LINEA Iterative Radio Drama Development

Msichana wa Kati (The Girl in the Middle)

Media for Development International (MFDI)
Learning Initiative on Norms, Exploitation and Abuse (LINEA)

John Riber, Lottie Howard-Merrill

Monday 12th October 2020, Third LINEA Biennial Meeting
1. Introduction to MFDI

2. Radio drama development process
   • Formative Research, developing proof of concept
   • Feasibility testing
   • Iterative development of finalized radio drama

3. Msichana wa Kati: Overview of the finalized radio drama

4. Dissemination

5. Group discussion / Q&A
Radio Drama Development Process

Translating the theory and data into stories that get ‘under your skin’
Institutional, material, social, individual, and global factors influencing individual’s behavior and SOCIAL NORMS (Cislaghi and Heise 2018)

Stage 1: Formative Research

Amali’s reference group

Tuma’s reference group
Stage 2: Feasibility Study

15 Radio Drama Scenes

Listener discussion groups
(14 girls, 11 men, 12 women)
Three focus groups
(Community leaders)

“It was touching [...] It will make people want to advocate for change.”
(Community Leader)

“The story goes in line with the community, and the same thing happens every day so it is real.”
(Adolescent girl)

“We’ll listen to it, and we’ll forget even cooking, so we may burn food!”
(Woman)
Stage 3: Finalising the Radio Drama

- Learning from feasibility test
- Writer’s workshop – mapping storylines
- Finalize ‘Act 1’

13 episodes produced

- Listener groups with men, women and girls
- Writers’ workshop, finalize ‘Act 2’

13 episodes produced

- Listener groups with men, women and girls
- Writers’ workshop, finalize ‘Act 3’

13 episodes produced

- Listener groups with men, women and girls
- Incorporate final changes to stories

Radio drama finalized
## Stage 3: Finalising the Radio Drama

<table>
<thead>
<tr>
<th>Listener Feedback (Characters)</th>
<th>Our response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listeners strongly approved characters’ taking “a positive stand” (Mama Prita).</td>
<td>Central characters were shown to be conflicted.</td>
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<tr>
<td>Listeners strongly disapproved of ‘bad’ characters (Asimu).</td>
<td>Clearly show pressures exerted on characters (Amali).</td>
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<td></td>
<td>Some characters are able to ‘redeem’ themselves (Tuma).</td>
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</tbody>
</table>
### Stage 3: Finalising the Radio Drama

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<td>Listeners wanted characters to be ‘punished’ (e.g., Nyota expelled from school) to act as warning for others.</td>
<td>Careful consideration of ‘conclusions’ for each character (Nyota, Teacher Pindi)</td>
</tr>
</tbody>
</table>

Strong sense of injustice for certain characters.
## Stage 3: Finalising the Radio Drama

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<th>Listener Feedback (Production, casting)</th>
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<td>Listeners shared comments on background noises, dialect, casting etc.</td>
<td>Amended this in subsequent (and previous) episodes.</td>
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</table>
Msichana wa Kati: The Girl in the Middle

39-Episode Radio Drama

‘Previously on’ and ‘next on’ spots

Community resource kit

Amali and her family

Tuma at the boda boda rank

LINEA Project

LEARNING INITIATIVE ON NORMS, EXPLOITATION AND ABUSE

MFDI TANZANIA

London School of Hygiene & Tropical Medicine
Msichana wa Kati: The Girl in the Middle
Dissemination

• Media interventions aim to influence social norms, and need to be disseminated to intended audiences!

• Interactive broadcast of radio media:
  – Listener groups
  – Call ins
  – Other community activities

• Scale up:
  – National level radio broadcast
  – Multi-media platform to expand and reinforce content
LINEA Project
LEARNING INITIATIVE ON NORMS, EXPLOITATION AND ABUSE