



## Interactive Radio Drama Training Summary Report

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



*The Core Radio Team with Africa Check and TfaC staff during a mock broadcast in September 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 June 2021, an open recruitment process in Senegal 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 Dakar. In August - September 2021, TfaC trainers Varshini Pichemuthu and Andrew Banda 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 Nigeria was delivered in July - August 2021 by a different TfaC training team and thus constitutes a separate report.

## The Training

The Senegal training was delivered through a series of 20 workshops of two and a half hours each via Zoom from 23<sup>rd</sup> August to 17<sup>th</sup> September 2021. Africa Check staff from Senegal were also present during the sessions. A 21<sup>st</sup> workshop was held on 14<sup>th</sup> October 2021 focused on preparing the group for in-studio recording in response to COVID-19 conditions changing in-country.

The training was delivered in English with Wolof interpretation as it was the most widely spoken language in Senegal and the Core Radio Team members were also recruited on the basis that they could produce the IRD series in Wolof. As such, an Interpreter was also present throughout the training assisting the two trainers.

The training 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. What follows is a short summary of the training curriculum that was delivered:

- Workshop 1 – Baseline and Equal Participation – 23<sup>rd</sup> August 2021
  - This workshop developed teamwork and trust in the group and sought to measure participants’ incoming knowledge, attitudes, and skills around combating COVID-19 and vaccine misinformation.
- Workshop 2 - Exploring our experiences with COVID-19 and vaccine misinformation – 24<sup>th</sup> August 2021
  - This workshop explored participants’ own experiences related to COVID-19. Facilitators introduced activities like sculpting<sup>1</sup>, gallery walk and improvisations, which would be used in later workshops to devise Episode 1 of the IRD.
- Workshop 3 – Developing Story Synopsis and Narrative Arc – 25<sup>th</sup> August 2021
  - This workshop explored participants’ personal experiences to understand how COVID-19 and vaccine misinformation has impacted their lives, in order to start developing a story synopsis. Building on the activities introduced in the previous workshop, participants also began to develop their narrative arc for the series.
- Workshop 4 – Story Synopsis and Narrative Arc Development – 26<sup>th</sup> August 2021
  - This workshop focused on developing the narrative arc through participants’ stories they explored in Workshop 3. Participants used brainstorming activities, and then used the ‘fast forward/rewind’ activity to begin to devise a narrative arc. The participants also spent some time learning what makes for a good IRD protagonist through the devising process.

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<sup>1</sup> 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 5 – Critical Moment Development and Matching Indicators with Narrative Arc – 27<sup>th</sup> August 2021
  - In this workshop, participants were introduced to what a Critical Moment is and what the Project Indicators were. They were also engaged in critical analysis in matching the indicators on the narrative arc. Participants used sculptures, come alive, and touch tag to explore Critical Moments.
  
- Workshop 6 – Ep. 1 – Story Devising – Further Devising the Narrative Arc –30<sup>th</sup> August 2021
  - In this workshop, participants were guided through various devising exercises to devise the story based on their real experiences. This was done through sculptures, gallery walks, and coming alive and through the exploration of the 5Ws - who, what, where, when, and why - to gain clarity when devising the scenes. They also revisited ‘fast forward/ rewind’ to further develop and build on the narrative arc.
  
- Workshop 7 – Character and Story Development – Hot Seating – 31<sup>st</sup> August 2021
  - In this workshop, participants continued to devise the narrative arc through sculptures and hot seating characters.
  
- Workshop 8 – Finalising Narrative Arc/Story Synopsis – 1<sup>st</sup> September 2021
  - In this workshop, participants continued to devise the narrative arc through hot seating other characters other than the Protagonist.
  
- Workshop 9 – Devising Ep. 1 and Matching Critical Moments with Indicators – 2<sup>nd</sup> September 2021
  - In this workshop, participants revisited devising techniques including the 5 w’s - who, what, where, when, and why – and were also introduced to the process of discovering the Beginning, Middle and End of scenes to devise IRD episodes. Participants were guided through sculpting, come alive, and improvisation of the Critical Moment and other scenes in the episode. They also further discussed the matching of indicators with other critical moments in the narrative arc.
  
- Workshop 10 – Rehearsing and Hot Seating Episode 1 – 3<sup>rd</sup> September 2021
  - In this workshop, participants developed their characters through hot seating 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. Guest IRD expert Asiyatu Mwamadi, who is a professional IRD performer in Malawi, joined us for this session and provided the group with valuable insights.

- Workshop 11 – Steps for Facilitating Touch Tag – 6<sup>th</sup> September 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 and vaccine misinformation to change the main character’s behaviour in the story. Guest IRD expert Marce Gangl, who has experience facilitating IRD on radio in Minnesota, USA, joined us for this session and provided the group with valuable feedback on this area of work.
  
- Workshop 12 – Character Development - Objectives and Practicing Touch Tag – 7<sup>th</sup> September 2021
  - In this workshop, participants continued to develop their characters through an activity called side coaching to identify each character’s internal and external objectives. Participants also practiced Touch Tag.
  
- Workshop 13 – Character Development Power/Status and Practicing Touch Tag – 8<sup>th</sup> September 2021
  - In this workshop, participants developed their characters through power/status and did more practice with Touch Tag. They also spent time thinking about the best sequence for the drama in Episode 1 for it to achieve more dramatic tension.
  
- Workshop 14 – Introduction to Remote Recording – 9<sup>th</sup> September 2021
  - In this workshop, participants were introduced to Cleanfeed (an online studio for live audio and recording) for remote recording, and how to develop a recording plan and log. 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. They also reviewed what makes a good IRD by critically analysing the introductory game and listening to examples of radio drama.
  
- Workshop 15 – Introduction to Editing and Editing Episode 1 – 10<sup>th</sup> September 2021
  - In this workshop, participants were introduced to editing and the editing software, Hindenburg. Participants also worked on identifying what would make a good edit and what they need to remember when rehearsing scenes.
  
- Workshop 16 – Script Format and Development – 13<sup>th</sup> September 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 – 14<sup>th</sup> September 2021
  - In this workshop, the participants ran through a technical 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 – 15<sup>th</sup> September 2021
  - In this workshop, participants prepped for the mock broadcast and received feedback on sound pictures and clarity. IRD guest expert Sulitha Kakhobwe, who is a professional IRD presenter and facilitator in Malawi, joined us for this session and provided valuable feedback.
  
- Workshop 19 – Mock Broadcast – 16<sup>th</sup> September 2021
  - In this workshop, participants practiced delivering an IRD with an invited audience from Africa Check and TfaC. Participants received feedback from audience members.
  
- Workshop 20 – Reflection and Endline – 17<sup>th</sup> September 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.
  
- Workshop 21 – In-studio Recording – 14<sup>th</sup> October 2021
  - This additional workshop was arranged to prepare the group for in-studio recording in light of COVID-19 safety restrictions easing in-country. This workshop covered the nuts and bolts of in-studio recording equipment, set-up, character blocking (movement), and qualities of a good in-studio recording.

## The Core Radio Team

- The Core Radio Team (CRT) was made up of eight participants - three women and five men - from the Yarakh, Toubab Djalaw and Nord Foire regions of Dakar. Six out of the eight participants were all from Kàddu Yaraax; a theatre group created in November 1994 to support community mobilisation against the pollution of Hann Bay, the association's neighbourhood.
  
- The group uses Forum Theatre as an interactive tool at the service for communities working for development. One other participant was from another theatre company, and the eighth participant had no connections to either of these two organisations.

- At the start of the training, the group completed training in-take forms. Through these forms, they expressed interest in learning a wide variety of skills including radio production skills, voice acting and performance skills, teamwork, script writing and recording skills. The facilitators incorporated these interests into the training curriculum.
- Participants expressed some concerns over the lack of information they have on hand to share with the audience during the radio show broadcast and did not raise any other concerns in terms of potential health and safety, political, financial, professional and/or social risks they might incur while participating in the project. One participant raised a concern over transportation as he lived further away from the training location and that he might be tired from the travelling. TfaC addressed the concerns of information by ensuring that the relevant information the group needed to feel confident in broadcasting was relayed throughout the trainings, and explained that further information related to vaccine misinformation would be provided throughout the broadcasting period by the Africa Check editorial team. TfaC addressed the concerns about transportation by assuring participants that they will be able to attend the trainings remotely.

## Key Successes

- The group showed **great ability in adapting to changes, new technology and new learning**. For most of the participants, it was their first time engaging in online participatory learning and they were able to translate their skills gained from stage acting into understanding the key principles of IRD.
- The group gained and developed **key knowledge and skills, and showed growing confidence** in producing and presenting an IRD during the training period.
- The training was **successfully conducted in two, sometimes three, languages** (English, Wolof and sometimes French) through the Interpreter to help the group's learning.
- 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 a total of 17 guests from both Africa Check and TfaC.
- The group indicated **very high levels of satisfaction with the training, and noted that the training exceeded their expectations**.
- The group displayed **high levels of energy, spontaneity, creativity and dedication** to the training as evidenced by their 100% attendance rate throughout the training period.

## Key Challenges

- Most participants needed technical support in terms of accessing Zoom and having access to laptops to attend the online trainings. As a result, some space in a school in Dakar was used for the training, where the participants could travel to and attend the training, and receive technical support from Africa Check staff. **This raised some concern over the health and safety of the group** due to the risks associated with traveling to/from the training, and being in the same space together for several hours each day. The project team found ways to mitigate these risks by ensuring that everyone wore masks, maintained physical distancing, and frequently used hand sanitizer or washed their hands. Fortunately, no one in the group contracted COVID-19.
- **Network connection issues** were frequent for the participants connecting both from the same location and remotely. This impacted the ability to finish some portions of the training in a given day due to participants not being able to participate fully. The network connection issues also meant that when the Interpreter was connecting from the same group as a majority of the participants, the flow of the training was not smooth. The trainers responded to this challenge by factoring network connections into workshop planning and time management, as well as supporting the team to identify the best possible set-up solution.
- Though the group understood the concepts of creating an impactful story and came up with a story synopsis fairly swiftly given their previous experience in theatre, **it took more time for the group to master other aspects of the training specific to IRD, like creating sound pictures and developing a narrative arc for a radio serial drama.** The trainers responded by adjusting the curriculum to accommodate the additional time that was needed to cover this material sufficiently. TfaC would like to thank the Africa Check in-country team for their flexibility, responsiveness, and outstanding planning and organisation of the training, which greatly helped to mitigate these challenges, and make the overall training a success.

## Baseline and Endline Results Summary<sup>2</sup>

### *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, in order to ensure that the training was preparing them to be informed advocates for change in their communities.

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<sup>2</sup> Full report available upon request.



## *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?

## *Knowledge Task*

The knowledge baseline and endline was used to measure the CRT's knowledge around COVID-19 and 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. All questions were interpreted in Wolof.

## *Knowledge Results*

The group entered the training with relatively high levels of knowledge of the COVID-19 vaccine, and the evaluation found no major changes in these levels from baseline to endline. Actual average scores dipped slightly **from 7.5 (baseline) to 7.0 (endline) out of 10**; however, upon investigation, it was determined that the reason for this slight dip related to question phrasing and more open-mindedness from participants to interpret questions in different ways, than it did with an actual reduction in correct information about the COVID-19 vaccine.

## *Attitudes Task*

The attitudes section in the baseline and endline was used to measure the CRT's confidence around whether they are actively challenging, passively listening, or spreading misinformation themselves. Participants were asked to use their bodies to create two sculptures: one sculpture showing their reaction to a person giving them misinformation and one sculpture showing their reaction if the person providing that misinformation was someone close to them.

## *Attitudes Results*

Participants showed slightly more confidence in challenging misinformation by the end of the training with average attitude scores (from both sculptures) **from 3.34 (baseline) to 3.95 (endline) out of 5**. Participants demonstrated an increase in confidence while challenging misinformation in both situations, with the average score increasing from 3.25 (baseline) to 4 (endline) when challenging misinformation and with the average score increasing from 3.43 (baseline) to 3.89 (endline) when the person spreading misinformation was someone close to them. It seems that the group feels slightly more (average 0.11) confident challenging misinformation when the person is not someone close to them.

### *Skills Task*

The skills baseline and endline was used to measure the CRT's skills in being able to challenge COVID-19 and vaccine misinformation in difficult settings. In pairs, the participants were asked to create a sculpture of a moment when COVID-19 or vaccine information was spread. The pairs were then asked to bring their sculptures to life by saying one statement each. 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 COVID-19 and vaccine misinformation when they saw the opportunity. Participants were measured on their use of:

- 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*

**By the end of the training, participants demonstrated an increased ability to challenge misinformation and assert the facts about the COVID-19 vaccine with an average score increase from 3.05 (baseline) to 4.78 (endline) out of a maximum score of 5 for each of the 5 skills measured (as mentioned above).**

A change in skill was seen in the participants' ability to diffuse tension in situations around someone spreading misinformation; participants' average score at the endline was much stronger – from 2.38 (baseline) to 4.57 (endline) out of 5. Participants also developed the ability to skillfully resolve situations involving COVID-19 vaccine misinformation; the average score was also very strong from 4.71 (baseline) to 5 (endline).

During the baseline, facilitators noted that participants talked over each other, had heightened volume and a fast pace when attempting to challenge misinformation. This caused an increase in tensions between individuals, and left the situations unresolved, and misinformation not corrected. At the endline, participants skillfully asked questions, listened calmly, and relied on medical information from credible sources when challenging misinformation and asserting facts about the COVID-19 vaccine.

Participants also developed skills in using assertive voice from 3.25 (baseline) to 4.71 (endline), assertive body language from 3.63 (baseline) to 5.00 (endline), and commanding the space around them<sup>3</sup> from 3.5 (baseline) to 5.00 (endline). 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 through the IRD training.

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<sup>3</sup> As this was done remotely, it was sometimes challenging to measure how participants controlled the space around them due to being able to only see a small space on video for some participants; however, at times, when participants were in the same room with each other, this was not a major factor.

## Feedback from Participants

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

### 1. Did this training meet your overall expectations?



7 out of 8 participants responded yes. Participants explained:

*"In all the forms, in the coaching, the feedbacks we had."*

*"Radio drama is one thing that I've always wanted to learn."*

*"Because everyday I learn something new and the networking and also about producing."*

*"In terms of IRD, now I have a clear picture of it. And the use of the software and working remotely without affecting the quality of our work."*

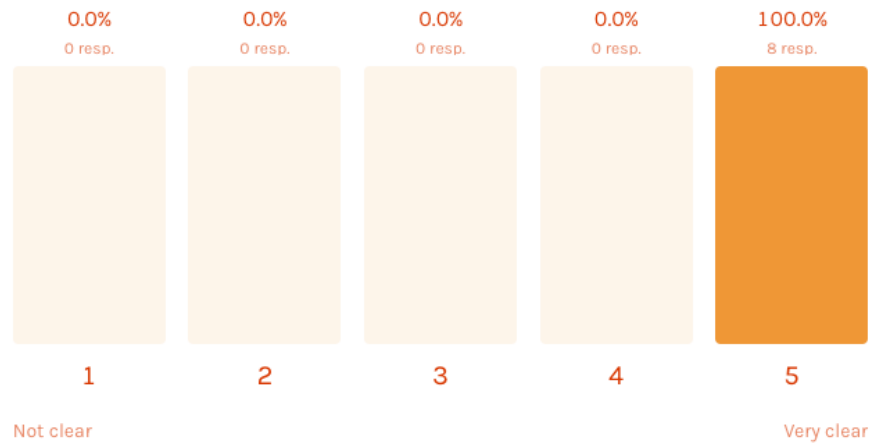
*"I was able to see the teamwork, and the effective participation. We were also involved in the activities and the assignment."*

*"The attendance, listening carefully and I can say that I've learned a lot."*

*"Because I was able to create a story easily, from sculptures, improvisation and a whole story, this helps me a lot."*

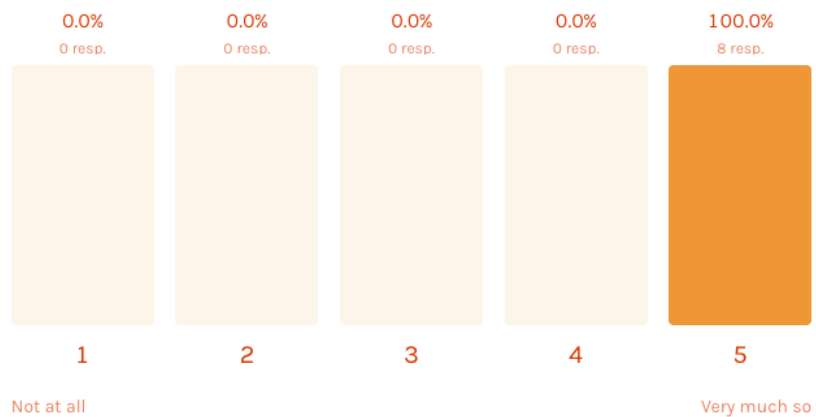
*"I was thinking that this training would be hard and I won't be able to understand but at the end it's not." (From participant who said the training did not meet their expectations)*

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



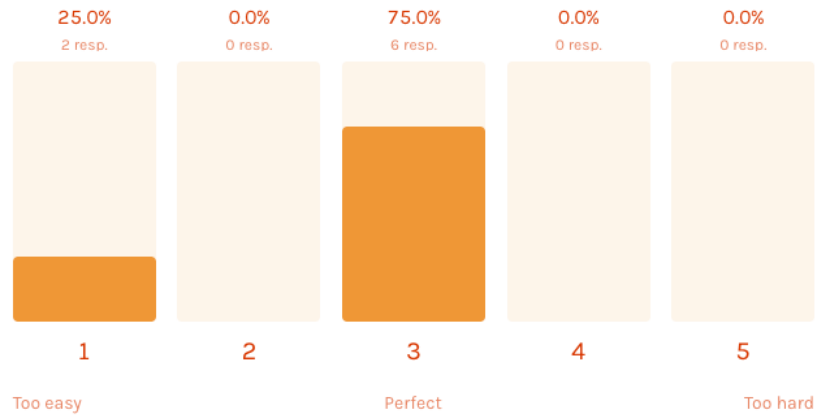
All participants responded that the objectives were very clear.

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



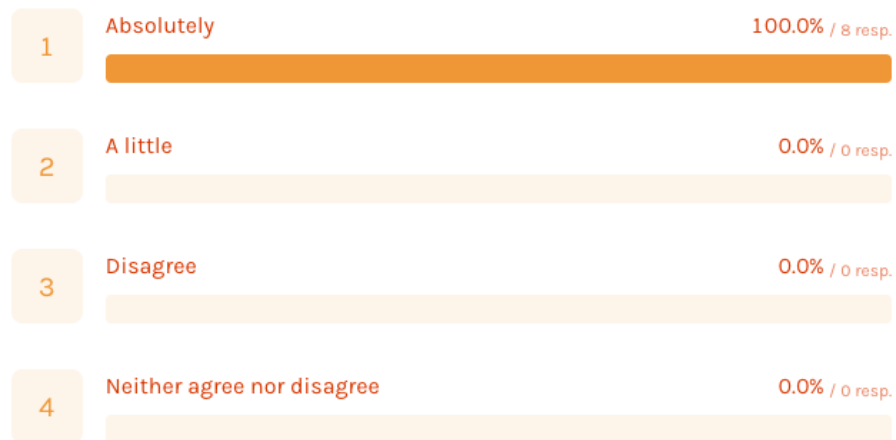
All participants felt the structure and sequence of the workshops made sense.

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



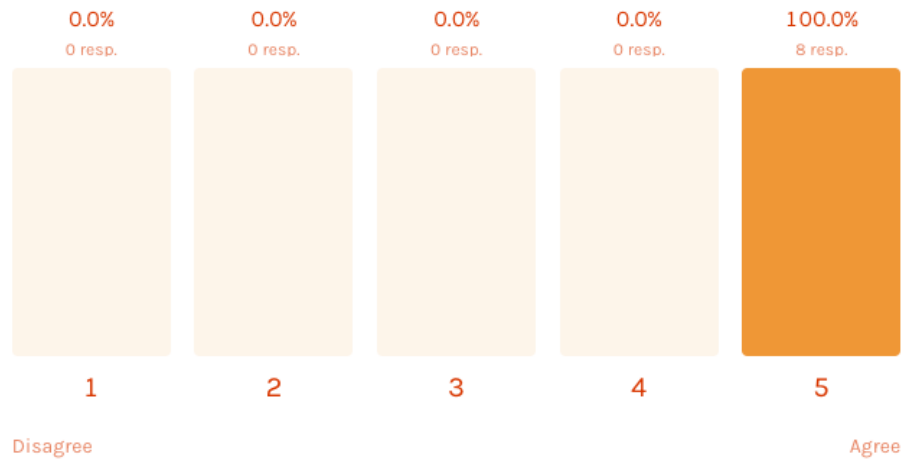
6 out of 8 participants thought the training level was perfect – not too hard nor too easy and 2 participants felt it was too easy.

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



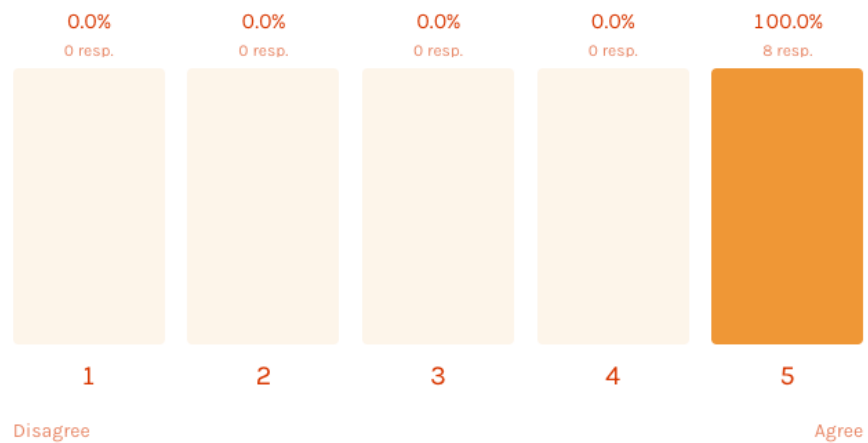
All participants wholeheartedly agreed they had learned new knowledge and skills through the training.

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



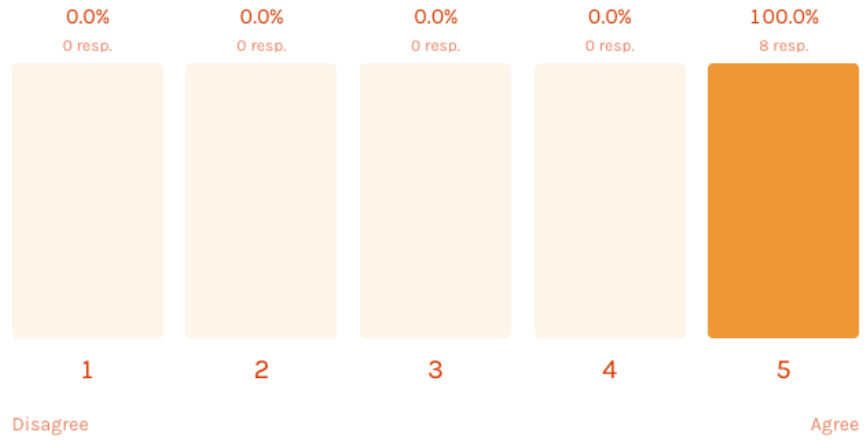
All participants agreed the workshops were clear and easy to follow.

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



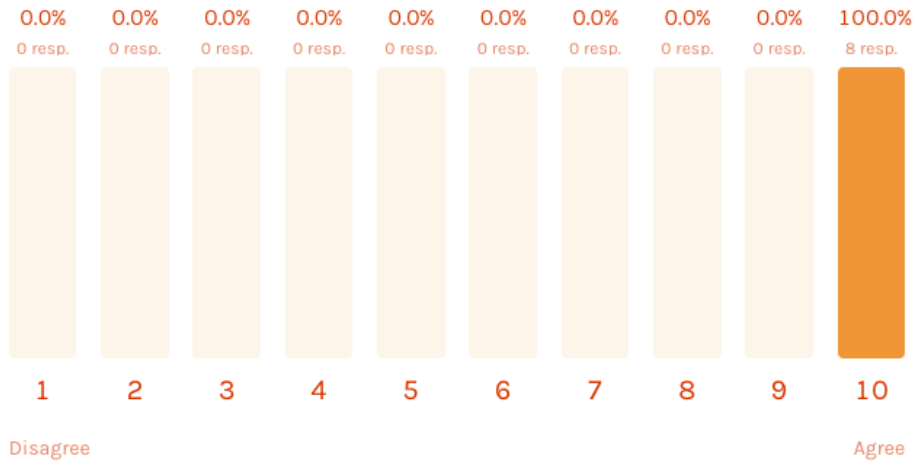
All participants agreed that they were encouraged to participate actively in the workshops.

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



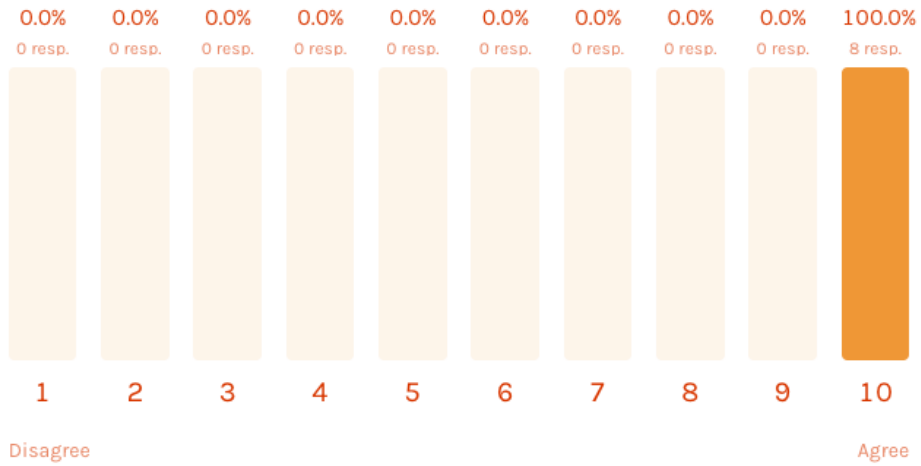
All participants agreed the instructors were enthusiastic and supportive.

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



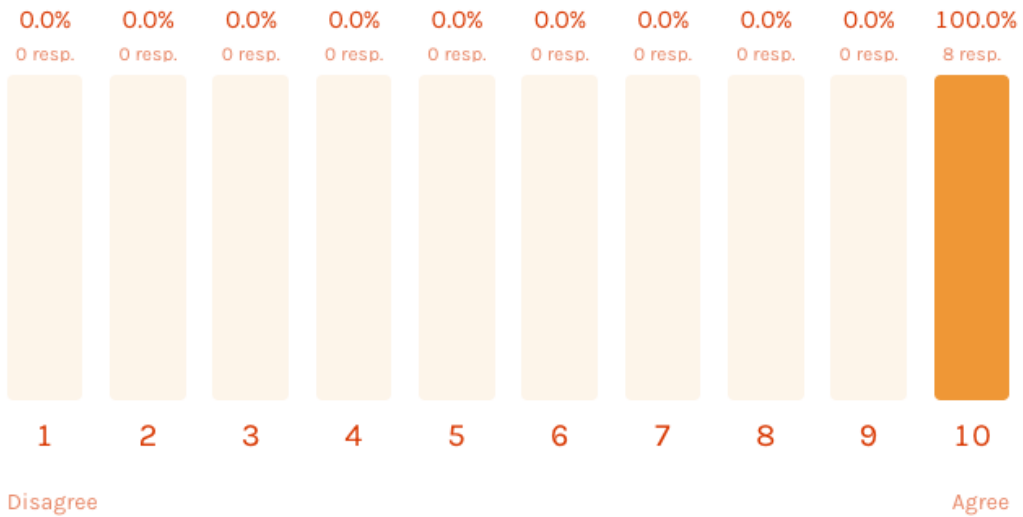
All participants agreed they had the knowledge to produce an Interactive Radio Drama.

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



All participants agreed they had the skills to produce an Interactive Radio Drama.

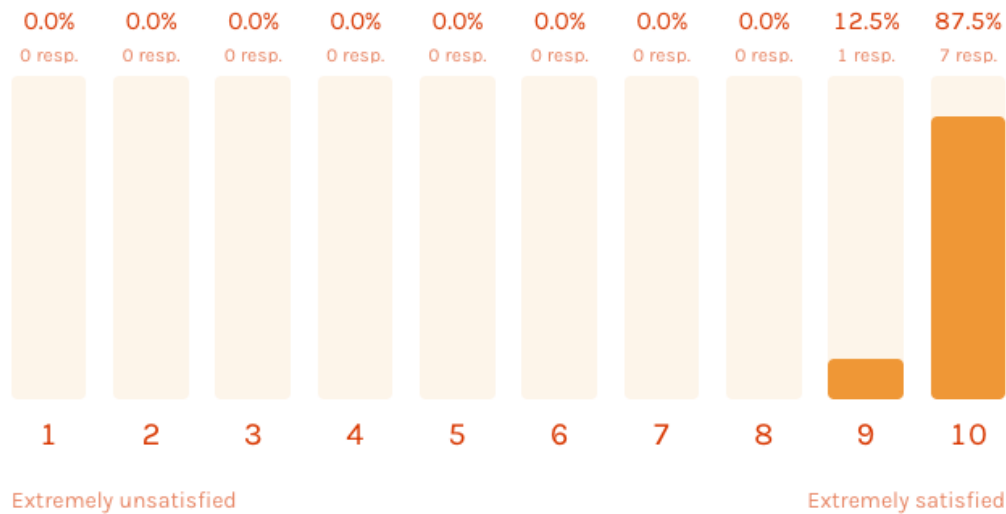
11. "I now have the confidence I need to produce Interactive Radio Drama". Do you agree with this statement?



All participants agreed they have the confidence to produce an Interactive Radio Drama.



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



7 out of 8 participants were extremely satisfied with the training overall with an average of 9.9 out of 10. 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?

2 out of 8 participants responded that they would not change anything about the training while the rest provided minor suggestions for changes. All of the participants' responses are shared below:

*"Sometimes I have some delay to receive the documents needed, about the feedback and so one. And also I think we have a lot of assignments and we get confused sometimes."*

*"I won't change anything except the time maybe."*

*"The issue of network should be handled. We have try to manage despite all of that."*

*"I think that the training should last a bit longer."*

*"I think we should have more hours for the training. I think it was great but short."*

*"The duration of the training. I think it was short."*

*"I don't think there is anything to change just to underline that I've never learned about IRD. I had issues at the beginning to participate because I didn't understand."*

*"I won't change anything."*

Having reviewed the suggestions, there is one major theme with other minor suggestions:

1. Duration: Half of the participants felt that the duration of the training should be longer.
2. Network connection: 1 participant felt that the network connections should be better.
3. Assignments: 1 participant remarked that they had delay in receiving the assignments (this could have been due to the time taken to interpret / translate documents) and that the volume of assignments was confusing.

#### *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 enlightened my vision on IRD. And now I'm more confident to present an IRD."*

*"I know the structure of an IRD, specifications in drama, to work on the environment before we start our drama, and be more organised."*

*"The IRD, new skills of producing. I've learned a lot."*

*"Personally, it has developed skills and knowledge required for an artist or that may be needed."*

*"It has taught me that the drama is not only about performing on stage, but people can also feel your emotions through your voices. It has improved my skills in drama and I've learnt personally that together we can achieve and go further and discover some softwares that I've never used before."*

*"It has changed the way I used to perform and strengthen my skills now I can do an IRD."*

*"I didn't know about IRD and the learning course and I'm feeling comfortable now to do such training and IRD."*

*"I've learnt a lot and I appreciate the sympathy of the trainers, we felt comfortable and the interpretation was good. All the skills that have developed personally and professionally."*

Having reviewed the responses, a few themes are emerging:

1. Participants grew in their devising skills, production skills and teamwork skills.
2. The training positively impacted participants.
3. Participants feel more confident in producing Interactive Radio Drama.

## 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 throughout the 36-episode series.
2. **Africa Check in-country team and TfaC to engage in weekly technical support sessions** focused on troubleshooting any production issues, and improving the overall quality and impact of the broadcasts week to week.
3. **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.
4. **Africa Check in-country team to promote and publicize IRD radio programmes widely and as innovatively as possible, especially among offline and illiterate audiences,** highlighting the uniquely participatory format in order to generate excitement and anticipation for the programmes, and to encourage people to get involved.
5. **Africa Check in-country team to ensure that any repeats of broadcasts involve re-broadcasting the programmes in their entirety.**
6. **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.
7. **Africa Check to share learning about the impact of the programmes with TfaC and other key partners and stakeholders.**

## Conclusion

Working with the Senegalese Core Radio Team and Africa Check partners on this training was both an immense pleasure and a highly exciting opportunity.

From the findings of the report, it is clear that the training was a success. The training was effective in enabling the CRT to develop and deepen their knowledge, skills and confidence in devising, performing, producing, presenting and facilitating an IRD programme. It also served to increase their understanding of behaviour change, assertiveness and reflective practice.

The team is committed to combatting COVID-19 and vaccine misinformation as seen by their dedication to the project and the diligence and hardwork they displayed in completing assignments. This work is of utmost significance and the Senegalese team is a strong Core Radio Team that will lead the IRD during a crucial time in their community.

It was also evident that the group was able to work very well together and they showed a natural instinct for collaboration and understood the importance of equal participation early on in the training. These instincts and traits will serve the team well as they embark on their IRD journey and serve as an important foundation in creating impactful IRD episodes.

The team showed incredible potential in using the IRD methodology as evidenced by their successfully putting on a mock broadcast. This showcased to an internal audience of staff from TfaC and Africa Check their skills, knowledge and confidence in creating and delivering an IRD project. We are confident that they will further produce a highly exciting and impactful 35 episodes for the Senegal around Covid-19 and Vaccine misinformation.

The team expressed significant levels of satisfaction with the training and stated that they really enjoyed it. It was also a joy to work with a highly dedicated, committed team that always showed up with enthusiasm, passion and a sense of fun; at the same time they were also deeply connected to the subject matter which helped them to develop the awareness and appreciation of the IRD methodology approach to combat vaccine misinformation in Senegal.

The CRT has achieved a tremendous amount thus far and we look forward to supporting them on the rest of their IRD journey.

## 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 IRD, please visit [www.tfacafrica.com/ird](http://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.
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.