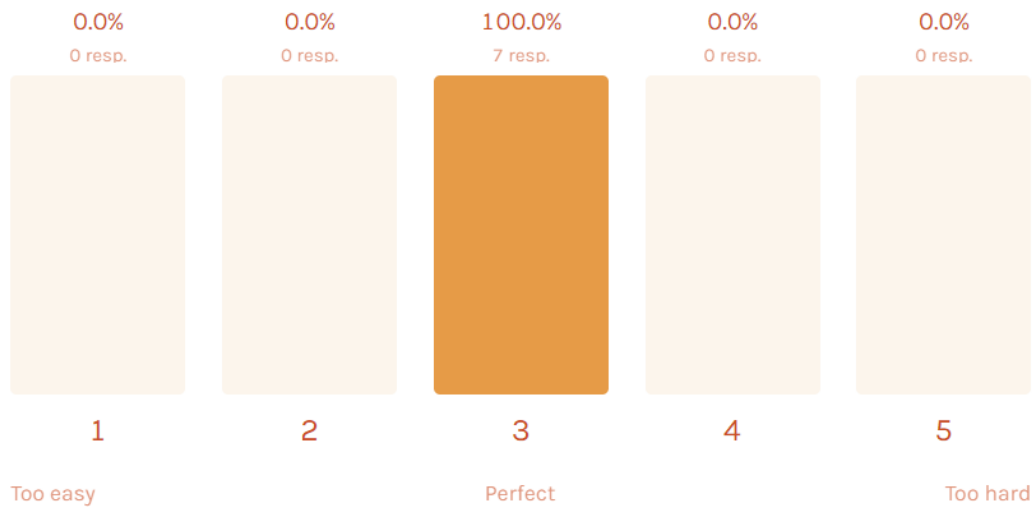
7 out of 7 participants responded that the objectives were clear or very clear.

3. In your opinion, did the structure and sequence of the workshops make sense?



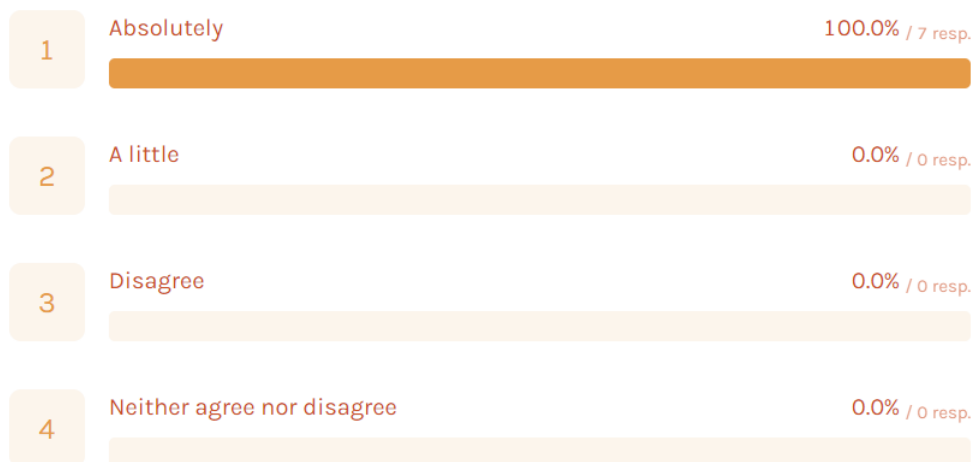
All participants felt the structure and sequence of the workshops made sense.

4. In your opinion, the level of the training was...



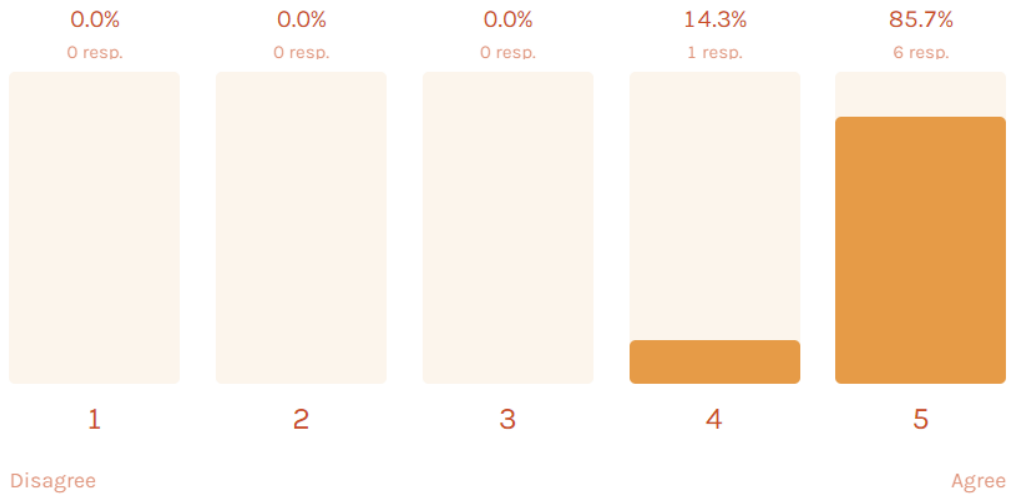
7 out of 7 participants thought the training level was perfect – not too hard nor too easy.

5. “I learned new knowledge and skills in this training”. Do you agree with this statement?



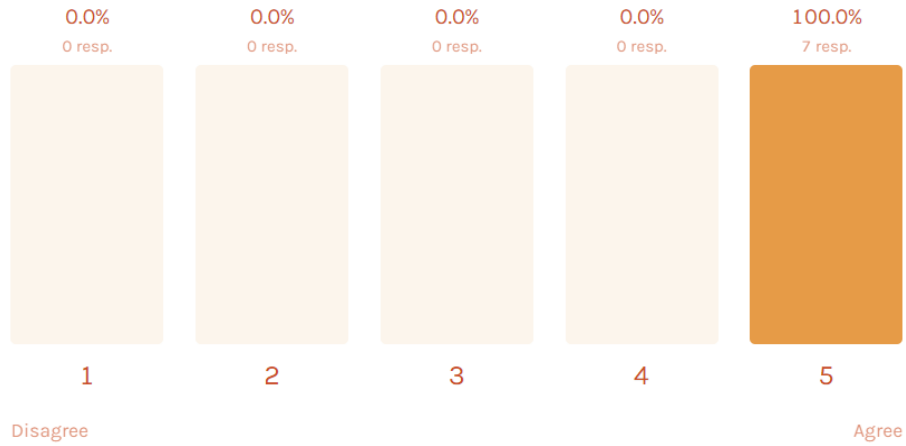
7 out of 7 participants wholeheartedly agreed they had learned new knowledge and skills through the training.

6. "The workshops were clear and easy to follow". Do you agree with this statement?



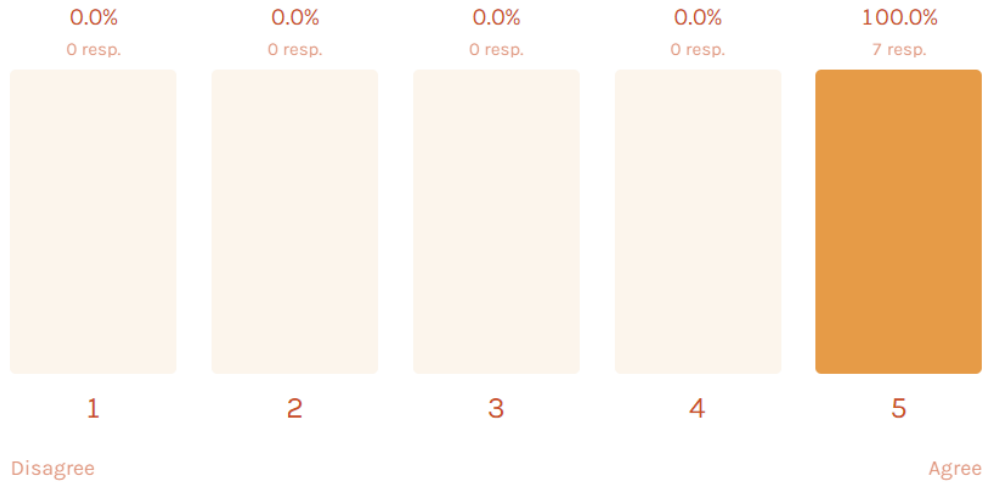
7 out of 7 participants agreed or mostly agreed that the workshops were clear and easy to follow.

7. "I was encouraged to participate actively in the workshops". Do you agree with this statement?



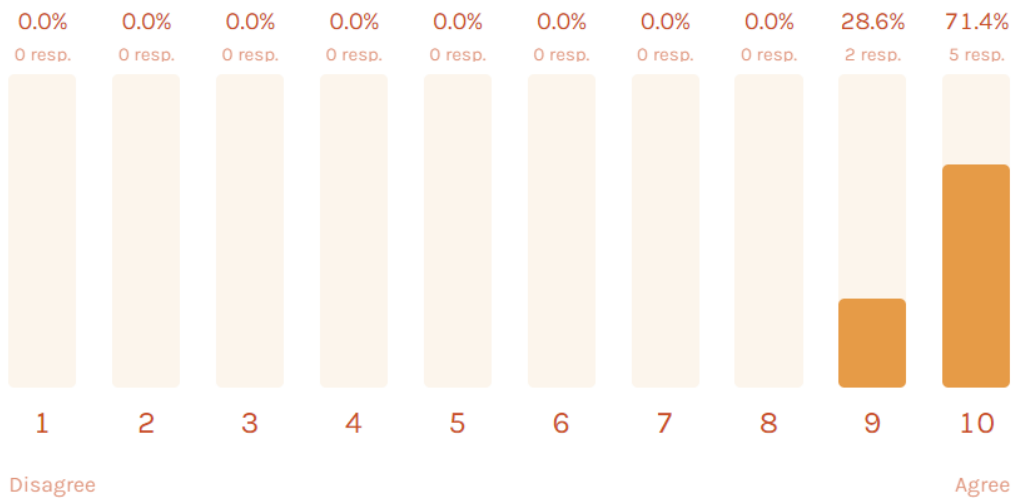
7 out of 7 participants agreed that they were encouraged to participate actively in the workshops.

8. "The instructors were enthusiastic and supportive". Do you agree with this statement?



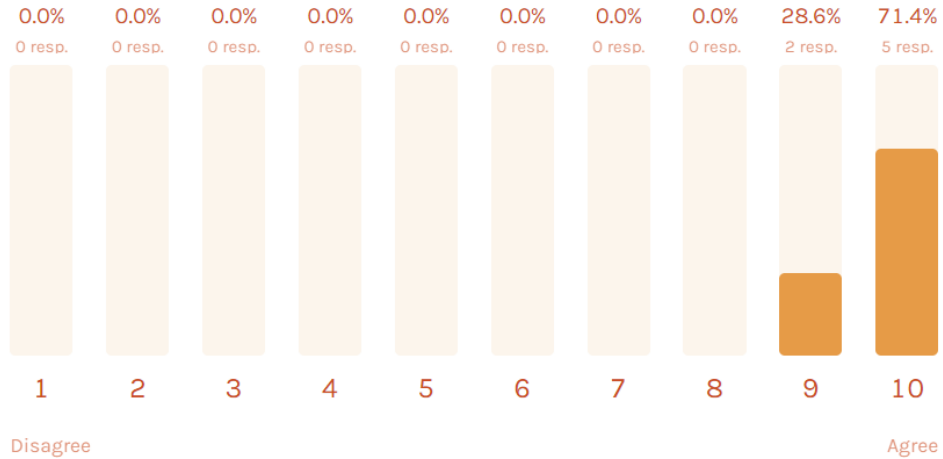
7 out of 7 participants agreed the instructors were enthusiastic and supportive.

9. "I now have the knowledge I need to produce Interactive Radio Drama". Do you agree with this statement?



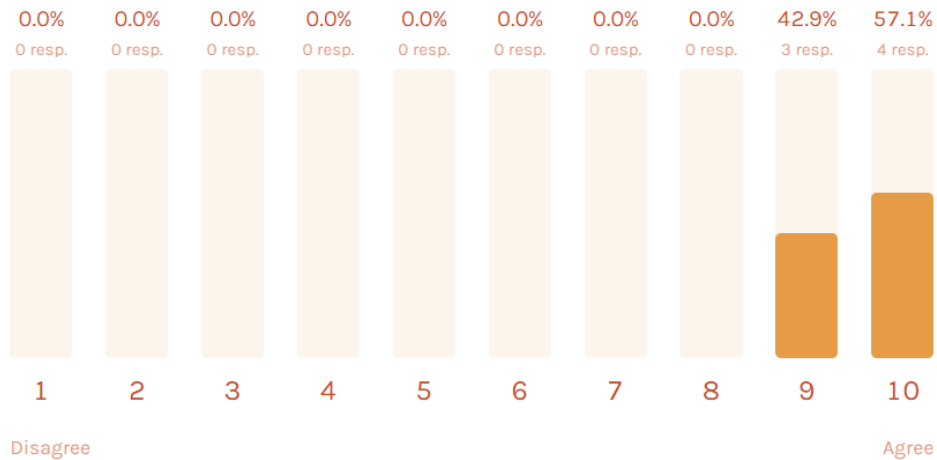
All participants (7 out of 7) agreed they had the knowledge to produce an Interactive Radio Drama with an average of 9.7.

10. "I now have the skills I need to produce Interactive Radio Drama". Do you agree with this statement?



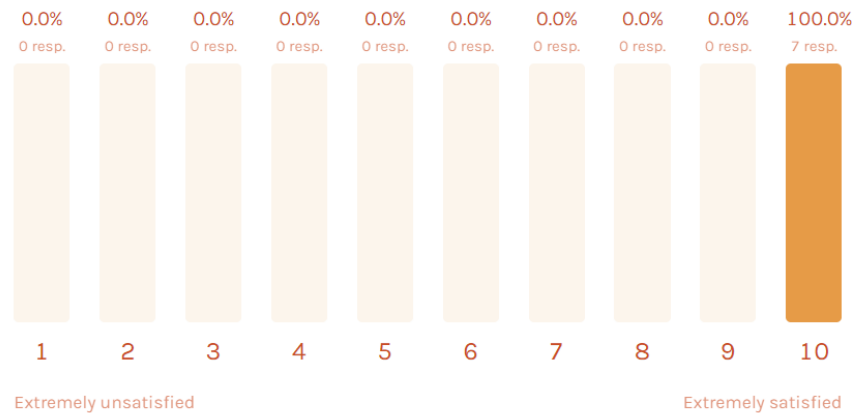
All participants (7 out of 7) agreed they had the skills to produce an Interactive Radio Drama with an average of 9.7.

11. "I now have the confidence I need to produce Interactive Radio Drama". Do you agree with this statement?



All participants (7 out of 7) agreed they have the confidence to produce an Interactive Radio Drama with an average of 9.6. Participants were slightly less confident in their ability to produce an Interactive Radio Drama than in their knowledge (average 9.7) or skills (average 9.7), this is probably because this is new to them.

12. On a scale of 1 to 10, how would you rate this training overall?



Participants were extremely satisfied with the training overall. Participants provided their suggestions on how to improve the training and those responses are shared in the next question.

13. If you could change one thing about this training, what would it be?

Most participants (5 out of 7) responded that they would not change anything about the training. All of the participants' responses are shared below.

"Well, I really do not think there is anything that needs to be changed."

"Nothing."

"I sincerely loved every bit of it, the cadence and flow was apt and top notch. Kudos to the team behind this entire effort and I would change absolutely nothing."

"I'd have preferred a physical training to a remote training."

"Just the privilege of having more guest speakers and seeing more varied samples of previously done IRDs."

"Honestly, I don't think there is anything I change about the training. Though, I was a bit nervous at the beginning, but I enjoyed every bit of it. Nothing to change!"

"Nothing I can think of at the moment or maybe it would have been so fun and even more insightful if it was physical [in person], maybe, maybe not."

Having reviewed the suggestions, the following themes are emerging:

1. Most participants (5 out of 7) responded that they would not change anything about the training.
2. In-person. A couple of participants expressed an interest in doing a training in-person versus remotely. The training was held remotely due to COVID-19.
3. Guests. One participant enjoyed having guest speakers and hearing other IRDs from past projects. The group's learning and understanding deepened when guests and example IRDs were shared. Perhaps in future projects this can be incorporated more.

14. Finally, how has this training affected you personally and professionally?

Participants reported the following ways the training affected them both personally and professionally:

"It has increased my confidence in challenging COVID-19 misinformation."

"The training has affected me positively both personally and professionally."

"Professionally, I know there is more to the influence and power I wield as an actor and broadcast professional, I know now the possibilities that abound in the field I find myself and I am personally motivated to do more and also help the public understand the World after COVID-19 live better through my work. Thanks for the opportunity."

"I've had to put a lot of things on hold to participate in the course fully. I was fun and I had a great time learning and I'm ready to put my skills to work."

"It has greatly boosted my confidence, as well as leadership, presentation, communication and time management skills and my ability to work in a team. It also equipped me with more professional knowledge on IRDs and creating dramatic pieces for social change."

"As a person, the training taught me that, in life people are unique in different ways. Who can imagine me as a person devising a story just by talking with people? Hmmm! It is a new dawn for me in the drama World. Professionally, this training thought the power in Team work. It also taught me how to be more patient with people and, the ability to create a drama story out of a story."

"It has helped me to further understand the fact that people really do have different perspective to things, it has exposed me to new methods of production and developing concepts. Through this training my eyes have been opened to other creative possibilities I can explore in my career."

Having reviewed the responses, a few themes are emerging:

1. Participants feel more confident in combating COVID-19 vaccine misinformation.
2. Participants grew in their devising skills, production skills, teamwork skills, and performance skills.
3. Participants were positively impacted by the training.

Recommendations and Next Steps

TfaC would recommend the following to ensure successful implementation of this training:

1. **Core Radio Team to meet weekly to devise, rehearse and record dramas, using the 'Steps for Devising an Episode of IRD' handout from the training as a guide.** Going through these steps for each and every episode will help to ensure that the quality of the storytelling remains consistently high across the 36-episode series.
2. **Core Radio Team to develop a core set of diverse characters that remain consistent across the 36-episode IRD series.** These characters can take turns being the protagonist on any given week, depending on how the story unfolds; however, it would be good to have only protagonist per broadcast in order to keep the objectives of Touch Tag clear and easy to manage/facilitate.
3. **Africa Check in-country team to closely monitor feedback coming in from audiences each week, and to make any changes to broadcasting content accordingly,** to ensure that the programmes remain relevant and responsive to changing misinformation landscapes in-country.
4. **Africa Check in-country team and TfaC to engage in weekly technical support sessions** focused on troubleshooting any production issues and constantly identifying ways to improve the overall quality and impact of the broadcasts on audiences.
5. **Africa Check to utilize the 'IRD in a nutshell' handout,** which summarises the key tenets of IRD and how the methodology can be most effective in generating learning and change.
6. **Africa Check in-country team to continue promoting and publicizing the radio programmes widely and as creatively as possible, especially among offline and illiterate audiences,** emphasizing the uniquely participatory format in order to generate excitement and anticipation for the programmes, and to encourage people to get involved.
7. **Africa Check to share learning about the impact of the broadcasts with TfaC and other key partners and stakeholders.**

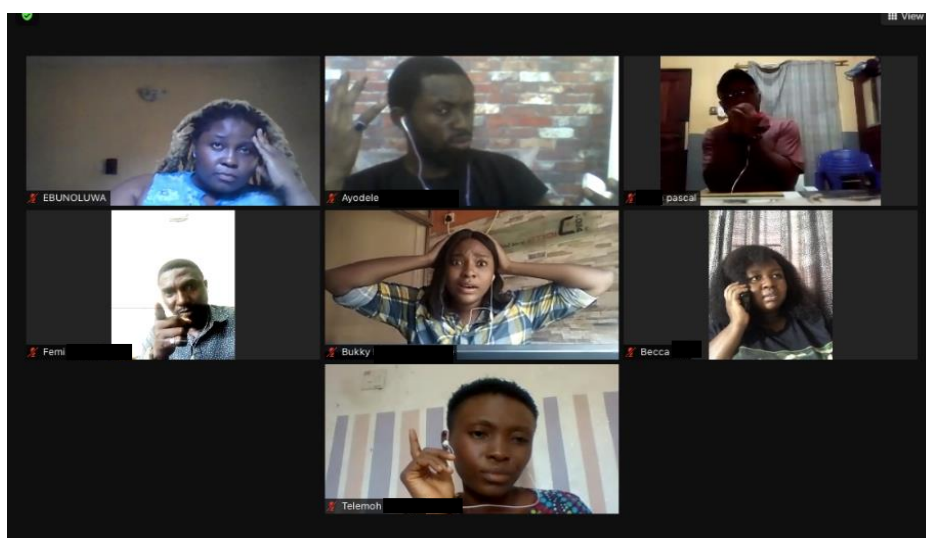
Conclusion

It was an absolute joy working with the Core Radio Team (CRT) and Africa Check on this training! The CRT quickly developed their teamwork and equal participation skills within the first two workshops and began working together as a team throughout the training. These skills greatly benefitted them throughout the training and will continue to help the team as they produce new broadcasts weekly.

The training took place over 20 workshops; it was short and intense. The CRT showed great dedication to the project and an eagerness to learn the new methodology during the training. Participation throughout the training was high and participants came ready each day to learn and explore together. This training culminated in a mock broadcast where participants demonstrated their knowledge, skills, and confidence gained from the training. As a result, the team is ready to continue producing high quality episodes for the remainder of the 35 weeks.

Throughout the training, the Core Radio Team demonstrated such thoughtfulness, confidence, and creativity. The team was open to new ideas for characters, story, and the narrative arc. The CRT skillfully devised characters and the story using their bodies and reflecting on personal experiences. The team took creative risks which resulted in a fun and powerful training! This willingness to take creative risks and be able to maintain an openness to each other will benefit the team as they continue to devise and produce episodes.

The Core Radio Team has a strong understanding of Interactive Radio Drama and has such high dedication and energy. The Core Radio Team achieved a lot in such a short period of time. We know they are dedicated to this important work of combatting COVID-19 and vaccine misinformation. We look forward to all that they will achieve!



The group sculpting consequences of COVID-19 vaccine misinformation in training.

Appendix A: Glossary of IRD specific terms

1. **Interactive Radio Drama (IRD):** IRD is a unique participatory social and behaviour change communication tool developed by TfaC in Malawi. For more information on this methodology, please visit www.tfacafrica.com/ird
2. **Sculpting:** An activity where the participants will shape their bodies to create frozen “statues” to represent or reflect a particular moment of a story, feeling or a concept that is being discussed. These statues are often referred to as sculptures and can be done individually, in pairs or groups.
3. **Gallery Walk:** A gallery walk takes place when a group of participants are observing the sculptures made by another group of participants. This will then be followed up with a discussion on what the viewing participants experienced during their “walk”.
4. **Come Alive:** This is an activity the sculptures will transition from being statues into embodying movement, gestures and sounds that reflect the experiences of the particular moment or feeling.
5. **Improvisation:** This is the playing out of a scene without any previous preparation such as written dialogue. Typically, in IRD, the process would involve Sculpting, Gallery Walk, Come Alive and culminate with Improvisation to build a story.
6. **Story Synopsis:** A story synopsis includes a brief summary of a story’s main plot and how the story unfolds with key moments.
7. **Narrative Arc:** A narrative arc is an overview that describes and charts the rise and fall of action in a given story including the most dramatic moment or climax and the resolution at the end. The narrative arc also includes a central conflict around which the story evolves.
8. **Devising:** This is a process that involves group collaboration to create a story through improvisatory work.
9. **Fast Forward / Rewind:** This is an activity used to further develop and devise a story. Participants observing those improvising a particular scene in the story, will imagine themselves as having a remote control that can either rewind or fast forward a specific moment in the scene. The scene will pause and the participants will suggest what could have happened either before or after that moment; the performers will then improvise that moment accordingly.
10. **Hot-seating:** Hot seating is a drama technique used for further developing a character and a story. It is where a character is questioned by a group about their backgrounds, thoughts and motivations in the story.

11. **Side Coaching:** Side coaching helps to determine the internal and external motivations of characters in the drama. It is done quickly through open-ended questions at the start of each scene to help performers keep objectives in mind when improvising a scene. Internal motivations are a character's thoughts and feelings. External motivations are actions and physicality a character does to achieve their objective. This technique is used in IRD to further develop a scene or the story to achieve impact.
12. **Protagonist:** A protagonist in IRD is the central character around which the story revolves and develops. This central character will face a series of challenges very similar to the target audience so that the audience will feel a deep connection to the main character and want to help them overcome their challenges.
13. **Critical Moment:** Critical moments in IRD are life-changing events that happen to the protagonist in the story. These moments are gripping moments that make an audience gasp, shake its head and keep them glued to the story. They are moments of high dramatic tension that make the audience want to do something to help the protagonist.
14. **Touch Tag:** Touch Tag is one of the main defining features of IRD. It is the process whereby the audience will call in (to the radio station) to replace either the protagonist (or the 'helper'; characters aiding our protagonist in the case of Vaccine Facts Radio) during a critical moment to change the behaviour of the protagonist, live on radio. This gives the audience a chance to develop skills like assertiveness and self-efficacy that they can apply to situations in their own lives. In the case of Vaccine Facts Radio, the audience will call in live to replace the helpers, to combat vaccine misinformation and help the protagonist by doing so.